

5. CLIPPINGS, 1947-1979

# Art

## Susan Brown Chase Paintings Displayed; Kaethe Kollwitz in Expressionism Show

By Florence S. Berryman

The Arts Club has inaugurated its new season with a memorial exhibition of approximately 50 paintings in watercolor and gouache by Susan Brown Chase, a charter member of the club, who died August 19. A large majority of the paintings belong to club members and their friends, whose response to an appeal for loans was so great that the show occupies the gallery and overflows into the drawing and dining rooms. It will remain on view through October 15.

Country, seacoast, old houses, gardens, flowers, street scenes and interiors comprised Mrs. Chase's subject matter. The majority were places and objects beautiful in themselves, but not infrequently she painted places that would seem drab to the average eye, but which through her artist's vision, became beautiful (e. g., decrepit old shacks on lower K street). She painted not only in Washington and roundabout, but also in New England, Texas and elsewhere in the United States, in Mexico and in many parts of Europe, as is evident in the show. So buoyant and sunny are most of her paintings, one might get the impression that, like the sundial, she marked only the hours that show. But not so, as one discovers from her winter landscape under a lowering sky, and a rainy evening in some Old World high town, which are quite as convincing as the bright scenes.

Born in St. Louis, Mrs. Chase studied art under several private instructors, among them Henry B. Snell, E. C. Messer and Bertha Perle (the latter two well known to older Washingtonians) and at the Chester Springs Summer School. She was a member of the Washington Water Color Club, the Society of Washington Artists and the American Water Color Society. For some years she was on the faculty of the Abbott School of Fine and Commercial Art.

### Imaginative Lithographs

Animals out of classical mythology and the prehistoric periods as well as those with which we are more familiar, both tame and domestic, comprise most of the subject matter of an exhibition of graphic arts (approximately three-fourths of the prints are lithographs) by Jeanne Richards in the Arts Club's reception room, to remain through October 15. This artist is new to me, but is obviously experienced, for her work is strong and confident and full of an eerie imagination.

Winged horses, griffons and centaurs seem to be as real to her as lions, bulls and domestic fowl. Jousting knights, a bull fighter and other figures are also included in her compositions.

Her facile handling is a pleasure to see. She studied at the University of Illinois, at the Colorado Art Center under the famed Boardman Robinson and also under Jean Charlot and Lawrence Barrett.

### Expressionism at Howard

German expressionism was born in the first decade of this century and matured during the chaos and revolution of World War I. For a few years thereafter, the anarchy in German life was reflected in its art and under the banner of expressionism a vast quantity of incredibly bad "art" was produced. But it ebbed during the '20s, and the leaders who had really contributed something to art, could be winnowed from the camp followers.

These top German expressionists are represented in an exhibition of graphic arts at Howard University's Gallery of Art through October 13. Although painting was the major medium of expressionism, all of its exponents were print-makers as well. The Baltimore Museum of Art has a fine collection of German expressionist wood engravings, etchings and lithographs to the show, which is augmented with 11 from Howard University's permanent collection.

The inclusion of six prints by Kaethe Kollwitz in this exhibition, however, is a surprise to me; it is the first time I have seen her classified as an expressionist. I do not think she belongs with them; but as she is far the greatest artist in the group (in my opinion) I certainly shall not quarrel with classifications.

From the time she moved with her husband, a doctor, to the slums of Berlin (in the 1890s) she was preoccupied with the underprivileged, the poverty-stricken masses unable to do anything about their fate. Like Goya and Daumier, she turned to graphic media to interpret their



"Brot!" a poignant appeal for starving children in Kaethe Kollwitz's lithograph from Howard University's collection on view in its exhibition of German impressionists.

tragedy in multiple-copy production. Her self-portrait is a tragic mask, as one would expect of a great-hearted woman who all her life turned her face toward hunger, illness and death. Some of her prints are universal in their significance, e. g., the poignant lithograph "Brot!" The famished, wide-eyed faces of these children begging their mother for bread she doesn't have, tells the tragedy of hunger better than any other message I have seen.

Furthermore, Kaethe Kollwitz's prints convey their meaning without repelling the observer. After studying "Brot!" for instance, one is impelled to hurry out and send off some food packages to Europe. But some of the other prints in this show, though lacking profound subject matter, nevertheless are so brutal and crude one is inclined to turn one's face away. Such, for instance, is Karl Schmidt-Rottluff's "Woman Combing Her Hair." I can well believe a commentator of some years ago, who said this artist must have found wood-engraving the perfect medium for himself, as he could use his knife as in a battle and the results were like the outcome of a terrific fight. Erich Heckel began his career under the influence of Schmidt-Rottluff, so it is not surprising to find his "Reading" in the present show, distorted and brutal.

Probably we are still too close to the German expressionists to be certain which of them were the greatest. But surely Franz Marc will continue to rank high. He had done some remarkable work when he was killed near Verdun at the age of 36 (in World War I). He had continuously searched for new techniques; his paintings and prints ("Colt and Porcupine" in the present show) have complex designs of unusual depth. Animals were his favorite subjects.

Georg Grosz made a great reputation during and after World War I, when he was an incisive pictorial commentator on war, poverty and oppression, and was considered the greatest of German satirical draftsmen. Two lithographs at Howard represent that period. Despising the Nazis, he came to the United States 15 years ago; became an American citizen and has gotten away from the graphic art which earned him his reputation in the '20s.

Max Beckmann's four prints, etching and drypoint, give an idea of his work in variety of subject, but all are heavy with misery and depression. His "Descent From the Cross" is doubtless anathema to many people. Max Pechstein shows up well in his portrait of writer Arno Holz, and his "Sailors." The individualistic Oskar Kokoschka and Lyonel Feininger, American-born, and after many years in Germany, back in the United States, are represented (not very adequately), as are also Christian Rohlfis, the veteran of the expressionist movement, and several others.

### Workshop Fall Show

Thirteen Washington artists are represented in the autumn exhibition of Washington Workshop Co-operative, which comprises nearly 30 paintings, 10 sculptures and about 40 prints. Alice Acheson's four oils are new to me; her "Wild Flowers and Mountains" is a beautiful work in color and composition. Decidedly the best of Leon Berkowitz's several paintings is "Carroussel World," a design built on circles and curves, with warm bright colors, and gay high-stepping merry-go-round horses. Ernest Lothar, too, shows

### Current Exhibitions

**NATIONAL GALLERY OF ART.** Constitution avenue and Sixth street.—Paintings and sculpture by great masters. Addition to Hill collection. American Graphic Arts, through October.

**NATIONAL MUSEUM.** National Collection of Fine Arts, Constitution avenue and Tenth street.—American paintings from private collections and other gifts and loans. Opening Wednesday evening: Eleventh Annual of the Association of Federal Architects.

**SMITHSONIAN BUILDING.** Division of Graphic Arts, Independence avenue and Tenth street.—Prestigious Taylor retrospectives, through today. Opening tomorrow: Collage by Boris Margo, through October.

**FREEER GALLERY OF ART.** Twelfth street and Jefferson drive.—Oriental and Far Eastern art. Paintings and sculpture by Whistler and other American artists; changing exhibits.

**CORCORAN GALLERY OF ART.** Seventeenth street between New York avenue and E street.—American paintings and sculpture and the W. A. Clark Collection. New exhibition of water colors by artists of Washington and vicinity. Herat rugs from the Clark collection, through November 15.

**PHILLIPS' MEMORIAL GALLERY.** 1800 Twenty-first street.—Paintings and prints. Contemporary American paintings, alternating through the summer.

**LIBRARY OF CONGRESS.** East Capitol and First streets.—Fourth annual of rare books from Rosenwald Collection. Oregon Centennial to February 11, 1949.

**PAN AMERICAN UNION.** Constitution avenue and Seventeenth street N.W.—Paintings by Humberto Orozco, through October.

**WATKINS GALLERY.** American University campus.—Exhibition by faculty members.

**UNITED NATIONS CLUB.** 1701 Nineteenth street N.W.—Exhibition by associates of American University.

**BARNETT ARDEN GALLERY.** Paintings by Frank Alton Jr.

**HOWARD UNIVERSITY GALLERY OF ART.** Sixth street and Howard place.—Expression in Graphic Arts, through October 14.

**WASHINGTON WORKSHOP CO-OPERATIVE.** 2050 Massachusetts avenue N.W.—Group exhibition, through Friday.

**DUMBAR OAKS COLLECTION.** 1703 Thirty-second street N.W.—Early Christian and Byzantine art. Tuesdays through Sundays, 2 to 5 p.m. Closed Mondays and holidays.

**NATIONAL SOCIETY OF MODERN ART.** 17 Dupont Circle.—Exhibition of paintings by artists members residing in or near Washington. Daily, 2 to 5 p.m.

through next Friday. It is open today from 2 to 5 and daily from 2 to 5 and 7 to 9 p.m.

### Hooked Rugs

An exhibition of hooked rugs, most of which have been handmade by Washington women within the past year, is to be held next Saturday from 10 a.m. to 9 p.m. in the Madison suite, Wardman Park Hotel. Admission is free to the public. The show, planned to be a "first annual," is sponsored by Mrs. Phyllis H. Larsen. Demonstrations of the craft will be given throughout the day. One of the rugs to be shown was awarded first prize for design at the art exhibit of the League of American Pen Women at the National Museum two years ago.

### Trio at Silver Spring

The Silver Spring Art Association is to exhibit oils, watercolor and etchings this afternoon. Exhibiting artists are Martha Bache and two well-known in the show will remain in the city.

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### ART

## ARTIST AND FIGURE

### Five Shows Reveal Diverse Approaches By Painters—The Degas Magic

By HOWARD DEVREE

FIGURE paintings and portraits play an unusually impressive part among newly opened exhibitions. The gallery visitor, artist and student who like to compare how diversely artists approach their problems have a wealth of material to examine and reflect upon. These current shows reveal striking changes and developments in the use of figures in the last half century.

The showing of oils, pastels and drawings by Degas, at the Durand-Ruel Galleries for the benefit of American Aid to France, is doubly demanding of attention, coming as it does simultaneously with the big show of work by Degas' lifelong friend and disciple, Mary Cassatt, at the Wildenstein Galleries. But even more important than the light the Degas show throws on Miss Cassatt's development is the presentation of his work in what is virtually a miniature comprehensive exhibition. And there is a new revelation of how much his achievement holds for us today.

Work Looks Forward

Like all good artists he was ahead of his time in many respects. In "The Laundress" (reproduced) the clothes hanging in the background are treated as abstract forms in the compulsion of the whole composition. Movement through his pictures is wonderfully sustained—witness the small racing scene of 1890 in which colors and forms are so masterfully integrated in the over-all design.

And the pastels! He almost ruined the medium for later artists by his sheer mastery. The big baroque pastel near the front of the gallery, with its great X-composition and its incredible richness of color in drapes and shimmering background, is surely one of the outstanding pictures of the last half century.

The early portrait of a man (1867) is a lesson by itself in subtleties of paint quality. In subdued palette, modeling the face in light, he achieves with sophisticated simplicity extraordinary results. And everywhere, in all his work, one feels that he has been justly called the greatest draftsman of the period between Ingres and Picasso.

### A Memorial

If one moves on from Degas to the big memorial show of work by Charles W. Hawthorne, at the Grand Central Galleries, a conflict of aims and purposes and methods becomes evident, as Elizabeth McCausland has discerning and sympathetically pointed out in her introduction to the catalogue. Early influences were du Mond, Brush and Chase, together with Frans Hals and other Dutch painters through a summer spent in Holland. Later came work reflecting impressionist manners and, with success, a certain swinging between naturalism in his paintings of fishermen and the more suave Chase-and-impressionist approaches in other work. Living on through the onset of "modernism" in the wake of the Armory show and until 1930, he remained apart from the "modern" movement as such. Here is matter for speculation: had he followed less eclectic approaches and developed his naturalistic vein, perhaps analogously to that of George Luks, what would have been the outcome?

Going on to living artists in the shows of the week one comes to Alexander Brook, whose first show in several years takes up the whole Rehn Gallery. Of Brook's excellent technical equipment we need not speak. The painting called "Mood" is Brook at his best—a slight figure, back view, which in posture and in delicacy of execution conveys the artist's purpose surely. The canvas of a seated Negro girl is another which comes well up to his admirers' expectations. And, stepping aside from this field for the moment, his "Plume Grass" is a still life that can hold up its

reputation with Brook's coldly beautiful "Sentinels" in the Whitney Collection.

But some of the compositions, such as the boy in the doorway, the three children on a couch, and others, range perilously close to illustration. A number of the smaller figure pieces are quick spirited sketches, but seemingly studio notes rather than exhibition material—by themselves, trivia. I'd give the lot of them for his small moody romantic landscape which used to be in the Hamilton Field Collection. And one or two of the portraits are pretty close to the smart society portrait line. Brook's possibilities—and proved ability—are not served by such as these.

Going on to the Knoedler Galleries one finds portraits and figures by Bernard Boutet de Monvel—"Profiles," the exhibition is called, all the faces, figures and vehicles in the streets being seen in profile. This is smart work throughout, clever, decorative, clean of color and line, frankly fashionable in its appeal. For sheer dexterity and within the limits the painter has imposed on himself, this is accomplished stuff of breathless facility.

Finally there is the first show of paintings by Hopkins Hensel, at the Grand Central (Fifty-seventh Street) Gallery. One of the modern group of the organization, Hensel tends toward macabre overtones. His people are skeletal and unfortunate—a blind beggar, a sad clown, a family on a worked-out farm. There are pity and bitterness in this expressionist work which is saved from being over-morbid in emotion by the artist's obvious love of juicy pigment, his preoccupation with surface values and his striking use of color.

### A PRINT ANNUAL

MORE than twice the size of last year's exhibition, the thirty-second annual of the Society of American Etchers, Engravers, Lithographers and Woodcutters, Inc., has opened in the galleries of the National Academy. Some 650 examples by half as many artists are included, furnishing the most avid lover of the print with a surfeit of work in the various media. If this is not a cross section of print-making in America today, the imagination boggles at a further attempt.

Most of the well-known print-makers are well and characteristically represented. By some of them, and by other artists whose work is less familiar to me or entirely unfamiliar, I should like to single out prints by Julia Bloch, Mortimer Borne (who continues to improve his color-etching technique), Harold Doolittle, Werner Drewes (an outstanding self-portrait), Ellison Hoover (who comments sardonically on the meaning of the atom bomb), Orpha Klinker, Armin Landeck (the uncanny dry points as beautiful as ever), Maurice Lasanaky (whose color etchings are virtuoso craftsmanship), Russell Limbach, Gerry Peirce, Doel Reed, Jeanne Richards ("Death of the Bull" is brutally strong lithograph), Ralph Scharf and Adja Yunkers, whose color print, "Shields," seems to reincarnate the spirit of cave paintings of India in the richest of color.

Bumpel Usui is kept so busy supplying his tasteful frames to other artists that time to paint has suffered. In his current show at the Laurel Gallery, however, Usui proves that his brushes have not been idle or used in vain. "Shanties in the Bronx" should cure the most supercilious Manhattanite of any feeling of superiority toward the northern borough; and the interior and terrace vistas of the Kuniyoshi house at Woodstock are among Usui's best work. And, since he has framed his own pictures, a further compliment is in order.

H. D.

## ART NEWS

# Print Show At Library Is Studied

By FLORENCE S. BERRYMAN

When the National Exhibition of Prints opens each May 1 at the Library of Congress, to be on view through August, the four months period seems ample to study this show, one of the nation's largest, of outstanding importance to print-makers. But time flies, and only two weeks remain for the 15th National, whose quality greatly impressed the jurors.

A factual report was published in *The Star's* news columns May 5 (page A-40) and in these columns, a brief preliminary notice. Reproductions of 3 of the prints have also been published here: May 12, "Boardwalk" color lithograph by Jack Perlmutter, only District of Columbia artist represented in the show; June 2, lithograph of a woman with a bird by Dorothy Kennon, and last Sunday "Hangman's Tree" serigraph by Bob Burkert. The Perlmutter and Burkert prints are among 15 purchased from the exhibition for the Pennell Collection.

### Different Viewpoints

When the jury of selection made their enthusiastic comments on the high technical level of the prints, their variety and interest, they were talking about qualities which appeal to authorities and experts on graphic arts. Certainly those qualities are somewhat different from those which appeal to the general public. Impossible as it is to measure beauty, which is "in the eye of the beholder," and has different meanings to individuals, nevertheless, the earlier Pennell shows had a much higher content of what the average person would probably consider beauty.

More recent shows have become increasingly abstract and expressionistic; and no matter how masterful the use of medium, how varied the textures, original the imagery, ingenious the composition, and emotional the shapes, nevertheless many of these prints are ugly, meaningless or just plain dull to the layman.

Of the 148 prints in the show, about one-third are abstract; just under half are figurative (recognizable subjects but not naturalistic) and the remainder, about 30 prints, are realistic. This oversimplification is merely for convenience; naturally, there are many gradations within each group.



**CHILEAN ARTIST'S ONE-MAN SHOW**—Senora Puga, wife of the Ambassador of Chile, and Ivo Babarovic, Chilean painter, at the opening of his first one-man show in the United States at the Pan American Union. His painting shown is "Two Women."

was last year's presentation print of the Boston Print-makers. Others are Edwin Fulwider's bright color lithograph of a village on a waterfront; Mauricio Lasansky's engraved life-size self-portrait, unflattering, vital and humorous; and Jeanne Richards' fine etched self-portrait. (She is an Alexandria, Va. artist.) Wilfred Read's lithograph of a mountain landscape is the show's top work in this subject class—superb. Reynold Weidenaar's mezzotint "Bridge Builders" with its vertical and swagged lines and Clayton Whitehill's wood engraving "Shimmering Night" are admirable. I liked, too, Zeke Ziner's large linoleum cut of a little boy, and Raul Anguiano's two oversize heads of women like masks (lithograph).

### Middle Group

Three purchases in the middle group which seemed to me praiseworthy are Mr. Perlmutter's above-mentioned "Boardwalk," Frances MacDonald's "Bridge" having a delicacy reminiscent of the Japanese, and Eugene Mecikalski's wood engraving "The Kill." Other laudable semi-abstract prints include Norman Bate's very large zinc etching "Gothic Steel Web," Richard Florsheim's color lithograph "Well Towers" (outstanding color), Margaret Goulding's color woodcut "Mother and Child," Harold Keeler's delicate linear color lithograph "Sailing Ships" and Paul Shaub's color woodcut "Beaching" with its beautiful wood-grain texture

ated from the University of Chicago, where she had majored in philosophy. She studied sculpture with Alexander Archipenko and drawing and painting with Rudolph Weisenborn before coming to Washington in 1943. Here she worked with William Calfee and Pietro Lazzari.

### In Great Variety

She is showing at Bader Gallery (through August 30) more than 30 sculptures and an equal number of drawings in several media, pen, ink and wash, watercolor and gouache. There is much variety in her work. Her terracottas range from the nonobjective "Concerning Form" (vaguely reminiscent of a snail and its shell) in mottled black, blue and cream; her abstract "Cello Player" and nude figures in varying degrees of distortion, to naturalistic works such as "Kneeling." There are also draped figures including "Leave Taking" which won Mrs. Shapiro first prize in the Society of Washington Artists' annual last year at the National Museum. There is one other award winner (in a Corcoran area show) "Allegrory," a romantic tattered figure.

While Mrs. Shapiro's appealing "Garden Head" and her sentimental polychrome bas-relief "Lullaby" are traditional, she shows strongly individual viewpoints in such original sculptures as "The Wall," a landscape with figures, and "Triangle," a bend-

collection which was opened August 7 by the Ambassador of Chile and Senora de Puga. It will remain through September 18. The artist, too, was present, a young man in his thirties. This is his first one-man show in the United States.

Argentine-born, Mr. Babarovic has lived in Chile since he was two years old. He attended the School of Fine Arts of the national university, joined a workshop and simultaneously studied civil engineering, receiving his degree in 1954. Only then did he begin to participate in group shows in Santiago and elsewhere in Chile. Last year he had his first one-man show at the Chilean-British Cultural Institute, Santiago, from which exhibition were drawn some of the paintings in the current display at the Pan American.

### Fine Color Work

Mr. Babarovic's feeling for color is subtle and interesting. Blues, yellows, greens and browns, sometimes grayed, are used in dark tones in some of his work; in others, he combines lighter tones with magenta, warm turquoise and orange. These schemes may sound too animated, but they do not appear so.

But his forms are considerably less engaging. Six of the 12 paintings are devoted to women, some half-nudes, distorted with asymmetrical faces and figures, others reduced to drastically simplified symbols. The distortions of



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### Library Purchases

The 15 prints purchased by the Library are marked with blue labels for visitors' easy identification. Eight of them are among the 23 which seemed to me the show's best. Three of the 8 I particularly liked, are abstract: Leonard Edmonson's color etching "Escarpment" which suggests heraldic emblems; John Paul Jones' intaglio "White Table," with its variety of fine textures; and John Page's gold-entaglio "Flowers" in gold-brown. A fourth fine abstraction is Lorenzo Homar's linoleum engraving "Sapo," a swirling wave-like design. Ten naturalistic prints I admired include 2 purchases: The above-mentioned "Hangman's Tree," and Nora Unwin's exquisite wood engraving "Mexican Women" which



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### Shapiro Solo

Marilee Shapiro has been a Washington artist for the past 14 years. Her work is familiar to gallery visitors here, as she participates regularly in local as well as out-of-town group exhibitions. Consequently, it is surprising to realize that her current solo exhibition at Franz Bader Gallery (1705 G street N.W.) is only her second in Washington, her first having been held at Watkins Gallery, American University, 10 years ago. Chicago born, she gradu-

ated from the University of Chicago, where she had majored in philosophy. She studied sculpture with Alexander Archipenko and drawing and painting with Rudolph Weisenborn before coming to Washington in 1943. Here she worked with William Calfee and Pietro Lazzari.

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Her drawings are varied, from watercolors complete in themselves to rough sketches presumably made for sculptures. There are five variations on two themes, "Mother and Child" and "Lovers." Some of her line drawings (with color wash) of robust figures, have a monumental quality. It is a good show, and all the more welcome because sculpture solos are so seldom seen.

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### Chilean First

Color is the best feature of paintings by Ivo Babarovic of Chile, in a small

collection which was opened August 7 by the Ambassador of Chile and Senora de Puga. It will remain through September 18. The artist, too, was present, a young man in his thirties. This is his first one-man show in the United States.

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But his forms are considerably less engaging. Six of the 12 paintings are devoted to women, some half-nudes, distorted with asymmetrical faces and figures, others reduced to drastically simplified symbols. The distortions of his reclining nude make her comical; those of the "Girl Eating Fruit" seem merely to enliven her.

I prefer Mr. Babarovic's interiors and still life, possibly because a lopsided vase or rickety furniture can be studied with detachment by the average person. Indeed, some of the objects are reduced to near-abstractions, which with the artist's flair for color, make very decorative patterns.



## Etching by Jeanne Richards Selected for Embassy

An etching by Jeanne H. Richards, formerly of Aurora, whose amateur oils once hung in Nancy Hill and West High Schools, has been selected by U.S. Ambassador to India, Ellsworth Bunker, for display at the embassy in New Delhi.

The print, one of two purchased by the national gallery in Washington for its permanent collection was selected by Ambassador Bunker recently. Miss Richards was notified by the gallery's curator of prints, Elizabeth Mongan. It is known as "Iowa Landscape" and the ambassador regarded it as representative of the U.S. for showing in India.

Miss Mongan some time ago acquired for the gallery both this and another more popular Italian etching, "Oriental Landscape," which won a first prize in 1958 at Washington's Corcoran Art Show and was purchased by that gallery. It has been widely sold, one print hanging in the Downer Place office-apartment of The Copley Press, Inc.

Now teaching drawing and print making in the art college of the University of Nebraska at Lincoln where her grandfather, the late Dr. Charles Russ Richards was once Dean of the College of Engineering and chairman of the

athletic board, Miss Richards has prints and oils in the collections of most of the major museums of the country.

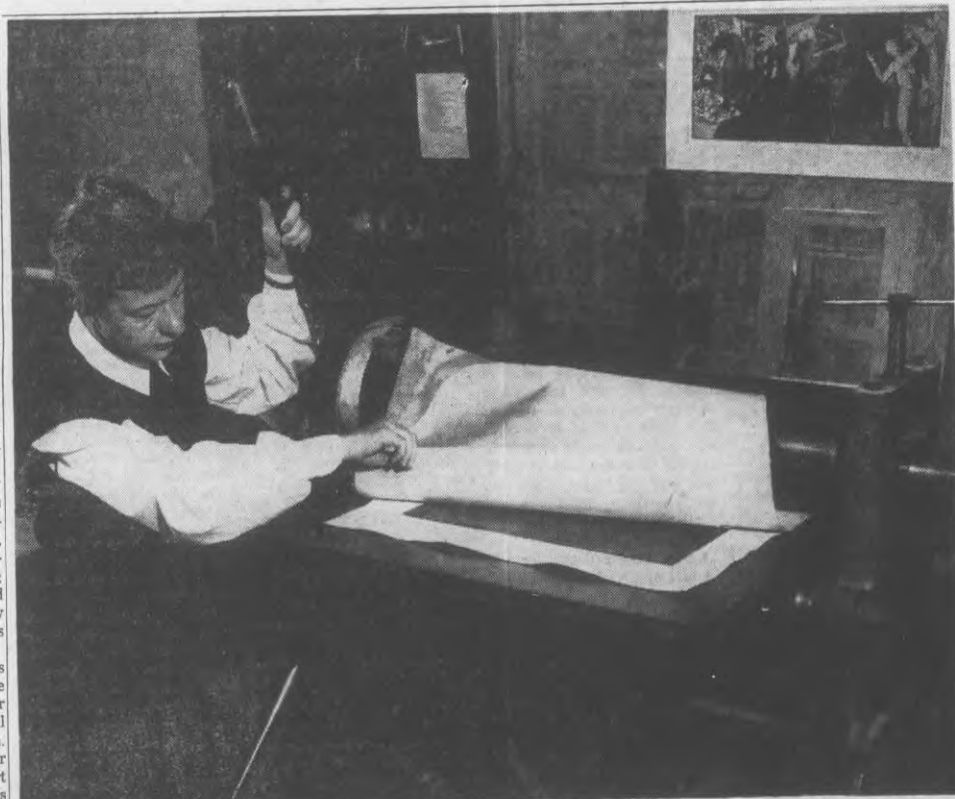
She was graduated from West Aurora High School in 1940, served as a Wave during War II, attended Colorado College Art Institute, Temple University in Philadelphia, received a bachelor and masters in art at the University of Iowa and won a Fulbright scholarship to Paris, France after the war.

There and in New York she studied with etcher Stanley Hayter, and at Iowa the No. 1 print maker, Argentinian Mauricio Lescansky.

She has shown in the Library of Congress, Pennell, Smithsonian Institution, Corcoran, Walker Gallery, Minneapolis; UCLA, USC, Des Moines, Kansas City, Philadelphia, Metropolitan, New York; Brooklyn and many other juried print shows, and is presently showing in Boston and Kansas City museum shows.

Just a year ago a Richards etching was selected by the State Department for a two-year travelling exhibit to appear in all of the capitals of Latin America.

Miss Richards is the elder daughter of Mr. and Mrs. Robert W. Richards, for many years residents of Aurora.



Jeanne H. Richards holds her etching that has been selected for display at the embassy in New Delhi, selected by U.S. Ambassador to India, Ellsworth Bunker,

Ednah Baker •  
= Vernie Volz

news about **WOMEN**  
in the community

Wednesday, Nov. 25, 1959

AURORA BEACON NEWS 9

# Just Chatting

By Evelyn Agner  
Art Editor

Politics, the arts, fashions and just plain old everyday living are all tied together so that sometimes it's hard to find a dividing line. Besides, it's much more interesting just to stir them all together and then stand off and view the results.

Alexandrians will play a big role in the upcoming top political happening.

Clement E. Conger is protocol assistant to the chairman of the Inaugural.

As former deputy chief of protocol of the State Department, Mr. Conger is well versed in the art of the whys and wherefores of dress and requirements and he has issued the following breakdown on the various events.

The Reception for Distinguished Ladies requires street or afternoon attire, gloves; hats optional.

Young America's Inaugural Salute lists long or short evening or cocktail dress for the ladies, and black tie, business suit optional for the gentlemen.

The Inaugural All American Gala requires long or short evening dress and gloves for the ladies, with black tie or business suit optional for the gentlemen.

The Governor's Reception lists afternoon or cocktail dress, gloves, for ladies and business suits for gentlemen.

The Reception honoring the Vice President-Elect and Mrs. Agnew will require cocktail dress and gloves for ladies and business suits for the gentlemen.

The Inaugural Concert will require long or short evening or cocktail dress, gloves for the ladies and black tie, business suit optional for the men.

Those attending the Official Inauguration Ceremony are requested to dress warmly, with the official party wearing club coat, cutaway optional; striped trousers, four-in-hand necktie with silver or gray and black stripes; white shirt with turndown collar; black or oxford gray outercoat, velvet collar optional; Homburg; and gray gloves. Street or afternoon attire, gloves; hats optional for the ladies.

Those attending the Inaugural Parade are asked to wear warm outdoor clothing.

Guests at the Inaugural Ball will find the ladies wearing long, formal gowns, long gloves optional, and the gentlemen in white tie or black tie.

Alexandria's own Mrs. George Burkhardt III (Dorothy), president of the Virginia Federation of Republican Women, is serving as a vice chairman of the Volunteers Committee. There are perhaps others that we will be telling you about at a later time.

One "stand-out" in the planning for this Inauguration is the many husband-wife teams that are sharing in making the plans.

The "Forward Together" theme seems to be working. A marked "fashion note" is being introduced by Mrs. Leslie C. Arends, wife of the House Republican whip. As co-chairman of the Inaugural Ball, Mrs. Arends, whose avocation is interior decorating and fashion design, is co-designer of the official "hostess costume," to be worn by the hostesses at the six sites of the Inaugural Ball.

The "something else new" is the reception honoring the Vice President-Elect and Mrs. Spiro T. Agnew.

Excitement is definitely "in the air" and we hope to find "a net set of feet" that will take us through as many of the exciting events as possible.

**NATIONAL BALLET LEAVES ON A TOUR OF THE SOUTHLAND.** They left yesterday.

The group of 70, which includes dancers, orchestra members and stage crew, travels in two chartered buses. They will be back in Washington on Jan. 24—one week before the fourth series of Lerner performances.

First stop on the winter tour is Salisbury, Md. From there, the group will travel to New Bern, N. C.; St. Petersburg, Fla.; Bogalusa, La.; and Houston, Tex.—arriving there Jan. 15. (National Ballet ballerinas Anita Dyche and Andrea Vodehnal are both from Houston and this will be homecoming for them.)

The tour continues with performance stops at Greenville, Miss.; Anniston, Ala.; and Memphis, Nashville, Chattanooga and Knoxville, Tenn.

The National Ballet will perform in Lister Jan. 31, and Feb. 1 and 2. All three performances will include the beautiful, romantic ballet "La Sonnambula."



Photo by Dave Minton

**SURVEYING THEIR NEW DOMAIN**, these art instructors for the Art League of Northern Virginia prepare their new gallery location on Cameron Street for the new art classes to get under way in February. The Galleries, now located at 315 Cameron St., is Alexandria's newest acquisition in the cultural

community, but not new to the Northern Virginia area. Shown, from left, are Frances Seeger, Timothy Corkery, Fuller Griffith, Jeanne Richards and Joy Luke.

## Artists, Sculptors Invited

Artists and sculptors in the area are invited to take part in the exhibit that will take place in The Mall at the New Tysons Corner Center.

Entries will be accepted only in the Fashion Court Entrance; the dates are Jan. 16 and 17, and the hours are from 10 a.m. to 2 p.m. and from 7 to 9 p.m.

Co-chairmen of the Fairfax County Cultural Association Visual Arts Exhibit are Mrs. Ralph V. Dunn of North Springfield and Mrs. Miles Miclotto of McLean.

Prizes have been mailed out to the members of the Fairfax County Cultural Association, the Art League of Northern Virginia and the McLean Art Club. Anyone that did not receive a copy may call the

F.C.C.A. office or stop in and pick up a copy at 2944 Patrick Henry Drive, Falls Church.

There will be cash prizes and merchandise certificates as well as ribbons awarded to the winners in various classes.

The winners will be displayed for a two week period from Jan. 20 until Jan. 31 in the ultra modern new Hecht Company. The winners have also been invited to display in Springfield at The Suburban House by Mr. Gomez and Mr. London.

The public is invited to come and view the work of the artists in the Fairfax and metropolitan area. On Sunday, Jan. 19 from 2 to 4 p.m. there will be a presentation of the awards and a reception.



## Tips FOR Tots

By GRANDMA AGGIE

LET'S TAKE A LOOK at ourselves . . . Not the "mirror view," but the "close your eyes and open your mind" kind of look.

WHAT DID YOU SEE?

If you painted that picture right now, what would you have in your picture?

When the New Year comes is a good time to "Take a Look," and decide what we have stored inside us, out of sight, that we feel will be good to keep and what we would like to "throw away."

How to play all of the new games you have learn-

## She Has Found Old Styles Have A Real Advantage

SAN GABRIEL, Calif. (AP)—For the new year, Marilyn Connelly decided to give up the miniskirt and wear a 12th century dress—a floor-length loose medieval garment.

"I'm hoping it won't interfere with my job," said Mrs. Connelly, a 25-year-old housewife who teaches at St. Luke's Catholic elementary school.

But her new clothing, she said Thursday—on the second day—is "the most practical thing women ever wore."

She prepared the dress after watching the nuns at St. Luke's in their long habits. Hers is a floor-length, loose-sleeved affair in bright print, cinched at the waist with a leather belt. Over this, she has a bright green, flap-like overgarment. On her feet are bright pink sneakers.

There are no zippers, snaps or buttons.

Because she has two babies in diapers, Mrs. Connelly said she has complained about the short tight skirts, high heels and conventional underpinnings while tending to a mother's chores.

## Something Special Art Wise

The Art League of Northern Virginia moved more than equipment and personnel when it relocated at 315 Cameron St., Alexandria. The artists brought with them the same enthusiastic "beehive" of activities that has marked their successful rise in the world of culture.

Their newest endeavor, a League Workshop, will begin new classes for children as well as adults; for beginners and for advanced students in both age groups.

An excellent faculty will provide a good balance for those who want to try something avant-garde and for those who want a more traditional course.

Among the courses offered will be basic design, watercolor, painting, drawing, Chinese Sumi, printmaking, engraving, and art history (Modern Art Today).

The instructors will be Timothy Corkery, Jeanne Richards, Frances Seeger, Louise Craven, Ralph deBurgos, Sam Gilliam, Charlotte Robinson, Roddy McLean, Joy Luke, Charlotte Turner, Bob Newman, Fuller Griffith, Cathy Spagnolo, Mike Clark, and monitoring a workshop, Pamela Joseph Welles.

Two of these instructors, Sam Gilliam and Bob Newman, hold working fellowships from the Corcoran Dupont Center, and Mr. Newman and Mike Clark were included in the Structural '68 show at the Corcoran last summer.

Several of these people are or have been teachers at the Corcoran, at George Washington University, and at Maryland Institute of Art.

All of the League Workshop faculty have excellent art backgrounds, many are well known Washington artists, and several of them hold advanced degrees in art.

Classes will be held in the daytime, evening, and Saturdays, at The Galleries. Class registration will continue through January. Fees may be picked up at The Galleries, or by telephoning for information.

## Photography Listed At Y For Children

The number one innovation in the "surprises" being introduced into Alexandria's YWCA's winter program is a 10-week Saturday morning "introduction to photography" for children beginning this Saturday.

Mrs. Thomas F. Smith, the instructor, used her skill in composition to illustrate her thesis for a Masters Degree and will emphasize composition of photographs, devoting only one lesson to developing and printing. Instruction is geared to youngsters 12-15 years old who want to learn how to take good pictures to be used in school publications or for publicity.

The only materials needed will be a camera, three rolls of film and a notebook and pencil. Film used may be

# Old Art Gets New Honors

## National Notice Comes To Senior Who Tired Of 'Counting Pills'

A silk screening piece by Mrs. Mary Albrecht of Dallas, senior art major at Texas Woman's University, is hanging in the 12th National Exhibition of Prints and Drawings sponsored by the Oklahoma Art Center at Oklahoma City. The exhibition began May 10 and runs through May 31.

Mrs. Albrecht's entry was done in shades of gray, orange and white, silk screened on black vinyl. The process of silk screening is a very old art form, Mrs. Albrecht said, but she applied the old technique to new material, vinyl.

This is an example of only one of the many things

developed for industry which are now being applied to fine arts, she said.

Acceptance of the silk screen piece marks the first time Mrs. Albrecht has had any of her work in a national exhibit.

She was particularly pleased with this because the juror of selection and awards for the exhibition was Ebra Feinblatt, well-known in art circles as the senior curator of prints and drawings for the Los Angeles County Museum.

Other works that she has had on exhibition include a wall sculpture accepted for the Region II Citation Show of the Texas Fine Arts Association in Dallas last year, also a painting exhibited in the Contemporary Concepts Show this spring.

Always interested in art, Mrs. Albrecht got sidetracked into studying pharmacy in Houston after she graduated from high school. She discontinued her studies in this field when she married.

She worked for a time in a pharmacy, but found that the work consisted mainly of "counting pills" and offered no outlet for her creativity.

Encouraged by her husband, she enrolled in night classes at the University of Houston and studied drawing, the only for-

malizing she had until she entered TWU as a full-time student in the fall of 19.

Since that time she has begun to realize her dreams of working with various art media, particularly sculpture, which she says she "just loves."

She has studied ceramics, silk screening and sculpture, and plans to enroll in a course in welding this summer.

How does a woman with a husband, four children and a home to care for find time to do all the things Mrs. Albrecht does?

She is quick to credit her "wonderful family for their encouragement" in her return to school. The teenagers, 16 and 14, help with the younger children, 5 and 4. Their only complaint has been that "mom has turned our den into her work room."

And her husband admitted a little embarrassment this past Christmas when the men in his office entered into the usual discussion on what to give their wives for Christmas.

Albrecht had to admit, with some reluctance, that he was giving his wife a welding outfit which she plans to use in her next venture into artistic media: sculpture welding.



BUSY ON FAVORITE WORK — SCULPTURE  
Mrs. Albrecht Has Silk Screen In National Show

### Do This If FALSE TEETH Feel Loose, Insecure

Don't be so afraid that your false teeth will come loose or drop just at the wrong time. For more security and more comfort, sprinkle famous FASTEETH Denture Adhesive Powder on your plates. FASTEETH holds dentures firmer longer. Makes eating easier. FASTEETH is alkaline—won't sour under dentures. No gummy, sticky, tacky taste. Dentures that fit are essential to health. See your dentist regularly. Get FASTEETH at all drug counters.



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## Officers

Decus, director and producer of Casa Mana, Fort Worth, reviewed past shows and gave a preview of some of the shows for 1970 at an open session of

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## Scene in Art:

## TFAA Will Sponsor Juried Show at UTA

By JANET KUTNER  
Art Critic

The Texas Fine Arts Association has assumed an important role in helping the University of Texas at Arlington acquire works of art for its campus. TFAA will sponsor a juried exhibition on the sixth floor of the UTA Library Building previewing Jan. 16.

Jurors for the show is Sebastian J. Adler, director of the Contemporary Arts Museum of Houston. Awards include a \$500 purchase prize, a 1-man show and a 4-person group show. Any member of the TFAA is eligible to enter.

In conjunction with the jurying, TFAA will sponsor a discussion of "Art in Texas" and "The Museum's Role in Art in Texas" with guest speakers Adler and Maurice D. Coats, executive director of the Texas Commission on the Arts and Humanities. The meeting will be held at 7:30 p.m. Friday, Jan. 7, in the SMU Owen Arts Center. Also in attendance will be Margaret Haltom, who has served as Texas Fine Arts Association's state president since 1968.

Over 40 people at the University of Texas at Arlington are responsible for getting the art acquisition program going. The committee there is headed by Dr. Carl Wiseman, Dr. George Fortenberry, John Hudson and Mrs. William E. Turner. According to TFAA exhibition Chairman Mary Albrecht, the real spark can be attributed to Ruth (Mrs. Carl) Wiseman who has had considerable assistance from Mrs. Elliott West and Mrs. Larry Sall.

**THE IMPORTANT ROLE** TFAA is playing in the UTA art acquisition project focuses attention on this 60-year-old organization. The TFAA was established in 1911 as a non-profit organization to promote appreciation for the fine arts in Texas. Since then, the organization has conducted a program which brings together artists, teachers, collectors, museum staffs and the general public to provide a forum for exchange of ideas on art.

TFAA is a statewide organization with approximately 4,000 members operating in 22 chapters in 25 regions. In its early stages, TFAA was instrumental in the founding of the Texas Fine Arts Commission (now the Texas Commission on the Arts and Humanities) and the establishment of the art department at the University of Texas in Austin.

**THE DALLAS CHAPTER** of TFAA has approximately 250 members and is in Region II, which consists of Collin, Dallas, Ellis, Hunt, Kaufman, and Rockwell counties. Membership in the Dallas Chapter offers six meetings a year (usually lectures, demonstrations, discussions or tours), a monthly informative newsletter, a membership exhibition, a high school scholarship exhibition and the Regional Citation Exhibition (a juried exhibition held in the latter part of May and hosted by the First National Bank in Dallas).

The Citation Award Winners are sent to Austin for state competition with the winners of the other regions, then the top winners in Austin are chosen for Circuit Merit and become part of the 13 traveling exhibitions and tour Texas communities which for the most part, do not have art facilities such as museums and art centers. As expressed by Miss Albrecht,

## Chagall Volume On Sale at Met

NEW YORK (AP) — "Chagall at the Met," a critical appreciation of Marc Chagall's designs and murals at the Metropolitan Opera, with text by art critic Emily Genauer, has been published in a limited edition and is on sale at the Met Gift Shop for \$37.50.

The book contains an introduction by Sir Rudolf Bing, personal observations by Chagall and 52 full-page color reproductions. These are of the original sketches for "The Magic Flute" and studies and sketches for the two large Chagall murals which hang in the upper foyer of the opera house.

The book measures 10½ by 14 inches, has 150 pages and was printed and bound in Paris.

"The monetary awards are small on this show but the achievement is great."

ANY ADDITIONAL TFAA exhibitions are organized according to the community needs, as for example the upcoming UTA show. Members of the Dallas Chapter of TFAA are also eligible to participate in all of the state TFAA activities such as the National Juried Exhibition, the State Citation Show and various invitational shows. The High School Scholarship Exhibition is open to all high school seniors who would like to pursue art in some form in college.

A portfolio of six examples of a student's work is submitted and the 10 best portfolios are selected for state competition. Scholarship awards are presented on both the Regional and State Levels.

Current officers of the Dallas chapter of TFAA are president, Lou Bollen; vice-



Sebastian J. Adler Jr.  
... Juror for TFAA show due Jan. 16 at UTA.

presidents, John Voelker, Billy Mitchell and Rosilla Hagen; secretary, Elizabeth Bradshaw; treasurer, Ruby Wampler; parliamentarian, Gary Adcock; Region II director, Miss Albrecht; and Region II assistant director, Jo Willa Morton.

Information regarding membership in the Dallas Chapter of TFAA may be addressed to membership chairman John Voelker,

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PHONE 936-2164  
WYNNEWOOD  
275 WYNNEWOOD VILLAGE  
12:00-2:00-3:50-5:40-7:30-9:20

Interstate's  
abc WESTWOOD 235-1201  
Belt Line & Coit St. Richardson  
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GP  
Color  
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Am

THE FR  
CONNE

3:15 5:30 7:30 9:30  
Two-Line Hr., 5:00-5:45

DOES ANYONE  
REALLY NEED  
A LONELY  
OLD MAN?  
3:15 5:45 7:45 9:45 GP

WESTERN PARK 4  
REDUCED PRICES DAILY

"KOTCH"  
3:45 6:00 8:15 9:30 GP  
Two-Line Hr., 5:30-6:00, Adults 90¢

THE OMEGA  
MAN  
3:00 5:00 7:00 9:00  
Two-Line Hr., 4:30-5:00, Adults 90¢

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Sometimes a Great  
Notion  
2:15 4:45 7:15 9:45  
Two-Line Hr., 4:15-4:45, Adults 90¢

SON OF LASSIE  
1:45 3:45  
3:00 5:00 7:00 9:00  
Two-Line Hr., 4:30-5:00, Adults 90¢

T.R. BASKIN  
6:00 8:00 9:55  
Two-Line Hr., 5:30-6:00, Adults 90¢

NORTHWOOD HILLS 4  
REDUCED PRICES DAILY

richard harris  
man in the  
wilderness  
2:15 4:15 6:15 8:15  
Two-Line Hr., 5:45-6:15, Adults 90¢

T.R. BASKIN  
1:30 3:15 5:00 6:45 8:30  
Two-Line Hr., 6:15-6:45, Adults 90¢

NORTHTOWN SIX  
REDUCED PRICES DAILY

KIDNAPPED  
1:45 3:45 5:45 7:45 9:45  
Two-Line Hr., 5:15-5:45, Adults 90¢

MAN IN THE  
WILDERNESS  
1:00 3:00 5:15 7:30 9:30  
Two-Line Hr., 4:45-5:15, Adults 90¢

THE LADY  
AND  
THE TRAMP  
1:00 3:15 5:30 7:45 9:15  
Two-Line Hr., 5:00-5:30, Adults 90¢

## Lively Forums to Key Annual Education Day

You couldn't imagine any livelier session than the Church Women United in Dallas will be having at their annual Leadership Education Day on Friday, Jan. 28.

"Hey Lady . . . You Want a Miracle?" sets the theme for 11 forums, each relating to an area of crises in today's society, at the Church of the Incarnation.

Mrs. Goron Casad, chairman of the day, expects 1,000 women to attend.

SESSIONS BEGIN at 10 a.m. and last until the luncheon when Dr. William Bean Kennedy, from Geneva, Switzerland, director of the office of education of the World Council of Churches, will speak in The Miracle of Faith.

Mrs. Casad has announced these forum subjects and some of the leaders who will participate:

Pornography, with City Attorney Alex Bickley and his team of experts.

Abortion, Dr. D. G. Harrel, popular woman's physician, and Miss Linda Coffee, attorney.

The Dallas Morning News —

## NEWS of WOMEN

Oil Radio Television

Friday,  
Jan. 22, 1971

C

fee, attorney, on the legal and medical aspects.

Women's Liberation, Dr. Tom Fry, pastor of the First Presbyterian Church, and panel explore the subject, a Madness or a Movement.

Ecology, with Mrs. Nancy I. Johnson, chairman of the Air Pollution Task Force of the AAUW, presenting a film and leading the discussion.

Chicano Challenge in Dallas, Ray Goodwin of the Dallas Council of Churches leading bi-cultural group in a discussion of their needs.

Draft Counseling, Rev. Robert Cooper, SMU campus minister, leader.

Theology of the Whole Person, the Rev. John Danoff, doctoral candidate at Perkins School of Theology, exploring the total worth of man.

Television in the Community, Frank Gregg, director of the North Texas Christian Communication Commission, and Bob Wilson, manager of station KERA-TV, discussing community influence.

LOOKING TO THE YEAR 2000, Miss Yvonne Ewell, Dallas public schools consultant, and Dr. Bruce Pringle of SMU exploring how to remain human in a dehumanizing society.

Mothers Day In, with Dr. Kennedy discussing new challenges for parents and the future of the family.

New Ways to Express Old Truths, Dr. and Mrs. Hunter Beckelhymer of Brite Divinity School at TCU, facing the question of how a person can become a Christian in Christendom.



—Dallas News Staff Photo by John Flynn.

How do women expect problems to be solved if they do not become informed, then involved? asks this group of leaders for the Church Women United's forum on social issues. Left to right,

Robert Wilson, Channel 13; Mrs. Charles Vychopen, cochairman; Rev. Ray Goodwin, Mrs. Gordon Casad, chairman; Dr. D. G. Harrell, physician, and Miss Linda Coffee, attorney.

## Art Bug Bites and Wins

### Mary Albrecht Dispenses Sculpture Rather Than Pills

By CAROLYN DUNNIGAN

Mary Albrecht started out to be a pharmacist, but always suspected the best medicine for her creative urge lay in the art world instead of the drugstore.

She gave up on the pharmacy bit and wrestled with the art bug for nearly 20 years before she finally succumbed. Now she's healthy and happy, dispensing paintings and sculpture by the score. Her work has appeared in shows from the local to the national level.

"I finally got up the guts to go back to school," she explains. "For years, I had been saying, 'Some day, when I have the time and money . . .'. Then one day, I realized when I was 70 I'd be saying, 'If I only had . . .'. So she went."

She started back to the University of Houston in 1965, taking a few design and drawing courses. Then the family moved to Dallas, and Mary continued her studies at Texas Woman's University, graduating in August with a bachelor of science degree in sculpture and a cum laude rating. Out of 23 courses, she earned 21 A's.

THOUGH SHE IS talented with a paint brush and has already sold nearly 100 paintings, her real love is metal sculpture. "It's a sensory type thing. I think everyone enjoys it."

The Albrecht den is now Mary's studio, lined with sculptures in varying degrees

of doneness. On the patio are her most ambitious efforts—two abstract sculptures standing 8 feet tall and weighing 225 and 250 pounds.

In spite of their size, they were two of the simplest to do, she says, because they are welded—a quick and easy process, not nearly as unfeminine as it sounds. She even moves them around singlehandedly by "walking" them on their bases. "But you have to be careful. If you get caught underneath, you can kill yourself."

Mary mastered the art of welding in a course entitled Direct Metal Sculpture, offered the first time this past summer at TWU. She now has her own welding shop in the garage, and just hauls it into the yard to work. Her family gifts her with welding equipment for birthdays and Christmas—she's sort of hoping for an arc welder this year.

Part of the welding course, taught by John Brough Miller, was a junk yard tour to learn how to scrounge for the right pieces. "Volkswagen bumpers are great," says Mary. "Smooth and round." A bumper creation decorates the Albrecht entry hall.

THE BLOND ARTIST is very much of the modern school. She's a member of the Contemporary Artists and Sculptors Association of Dallas and is serving this year as treasurer. She is also regional

director of the Texas Fine Arts Association and helped initiate a local TFAA scholarship program to encourage young artists.

She's going to try her hand at the ancient art of marble sculpting, however, and has a block of marble on order from Carrara, Italy. That's the same place a sculptor named Michaelangelo used to go for stone.

Her family has gotten used to the idea that another is an artist. In order of appearance, they are husband Bob; daughter Kathy, 17; son Greg, 15; son Scheel (pronounced Shale), 6, and daughter, Channa, 5. The little ones would hardly recognize mommy without her blow-torch.

"It's sort of an everyday thing now," she smiles. "After all, doesn't every mother weld, and doesn't every mother tear up the den for a studio?"

Actually, Mary's work has become somewhat of a family project. A figure of Channa is taking shape in a corner of the den. The marble will be a bust of Kathy. Greg helps haul home metal, and Bob makes picture frame and bases for the sculpture.

"They're used to me this way," says Mary. "They know I wouldn't be happy if I weren't doing this. It's the most satisfying and entertaining thing I've ever done. And every once and a while, I think they're just a bit proud of me."



One of Mary Albrecht's current sculpting projects is a self-portrait, which she executed in front of the bathroom mirror. She's putting the final clay touches to it before casting it in bronze.

# ART ABOUT TOWN

## Museums

**DALLAS MUSEUM OF FINE ARTS**—Paintings, drawings, collages and sculptures by surrealist Max Ernst. Through Sept. 3. Continuing: Prints (150) by Albrecht Dürer and Rembrandt van Rijn. Through Sept. 1. Fair Park.

**OWENS ARTS CENTER**—Meadows Museum: Permanent collection of Spanish art with works dating from the 17th Century. SMU.

**AMON CARTER**—Retrospective of photographs by Elton Porter. 2501 Camp Bowie, Fort Worth.

**FORT WORTH ART CENTER**—Selections from the permanent collection. Opening Aug. 22. Impressionist and Post-Impressionist paintings from Russia. 1349 Montague, Fort Worth.

**KIMBELL**—Selections from the permanent collection. Will Rogers Road, Fort Worth.

## Galleries

**AFTERIMAGE**—Surrealistic black and white photographs by W. Wallace Wilson. Through Saturday. 2800 Routh.

**LESLIE COLLINS**—Paintings on paper by Peter Ploeghs. 197-22 and Floor, Fleetly Union Life Building, Bryan Street.

**CONTEMPORARY**—“Graphics Festival,” including Picasso, Miró, Chagall, Varsorely, Rönin and others. Through Aug. 31. 2800 Routh.

**CUSHING**—Gallery group show featuring new paintings by Betty Winn and Forrest Harrisberger.

**GINGERBREAD HOUSE**—Recent limited edition photographs by Gene Mason. 2101 North Horwood.

**FAIRMOUNT**—Paintings by Ray Burnett and sculpture by Robert Burns Wilson. 6040 Sherry Lane.

**CHAPMAN KELLEY**—Group inventory exhibit, including Robert Motherwell, Larry Ponn, Mary Conso and Sam Francis.

**JANIE C. LEE**—“Inventory,” with works by Andy Warhol, Sam Francis, Nancy Graves and others. 3638 Maple.

**QUADRANGLE**—Infinite prints by Nancy Nemac and sculpture by Charles Allen. Through Aug. 31. 2800 Routh.

**COURTNEY SALE**—Graphics by Alberts, Aro, Blake, Chappell, Francis, Hockney, Kelly, Lichtenstein, Motherwell, Rusche, Rosenquist, Serra, Warhol and others. 3701 Maple.

**SMITHER**—New works by Jack Mims and Jim Roche. Through August. 2817 Allen.

**TEXAS ART**—Group show with paintings by Perrino Salinas and Joe Rolder-Roberts. 1401 Main, downtown.

**2719**—Group show featuring works by Gary Laddy, Jim Stever, Yolchi Zakl and others.

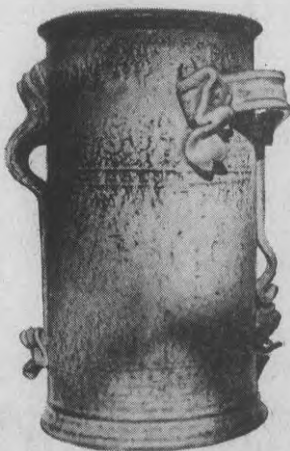
**VALLEY HOUSE**—New works by Lyle Novinski. Cap Umlauf and others. 4616 Spring Valley Road.



# LORRAINE HAACKE

## Art scene happenings

ON THE GALLERY scene this week, rounding out the last few days of summer, Jim Roche and Jack Mims are being featured in an exhibit at Smither Gallery. Both Dallas artists will be leaving this fall for a nine-month artist-in-residence program at the University of Florida, but plan to return home after that. Roche is represented in the exhibition by his most recent explorations—performance works—in which he offers documentation of bizarre events. Mims' works are studies for future paintings. And incidentally, gallery owner-director Murray Smither has been making some alterations on his showcase at 2817 Allen, expanding offices and changing the exhibition space... In Dallas this week for a quick look at the scene was California artist Lynda Benglis, who is represented locally by the Janie C. Lee Gallery, where she had a solo show a few seasons back... The Contemporary Artists and Sculptors Association (CASA) is starting off the fall season a few weeks early with a juried exhibition at One Main Place. Lyle Novinski, chairman of the art department at the University of Dallas was juror for the show, which will continue through Aug. 31. The first place award went to Mary Albrecht for a metal work.



**AT OLLA PODRIDA**—Ceramic works by San Antonio artist Steve Humphreys are being featured at the Olla Pod Gallery on Coit Road.

## Collage...

Three model airplanes painted by Alexander Calder, works in progress for the painting of a full-size DC-8 jet liner commissioned by Braniff International, are on exhibit at New York's Museum of Modern Art. The airplanes, each a six-foot scale model, are painted in the artist's familiar shades of red, yellow, blue and black, and will be suspended from the museum dome through Oct. 7. This is the first public showing of the models which have been loaned to the museum by Braniff. Calder plans to paint the actual DC-8 this fall and it will join the Braniff fleet in November, flying between North and South America. Dallasite Harding L. Lawrence, Braniff's chairman of the board, said today, "Calder's achievements in putting art into space, through his invention of the mobile and stabile, made us feel that he, of all artists, was eminently suited to create a work of art using a DC-8 as his canvas"... Surrealist Salvador Dalí, who recently completed a holograph of rock superstar Alice Cooper, is currently completing a mixed media graphic entitled "Winter-Summer," which will be exhibited in Dallas at the Circle Gallery on Routh. Also creating a new se-

ries of works for exhibition at Circle this fall is Peter Burt. The lithographs will depict Burt's native New Mexico.

## Mixed media...

Ceramic pieces by Steve Humphreys, who is the artist-in-residence at the Southwest Craft Center in San Antonio, are currently on view at the Olla Pod Gallery on Coit Road. His work inclines toward the functional, though a wry penchant for the bizarre and beautiful is seen in his glazes. A grant from the National Endowment for the Arts has made the artist's residency at the Craft Center possible, and he has also received grants for travel to do extensive research in kiln building. The results of his research will be one of the largest kiln complexes in the area... The Dallas Museum of Fine Arts begins accepting works on Monday for the "North Texas Painting and Sculpture Exhibition," which opens at the museum on Oct. 6. Any resident of the North Texas area is invited to enter from one to three works in the competition. Artists may deliver works to the museum through Sept. 7. On Sept. 18 notification of inclusion in the exhibition will be mailed.





TEXAS FINE ARTS — Fort Worth artist Pat Webb Cunningham displays the ribbon she won for her oil-on-canvas "May 1970 K.S. Ohio" in the Texas Fine Arts Association exhibi-

tion which opened last Sunday at the University of Texas at Arlington Library. With her is John Hudson, member of the UTA art acquisition committee.

## Exhibition Winners Selected In Texas Arts Competition

ARLINGTON (Spl) — Dallas sculptor Mary Albrecht won the \$500 purchase prize in the Texas Fine Arts Association juried exhibition which opened last Sunday at the University of Texas at Arlington.

Mrs. Albrecht received the top award for her welded steel sculpture, "Up-Reach." Her work also was chosen best sculpture by juror Sebastian J. Adler, director of Houston's Contemporary Arts Museum.

The winning entry will become part of the UTA art collection. "Up-Reach" also earned two awards in 1971. It received the juror's choice honors in the Texas Fine Arts Association state citation show at Laguna Gloria Museum in Austin and also received a citation award at the TFAA Region Two competition in Dallas.

Co-sponsors of the four-week exhibit are UTA's art acquisition committee and the TFAA. The purchase prize was donated by UTA faculty members. Forty-three works by 31 TFAA members will be displayed in the UTA Library sixth floor reception area.

Winner of a one-man show, to be exhibited later at UTA,

was Pat Webb Cunningham of Fort Worth, for her oil-on-canvas, "May 1970 K.S. Ohio."

Chosen to share a four-man show at UTA were Ed Blackburn of Fort Worth for "Illusion As Symbol" and "Daniel," acrylic on canvas; Atlee Cunningham of Fort Worth for "Opus V," acrylic; Liz Hart of Dallas for "Entendon Nos," cast polyester resin and Formica; and Carolyn Patterson of Dallas for "Soft Music," Batik with soft sculp-

ture.

Best in class winners included Margaret Dunlap of Dallas, "Focus" in oil-acrylic; Dot Colfry of Dallas, "Shadows of the Past," watercolor; Mary Cranfill Curtis of Richardson, "House on Crockett Street," prints-drawings; Boby Foster of Dallas, "Zippered Box Series," mixed media; Clint Stokes of Fort Worth, "Looking North," realistic; and Mary Etta Houston of Decatur, "College," abstract.

# The Arlington urbanite



VOL. 3, NO. 21

ARLINGTON, TEXAS 76010—SUNDAY, JANUARY 16, 1972

THREE SECTIONS, 28 PAGES

## University Begins Fine Arts Show

Forty-three works by 31 Texas Fine Arts Association members will be displayed at the University of Texas at Arlington in a four-week show beginning today (Sunday).

A 5-8 p.m. reception and awards ceremony opens the display Sunday on the sixth floor of the UTA library. Working with the TFAA on the multimedia show is the UTA art acquisition committee.

Juror for both the exhibition selections and awards competition is Sebastian J. Adler, director of Houston's Contemporary Arts Museum. The winner will receive a \$500 purchase

prize. Other awards are a one-man show and a four-person show at UTA at a later date.

Reception hostesses include members of the UTA Faculty Wives Club. Mmes. Elliott West, Larry Sall, Joe Lewis and Carl Wiseman. Also helping with the exhibition are Mmes. Jacob T. Beard Jr., France A. Meier and Euda E. Dean.

Members of the UTA art acquisition committee include Drs. Carl Wiseman and George Fortenberry, John Hudson and Gene Turner.

TFAA members whose works  
See Arts, Page 8

Page 8 — THE ARLINGTON URBANITE — Sunday, January 16, 1972

### ★ ARTS

—Continued from Page 1

will be displayed in the UTA show are Gary Adcock, Mary Albrecht, Anna Marye Barnes, Ed Blackburn, Florence Bregman, Naomi Brotherton, Dot Colfry, Lurlyne Conrad, Ailee Cunningham, Pat Webb Cunningham, Mary Cranfill Curtis, Frieda Daniell, Collette Dow, Margaret Dunlap, Lillian Fecher, Sandi Flanagan, Bobby Foster, Liz Hart, Mary Etta Houston, Margaret Hutchinson, Pat Kochan, Michael Minick, Carolyn Patterson, Peg Rosenlund, Clint Stokes, Virginia Strother, D. Telkamp, Florence Thayer, John Voelker, Emma Whittenberg, and Helen Wischmeyer.

# NEWSRELEASE

THE UNIVERSITY OF  
TEXAS AT ARLINGTON



NEWS & INFORMATION SERVICE ■ KEN WHITT, DIRECTOR  
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## C U T L I N E

UTA SHOW WINNER--Dr. Carl Wiseman, chairman of the University of Texas at Arlington's Art Acquisition Committee, presents \$500 purchase prize to Dallas sculptress Mary Albrecht for her winning entry "Up-Reach" in the four-week Texas Fine Arts Association juried exhibition which opened Sunday (Jan. 16) in the UTA Library sixth floor reception area. UTA faculty members provided the purchase prize.

--KR--

1-17-72





Second-year medical student Alfred Ricks, standing under sculptured palm tree by Dallas artist Mary Albrecht, wears authentic antique African beads strung on leather by Dallas artist Eleanor Oviatt. In addition to ceramic and wooden beads, opals and native brass objects are knotted into these "living" sculptures.—Staff Photos by Bob Jackson.

## Drop-in event aids students

What happens when a student suffers a financial crisis and sees no way out?

Too often the answer to this question is "drop out and get a job." The student may mean to return to school as soon as possible but there's always that "what if..." And, as the obligations of life pick up, the odds of the drop-out returning to school get slimmer and slimmer.

**THE PROBLEM** is particularly acute for the young medical student or doctor-in-training. Not only his or her life and the lives of their families are affected but the entire community suffers.

Joe White is a third-year medical student making his grades and enjoying his work. Last month his car started acting up; repair bills mounted. Then the car quit for good. He doesn't have the money for a down payment on a new one. As a third-year student, Joe really needs his car. His schooling is in various hospitals scattered all over the city. Trying to thumb his way across town and back every day is getting him down. Joe has a bachelor's degree in chemistry and that job the pharmaceutical company offered him last summer is really looking tempting...

Willard Steinberg is farther along. He has completed his internship and is in his first year of pediatric residency. He and his wife have two children and there are always bills.

Willard almost dropped out at semester. Christmas was coming and there were parties. His wife's college party dresses are out of style. Willard heard her crying after the first of the festive season's in-

ventions arrived. He knew why.

**JANE SLATON'S** air ticket home takes almost \$200. Usually she, an intern, checks the student bulletin board at the med school for a car pool going north. This year none was. Jane's father had just died and she wants to go home. Her bank balance registers "zilch."...

A group of Dallas women are determined that medical students with temporary financial emergencies will not have to drop out. They are members of the Medical Center Woman's Club which includes among its members women of the professional and administrative staffs of the University of Texas Health Science Center at Dallas including Southwestern Medical School, the Graduate School of Biomedical Sciences and the School of Allied Health Sciences, and the wives of men on the professional and administrative staffs of these institutions.

This group has planned a drop-in art festival aimed at keeping young doctors and doctors-to-be from dropping out.

**THE FESTIVAL**, supporting the Dallas Medical Center student loan fund, will be from 1 to 5 p.m. Sunday at the Skillern Student Union on campus of UT Health Science Center, 5323 Harry Hines.

Arts and crafts of 50 different Southwestern artists will be on display. Works in many media—oil, water color, acrylic, batik and photography as well as wall hangings, sculpture, pottery, ceramics and jewelry will be shown. Prices will range from \$3 to \$5,000.



Tickets are one dollar. They will be sold at the door.

A special medical night and champagne auction will be held from 7 to 10 p.m. Saturday, also at the Skillern center.

**AMONG THE ITEMS** of special interest are a stitchery by well-known Houston artist Flo Barry, a cloth collage of hypodermic syringes and needles entitled "Hypo" and Eleanor Oviatt's string of authentic antique African beads on leather thongs.

Artists from Austin, Houston, Denver, Taos, Sedona, Ariz., and Hobbs, N.M., are included among well-known local artists. Several employees, doctors and other faculty members will also be offering work for sale.

Cecile Bonte is chairman for the event. She said the student loan fund is available to medical students, interns, fellows and residents. Loans are made on a confidential basis and are short-term, usually for 30

days. No interest is charged the borrower. The fund, started with \$200 donated by two doctors 25 years ago, now has \$25,000.

"This money is what keeps young men and women in school," she said. "It's so easy for a medical student — especially an intern, resident or fellow who has been in school for many years — to get discouraged when a financial crisis hits. A tiny thing — or what seems to outsiders like a tiny thing — can be all it takes to make a student throw in the towel."

**MRS. BONTÉ** knows what she's talking about. The wife of Dr. Frederick Bonte, professor and head of the department of radiology at Southwestern, she said that some of their friends who are in medicine now borrowed from the fund when they were students or doctors in training. Mrs. Bonte is a volunteer science teacher at St. Monica's and the mother of six.

# LIVING

2-G...

Wed., Jan. 24, 1973

Marjorie J. Dunlap finishes her painting which will be for sale at the Medical Center Woman's Club art festival Saturday and Sunday. Cecile Bonte, right, chairman of the event, and medical student Jim Conyets watch.

## TFAA Region II Show Goes on View Monday

The Texas Fine Arts Association, Region II, will exhibit 51 paintings in the lobby of the First National Bank of Dallas, 1401 Elm, from Monday to June 1.

This annual Citation Show was juried by George Kuebler, director of the Oklahoma Art Center, Oklahoma City.

First prize went to Rita Mallett for "Prelude to Evening;" second prize went to Martha Moore for "Untitled;" third prize to John Voelker for "Red Echo;" and fourth prize to Tom Broad for "Approaching Storm."

Citation Awards were given to Anna Marye Barnes, Naomi Brotherton, Wilma Dennis, Margaret J. Dunlap, Sallie Hunsaker, John Voelker and Barbara Wright.

Honorable mentions to Mary Albrecht, Florence Bregman, Mary Hill, Jonathan W. Smith, Eloise Stadel and Debra Zelazny.

**GEORGE KUEBLER** was Curator of Extension Service at the National Gallery of Art, Washington, D.C. and Director of the Gallery of Art, Skidmore College, Saratoga, New York before coming to Oklahoma.

When asked about the experimental art of today he replied, "the validity of an art form is often revealed in the willingness of an artist to commit himself. What keeps the interest of an artist for a sustained period of time should be considered a serious effort. Few artists remain in environmental art for very long."

"CONCEPTUAL ART is extremely difficult to evaluate. An art form involved with non-permanent materials can be a serious effort. Creativity is not antagonistic to permanence, however. Non-permanent art can be intriguing, visually exciting and inventive. Where an object of any kind, slips into the realm of art is an elusive thing. Therefore, I need as much time as possible to look at something."

## Art Notes

**CONTEMPORARY:** An exhibition of paintings and graphics by Elaine Breiger will preview at 3 p.m. Sunday in the Contemporary Gallery in The Quadrangle.

**LECTURE:** The Farmers Branch-Carrollton Art Association begins its new season at 11 a.m. Tuesday at the Farmers Branch Recreation Center. Dallas artist Beverly Driskill will lecture on reproducible art. Lunch will be served and visitors are invited.

**ARTISTS' EQUITY:** The Dallas Chapter of Artists' Equity recently elected new officers for 1974-5. They are: George Goodenow, president; Sally Tobin-Schup, vice-president; Mary Frances Judge, secretary-treasurer and Arthur Kock who will represent the chapter at the Dallas Museum of Fine Arts.

**SCULPTURE:** Mary Albrecht is now accepting applicants for sculpture classes to be held at the Olla Podrida beginning 7 to 10 p.m. Tuesday and Thursday. For details, call

Also, Miss Albrecht and Anne Marye Barnes will have an exhibition of painting and sculpture in the Olla Podrida mall, Monday through Sept. 28. The show-opening reception will be from 6 to 8 p.m. Monday. The public is invited.

**EL CENTRO:** The work of six former El Centro art students—Carlos Vargas, Phillip Van Keuren, Janice McMichaels, Avelino Segura, Adwina Head and James Chefckis—will go on view Monday in the fifth floor gallery of the downtown college.

**CLASSES:** Marilyn Elitzen Jones will open painting classes in her North Dallas Studio, beginning 9:30 a.m. to 12:30 p.m. Monday, Tuesday and Wednesday. For information about the 10-week course, call

**BANK SHOW:** Work by 10 artists from The Bird Nest Gallery in Carrollton will be on view in the First Bank

of Coppell through September.

**8-STATE SHOW:** The 16th Annual 8-State Exhibition of Painting and Sculpture opens Sunday at the Oklahoma Art Center in Oklahoma City.

**UT AUSTIN:** There are three exhibitions in progress at the Art Museum of the University of Texas: drawings and prints by Philip Pearlstein, through Sept. 29; "Photo-Realism 1973," the Stuart M. Speiser Collection—a group of realistic paintings that have aviation as their themes, through Sept. 29; and, "Art of the Mende," wooden masks and other objects created by the Mende tribe of Sierra Leone in West Africa, through Oct. 13.

# Sculpture courses offered by Albrecht

Sculpture classes for beginning and advanced students will be starting next week at 249 Arapaho Central Park. Mary D. Albrecht will be the instructor.

Beginning students will learn how to use clays, modeling techniques, armatures, be introduced to the tools and their uses, model a life-size head, make a waste mold, cast and mount the head and learn the basics of sculpture appreciation. Critiques will be given on the work. Classes meet once a week for ten weeks. The first section starts Jan. 7 from 10 a.m. to 1 p.m., the second section is from 7 p.m. to 10 p.m. Jan. 7.

The advanced class will explore additive and subtractive, materials and techniques, wax, wood, styrofoam, plaster pattern (model) making, flexible mold making, and introduction to pattern making for

foundry work and an introduction to polyester resin coating. Their work will also be critiqued.

Advanced classes will start Jan. 9 and will continue for ten weeks. The two section times are from 10 a.m. to 1 p.m. and 7 to 10 p.m.

Tuition for the classes is \$75.

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8 medium red apples  
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1 cup light corn syrup  
1/2 cup water  
1/4 cup red cinnamon  
candies

Grease baking sheet. Wash and dry apples; insert wooden skewers or craft sticks into stem ends. Stir together in heavy 2-quart saucepan sugar, corn syrup and water. Cook over medium heat, stirring constantly, until mixture boils. Continue cooking, without stirring, until temperature reaches 250 degree F on candy thermometer or until small amount of mixture dropped into very cold water forms a ball which is hard enough to hold its shape, yet plastic. Add cinnamon candies and continue cooking to 285 degree F or until small amount of mixture dropped into very cold water separates into threads which are hard but not brittle. Remove from heat. Hold each apple by its skewer and quickly twirl in syrup, tilting pan to cover apple with syrup. Remove apple from syrup; allow excess to drip off, then twirl to spread syrup smoothly

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**1¢ SALE**

## Art: Contemporary Gallery at new location

By JANET KUTNER

Art critic of The News  
The recent expansion of Contemporary Gallery into the old Beefeaters Restaurant location at 2425 Cedar Springs has seen dark dining rooms transformed into 5,600 square feet of bright exhibition space.

Inaugurating its new location, the 10-year-old Contemporary Gallery features some slightly contrived, but extremely well crafted construction-paintings by S. J. Skyneer, a young artist from Salt Lake City.

Skyneer combines an unlikely array of materials into fantasy-tilted landscapes. Stainless steel, brass, enamel, polymer and resin depict brightly colored trees, house-tops and distorted personages he labels "Earth Gods."

Alternately air brushing and hand brushing the paint, Skyneer simulates a grainy wood texture onto a formica-type board that serves as background. Thin washy areas contrast with heavier bands and squares of lacquer. Essentially Skyneer's paintings are "mosaics"—like puzzles comprised of inlaid metals and paint-applied patterns.

**ELSEWHERE AROUND TOWN:** The Albrecht Studio in Richardson: Last year TWU master of fine arts graduate Mary Albrecht established a working sculpture studio for herself and students at 249 Arapaho Central Park in Richardson.



—Dallas News staff photo by Eli Grotte

S. J. Skyneer's construction-painting titled "Window Setting"—part of the Salt Lake City artist's 1-man show celebrating Contemporary

Gallery's 10th year of operations and inaugurating its new space in the old Beefeater Restaurant location.

The studio is now staging its first exhibition and though some of Ms. Albrecht's sculptures and metal "paintings" are proficient beyond the academic level, most of the other work in the show is formative at best.

The Albrecht sculptures are cast aluminum and bronze, most sand-cast since the studio has no regular access to a foundry. Subjects are female figures, carried to some degree of abstraction in what she calls her "Woman Series." Unfortunately, gesture seldom keeps pace with title, and the viewer is left wishing the torsos conveyed such descriptions as "determined, at least, or in thought" visually rather than verbally.

"Architectural Sketches" by Ms. Albrecht are less demanding of gesture and more consistent in form. The show also includes work by Edith Baker, Ruth Litwin, Neil Schneiderman, Dick Mussett, Barbara Mussett and others.

With the exception of in-

cient departures toward heavier forms by Ms. Litwin and some primitive flattening of image by Schneiderman, there is a

sameness about the exhibit that renders it student level—and the work of students following too closely in a teacher's style.

Page 4

RICHARDSON DAILY NEWS

Friday, May 23, 1975

## Local artists exhibit in Dallas

Mary D. Albrecht, who operates a Richardson sculpture studio, and Richardsonite Mary Cranfill Curtis are among the artists whose work is now on display at the First National Bank in Dallas through May 30.

The exhibition is sponsored by the Texas Fine Arts Association, which calls it the Region II Citation Exhibition. For this showing, eight pieces of sculpture and 57 paintings, prints and drawings were selected out of 207 entries submitted to the juror, Tyler Museum of Fine Art Director Ron Gleason.

Gleason selected thirteen Citation Award Winners, Ms. Albrecht among them, to go to Austin for further competition with other TFAA regional winners.

The State Citation Exhibition jury will select the touring exhibitions from all Texas regions and will also name its "Juror's Choice" and "Circuit Merit" awards.

The Texas Fine Arts Association was founded in 1911 for the purpose of encouraging the pursuit of art in Texas with high standards of aesthetic expression.

TFAA has a statewide membership of more than 2,000 persons and operates through 22 regions. Region II covers Collin, Dallas, Ellis, Hunt, Kaufman and Rockwall Counties.

Region II sponsors a yearly high school scholarship competition for graduating seniors to encourage and assist them with their work.



# Sculpture is going to their heads

By JEANNE BARNES  
Home Editor of The News

You don't know how you really look, even unto yourself, until you begin to do a sculpture of your head.

That's just one of the fascinating discoveries students at the Albrecht Studio in

Richardson have made when they start working.

The head is the subject chosen for the first work by students of Mary Albrecht because, "You can relate to it, especially as to size, and you don't need to work with the tricky heat equipment, at least at first," she says.

EVEN SO, the first attempts often are somewhat out of proportion to the real thing. However, the work of trying to do the sculpture right fascinates the adult students so they keep right on.

An exhibit of the work, scheduled through Sunday, 10 a.m. to 6 p.m. daily and 1 p.m. to 6 p.m. Sunday, the first for the year-old studio, illustrates just how much can be accomplished even by beginners.

Physicians, a mother and daughter-in-law, a husband and wife and their daughter and housewives are included in the neophyte sculptors.

Some, such as Edith Baker and Ruth Litwin, are not so new to the work. Their half dozen pieces each, along with 19 by Mary Albrecht, illustrate the theme of the show, Woman and her Family Relationships.

Ruth Litwin, an attractive gray-haired person, admits that it is hard work and she and auburn-haired Edith agree that "you have to have faith in your idea as it can go on for months at a time."

BUT WHEN FINISHED, although maybe not to the perfection aspired, there is a "great self-satisfaction of having created in a permanent material." The sculptors are ready to go on to another project, they say, to fulfill their need to continue creating.

The studio, just off Central Expressway North at Arapaho Road, on the northeast corner, is ideal for their work as it has 16-foot high ceilings, a wide back loading door, good lighting, concrete floors—"a place you couldn't do any harm to" with all the equipment.

It's been a group effort to produce the show all the way, with husbands and family also involved.

A CANVAS CURTAIN draped from the beams cuts off the back working area while more canvas covers the work tables and stands used in production.

Instead of shopping for yarn, shoes, jewelry and other common items, the sculptors haunt hardware stores looking for drills, screwdrivers, a watermelon scoop and other handy utensils and tools.

"Of course, the salesman always asks my husband what he wants and is taken back when he replies, "Ask her," Edith wryly comments. Their husbands are most cooperative, "sweet and understanding" and especially helpful in moving the sculptures around, both agree.

Mary Albrecht gives full credit to her husband for getting the studio started, fulfilling a long-time dream as well as therapy after the loss of their youngest child—who died of leukemia in 1972.



—Dallas News: Lee Langum

Three women who find sculpturing a challenging and rewarding activity show their work. They are, from left, Mary Albrecht, Edith Baker and Ruth Litwin.

SHE HAD STARTED studying herself at Texas Woman's University in Denton after all her children were in school.

Mary is especially pleased that one of her sculptures, "With the Wind" was chosen by Ebby Halliday for the Dallas Park and Recreation Department and placed at the corner of Harry Hines and Mood.

So successful has been the first venture into teaching sculpture and getting enough things together for the first exhibit that a new class will begin Sept. 23, on Tuesdays and Thursdays with morning and evening sessions to suit time schedules.

It took a little doing for everyone to get ready for the showing, they admit. Ruth Litwin planned a wedding in the midst of it, Mary Albrecht's helpful husband moved his office and Edith worried that her daughter wouldn't deliver her first baby in due time so she could get on with the sculpture (she did though, two weeks before it opened).

THE SCULPTORS are careful not to make more than 10 editions of each design "otherwise it becomes commercial and loses its uniqueness as a piece of art," they say.

Each one poses a different problem, a challenge, but none are unsolvable if you use "ingenuity, muscle and nerve" (it goes better if you stand up, too) the sculptors agree.

Students are advised to be careful that the object, on a swivel stand for easy working all around, doesn't fall. Move fast if it does (Edith once received a nasty bruise that way) and don't be self-conscious about keeping a perfect manicure, is other advice they have for would-be sculptors.

It's amazing how much stress and worry can be worked out kneading and shaping the material, a lasting object to show for it, better than baking and gardening, they find.

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## Margo Jones

(Continued from page 72.)

Virgil Miers, *Times Herald* Amusements Editor, wrote her a tribute, "Goodbye, Sweet Tornado." "Margo had her share of greatness," William Inge said, "more than most know." To Rosenfield Margo's "greatest frustration in life was that she wanted to be a great lady and never realized that she was." Arthur L. Kramer, Jr. feels the tragedy was that she was so much better known *outside* of Dallas. Jerome Lawrence writes in *Actor*: "That lady had more guts than any human being I've ever known."

Even friends who knew her called her obsessive, a fanatic who never took time out to count up her accomplishments. Always in motion, she sometimes ran like an engine out of control. Others claim her strong attachment to Manning Gurian, one-time business manager of the Theatre who went on to marry Julie Harris, led to heavy drinking. Frustration over artistic failure took its toll. Pictures taken over the years show a pert, snub-nosed face alive with spirit, bloated and puffed beyond her years. At the tenth anniversary luncheon where a grateful Dallas did her honor in 1954, the Dynamo looks older than her 49 years.

Ramsey Burch, a competent director who worked interchangeably with Margo, took over the theater after she died. He tried, and partly succeeded, but the Great Energizer, the Life Force was gone. A move from Fair Park to the Maple Avenue Theater (near the Stoneleigh P) meant a switch to proscenium. The ghost had been made to walk for four years, and the long wake was nearly over. The board paid off all debts, gave the costumes and lights to SMU, and donated letters and files to the Fine Arts Department of the Dallas Public Library. Margo's collection of nearly 8000 turtles in all shapes and sizes went to friends.

In Don Marquis' *archy* and *mehitabel*, archy the cockroach watches in horror as a moth tries to immolate himself on a light bulb. Archy thinks it over and opts for survival but wishes he cared as much about anything as the moth seemed to care about frying himself. Paul Baker of the Dallas Theater Center feels Margo worked herself to death, basically unsupported by the city she burned to please. I doubt that Margo Jones would agree. Her candle had long been ablaze at both ends (she made one serious suicide attempt) but for eight years off and on in Dallas she and her theater had made a bright light. After all, the Texas Tornado was opposed to long runs.

"Woman — In Stride"  
from the  
"Woman" series  
by  
Mary D. Albrecht

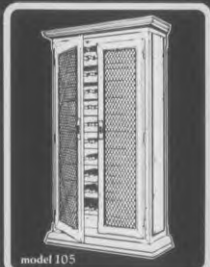


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(Oct. 1975)

# CRAFTS, CREATIVITY & YOU

by Elaine Szalay

Dear Dallas,

"Good Luck, Goodbye, You've Been Good To Me But...I 'Gotta-Go..."

I'll be away from these good Intowner pages/people. However, good publisher and good editor have given me space to put out some inside thoughts and things that need 'sayin'.

It's not easy saying 'goodbye'. I will miss sitting down and 'talking' with you. Have met a lot of beautiful souls, made new friends, learned a lot. Well, it has been a wonderful sharing experience. I only hope - somewhere, somehow - I've been able to be of help to you. Maybe filled in some information 'gaps', provoked a new thought, put a grin on your chin---all those things 'friends try to do and say with other friends'.

So, why the 'goodbye'. I will be teaching a total fibers concept program (fiber ombudsman) in various cities around the United States. That has come about through a major corporation that cares about what is happening in craft/arts. (The details will be given to you later when the press release comes from their offices).

"Crafts, Creativity and You" will still be a 'growing part of THE INTOWNER. (After all this time with you, "Crafts, Creativity and You" is sort of like 'my baby' so it goes into the hands of a special lady.) This special lady is none other than Mary Dickson Albrecht. So ... h-e-e-r's MARY!!!

Mary earned a Bachelor of Science in Sculpture with Honors from Texas Woman's University. Her work has been included in juried exhibitions on local, state, regional and national levels of competition and has won awards on each level. Her work is included in many prominent and private collections. Mary is included in "Who's Who in Art and Antiques" and many other affiliations. She is the dynamo that organized and coordinated the first "Art: Marketing, Business, Professionalism Seminar" for the Dallas Chapter of the Texas Fine Arts Association, and the School of Arts and Humanities of the University of Texas at Dallas, resulting in the founding of the ARTISTS COALITION OF TEXAS (A.C.T.).

You will see Mary knows what is happening, cares and ... calls 'a shot-a-shot!!' A lot of good things will be happening in "Crafts, Creativity and You" with Mary at the 'helm'. So, stay close-good people.

Now---for thoughts I want to leave with you. Dallas is special. Dallas is like no other place in the world. Growing, learning, bursting at the seams. Growth is good.

However, in all this growin', it is easy to forget/lose touch with vital needs. The things we sometimes put away for awhile are generally those things of the craft/arts - the 'stuff' of poets, artists, dreamers. The backbone that helps define a culture.

The community has many outstanding craft/artisans. We also have many opportunities to study, observe, participate within the craft arts. Craft/arts enrich a community, raise the quality of living, broaden our horizons, expand our thinking, help us touch one another in more positive ways. It is a sad thing to see craft/artisans leave an area

out of necessity due to lack of support, etc. I hope it doesn't happen here. It can, but I don't think you want that or will let it happen.

These are things that affect all of us - directly/indirectly. Easily taken for granted while before us, sorely missed when no longer available. I feel that all of us are learning to care/see/want more.

For myself and the many craft/artisans you have touched, thank you.

Now, a remembrance/reminder. Craft/artisans are surrounded by many myths of bright lights, glitter, glamour and press. This is a lot of surface 'stuff'. Ninety per cent is blood, sweat and tears - but a labor of 'love', desire and direction.

There have been many unusual American artists who pioneered, helped make the way clearer for those of us to come. There are six special women (who preferred to remain anonymous). I wish I could print their names-they were 'somebody' else. I know they are givin' ol' St. Peter a good run for his money on which canvas should be hung where ... and, when !! The soul of many craft/artisans is of the 'the house divided'...this is how it has been for some...here's to the pioneer...

Just Another Show...by His

Friends drink the wine and walk away  
How little do they know  
She knows the smiles we're never real  
Just shining for the show  
They'll never know how sad it is  
How lonely it can be  
Camera clicks, don't let her cry  
The critic must not see

The others think she has it all  
Yet, pain is all to feel  
No one can ever understand  
How lady is so real  
A closer look, the crowds move in  
She hides her lonely heart  
They think her strange, she is afraid  
Her soul's been torn apart  
Empty prizes, the photographs  
Another show is hung  
Writers change her epitaph  
More empty praises sung

The colors flow again from her  
The tears fall fast inside  
Her work, the words she cannot say  
Her lonely soul must hide  
Take of the time to feel the wind  
To touch the desert sky  
Don't turn and walk away, my friend  
Don't leave another lie

Yet, all she wants are 'simple things'  
A warm heart truly shared  
The crystal mountain sky above  
A friend who really cared  
The nights grow cold, the days grow short  
The earth is strangely dim  
No box inside the ground for her  
Just ashes left for him  
Empty prizes, the photographs  
Another show is hung  
Writers change her epitaph  
More empty praises sung

There is no way to thank all of the people who have touched a life - helped me grow - the ones that have been a part of this marvelous merry-go-round know how much I appreciate them. 'Gotta' say an 'out-loud' thanks to Mom, Dad, Laura, Buddy, T.G., Kandi, Rollin, John Williams, Judy J., Cherri O., Di, Buffalo Twelve Winds, Cilla, Celia, Terry, Vicki, Barbara, Scott--THE GREAT-SPRIT-CHIEF...all of you stood, when I couldn't.

Thanks to Dr. L. Massey, Dr. C. Edwards, American Cancer Society for giving me that second shot with life. Here's to Beverly and Tommy - the INTOWNER - doing what needs to be done. Readers, thanks for letting me get to know you. I've got a lot of happy - most of all...ENJOY!!! (God bless you, Mr. and Mrs. Jones, everywhere - 'may the light shine') Yours truly, His.

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**LINDA GAYLE GOIN**—Mr. and Mrs. Billy Leon Goin, Rt. 1, Wolfe City, announce the engagement of their daughter, Linda Gayle, to Gayle Carden, son of Mr. and Mrs. Loyd Carden, 7117 Wesley. Miss Goin is a doctoral student at East Texas State University and is employed by the Greenville Independent School District as a site coordinator for the Department of Special Education. Carden is a graduate of Baylor University School of Law and is an attorney and local businessman. The wedding will be Nov. 29 at the First Baptist Church in Greenville.

## Sculptor To Talk To Art League

Mary Albrecht of Dallas will present a lecture and slides on contemporary sculpture and show how to cast a piece of sculpture in bronze at a meeting Monday at 7:30 p.m. of the Greenville Art League in the Citizens National Bank's Citizens Room.

She is owner of the Albrecht Studio, just off Central Expressway North at Arpaho Road. She started the studio as therapy after the loss of her youngest child in 1972. She had started studying art at Texas Woman's University in Denton after all her children were in school.

One of her sculptures "With the Wind" was chosen by Ebby Halliday for the Dallas Park and Recreation Department and placed at the corner of Harry Hines and Mood.

Her studio is a working sculpture studio with a display and showroom area, offering beginning and advanced sculpture classes in a variety of techniques and materials but stresses techniques in metal casting. Sculpture available ranges from one of a kind, small to large architectural sketches, free-standing, reliefs, murals, portraits in wood, plaster, stone, bronze, aluminum, steel, copper and brass.

Mrs. Albrecht, who holds a bachelor of science degree in

sculpture, has work in the permanent collections of the Oklahoma Art Center, Oklahoma City; The University of Texas at Arlington; the Dallas Park and Recreation Department; as well as private collections. She is included in "Who's Who in American Art," "International Who's Who in Art and Antiques" and "Who's Who in American Women."

## Meeting Topic Youth Gardens

Bob Greenway, Hunt County agricultural agent, presented a program on youth gardening Thursday at a meeting of the Junior Women's Club of Greenville in Miss Gertrude's Parlor.

He emphasized the importance of composition of soil and how to make a compost. He said he would recommend a balance of organic and commercial fertilizers. He told about the services offered at the extension office and distributed booklets.

During the meeting conducted by Mrs. John Sutton, the members voted on having the Salvation Army Toy Shop and Greencrest Manor as projects. Sharon Cluck was elected historian. Kay Haley and Bonnie Erney were voted a year's leave of absence.

Sue Jones was hostess.

## AAUW Presents Original Skit

Centered on an International Relations theme, the Monday night program of the Greenville branch of the American Association of University Women opened with a skit presented by Marie Craig, Ginger Medford and Betty Band.

During a creativity period led by Martha Jones, program development chairman, members participated with original poems, drawings and dramatizations based on the program theme.

Mrs. Craig gave an analysis of the United Nations, pointing out that since its establishment 30 years ago, its accomplishments have generated both support and dissension. She said that AAUW has long supported the UN and the delegates to the National AAUW convention reassured that view.

During the business meeting conducted by Christi Mock, president, an announcement was made by Velda Cannon, education chairman, that AAUW members will handle registration for the Sabine Valley Association for Children with Learning Disabilities symposium to be held on the East Texas State university campus Oct. 17-18.

Henrietta Smith, legislative chairman, told of plans for the next branch meeting Nov. 3 in the home of Mary Virginia Duck.

At 7:30 p.m. The program will focus on the Texas Constitution and Legislation.

As a fund-raising project, the group voted to sell copies of a crafts and ideas book titled "Lollipop Soup".

## Wedding Plans Are Announced

Mr. and Mrs. John H. Mierzwik, have announced the engagement of their daughter, Debra Kaye Mierzwik of Amarillo, to Michael Kernon, son of Mr. and Mrs. Warren K. Kernon, Amarillo.

The couple will be married Nov. 15 in the Faith Baptist Church in Amarillo.

Miss Mierzwik is employed by Western National Life Insurance Company.

Kernon, who holds a degree in geology from West Texas State University, is employed by Dresser-Atlas Oil Company in Farmington, N.M.

## Travis PTA Sets Meeting

The Travis School PTA will meet Tuesday at 7 p.m. in the Travis School cafeteria.

Mrs. Rex Trevathan will conduct the business meeting, introduce the new officers and the new teachers.

compiled and printed by the Richardson AAUW. The book has crafts for children.

Mrs. Mock reminded the group of the International Women's Year programs being held on Wednesdays at 10 a.m. and 2 p.m. in Liberty Hall. AAUW will be in charge of the program Oct. 22 titled "Women in Administrative Tasks." Hostesses were Martha Howard, Erma Waters, Clyde Trollinger, Gladys Lewis, Floretta Bradford, and Martha Williams.

For information on eligibility for membership in the American Association of University Women contact Sally Shaw, membership chairman at after 6 p.m. or Mrs. Mock at

## Crochet Given

By SUSAN STEVENS  
Herald Banner Staff

Do you enjoy crocheting? If so, there is a new book at the Greenville Public Library that you'll find interesting.

"The Woman's Day Book of Granny Squares and Other Carry-Along Crochet" was given to the library by Helen Castevens and Susan Graham in memory of Virginia Lee Wilson Clark. The book contains favorite projects from the pages of "Woman's Day Magazine."

It includes dozens of projects selected for their timeless charm and practical stylishness. It is complete with easy-to-follow instructions for making grannies of all shapes and sizes.

"Pathways: Rewarding Thoughts for Better Days" by Joyce Hifler was given in memory of Virginia Lee Wilson Clark by Mrs. H.E. Price. By the author of "Think of These Things," the book reflects the mysteries and joys of the world we live in and renews faith in mankind and the creator. The collection was drawn from the author's nationally syndicated daily feature article. The work is a blend of poetic praise, and down-to-earth observations of life's essential truths and a spiritual outlook that is uplifting.

Another new book at the library is "Reveries" by



# CRAFTS, CREATIVITY & YOU

by Elaine Szalay

**"GIVE ME A FISH, AND I WILL EAT FOR TODAY:**

**TEACH ME TO FISH, AND I WILL EAT FOR THE REST OF MY LIFE."** (Ancient Proverb)

**LISTEN?** Of course - we all listen - or do we? How many times have you thought you knew what someone said, only to find out that is not what was actually meant?

In the study of awareness, the art of LISTENING is as important as SEEING. LISTENING is hearing what has been said and understanding, to the best of our ability, what is really meant. We are constantly involved with social interaction, and this involves LISTENING TO the other person and to ourselves as well. How does this relate to the artist, craftsman and the observer? What is communication - that vital force involving all of us in all parts of our lives?

To see how well I LISTEN, I decided to conduct an interview via long distance telephone with a well-known Southwestern artist. Many of you are already acquainted with the outstanding talents of FELIX SERNA. Only 34 years old, this man has set quite a track record for himself in the art world, developing a bold style on the canvas - an evolution of great talent, directed studies and a keen sense of awareness. Serna's gallery in Las Cruces, N.M., is an active place of sharing in learning and creative flair - a place of continual happenings.

"As a nation, we are really working at becoming more aware of the world in which we live," he said. "America is developing its own unique statement. For many years, artists from other countries were asked to exhibit in the United States. Now, many Americans are being asked to show in foreign countries. The picture is changing, and for the better. Americans are developing a heightened sense of selectivity - we are developing a good solid base." Serna feels very good about this, as he believes "art kindles history."

"We are trying to create a good future for all of us by reaching the very young and teaching them to explore creative awareness for themselves. Therefore, our nation is searching for beauty through pleasing and beautifully organized works. We no longer relate to 'fads' and 'shock value' in the manner of yesterday - 'ugliness' is disappearing from the American scene. We are all involved in trying to improve our world, especially in the visual and thought concepts. The garrish is no longer appealing, and we are demanding good design from our highways to Museum presentation.

"Much of this has come about through LISTENING. We have become LISTENERS; no longer afraid to LISTEN. Americans realize we have limited materials. Therefore, more exploration of existing materials is happening to meet both the needs of demand and supply. We also realize freedom comes through discipline. Without discipline, chaos comes into being, and we no longer have the beautiful works of organized thought."

"At the same time, we have no boundaries in the American statement. Indian art is seen in New York, Chicago and not left in museums of the Southwest. Though a group statement seems to be evolving - the statement is one that emphasizes the individuality of the human being. People are learning to reach that important inner self through SEEING and LISTENING. Since we are stressing quality, we have found that the need is being met through thoughtful insight of the inner self, and the drug scene is being rejected as the person does not want this destructive crutch. So, trends are being set by the American people through the statement of the individual - the individual who is acting through the inner self, through a growing AWARENESS by SEEING and LISTENING. How good it is."

I want to thank Felix Serna for taking time from his busy, creative life to share his ideas. As he says, "That is what it is all about."

## CRAFT SCENE

**Good Work - Good People:** MARY ALBRECHT - gifted Dallas sculpture. Mary not only has a rare talent in her field but cares about seeing the community informed about what is happening in the arts. Mary did a beautiful job (along with many others) in the organization and planning of the Art and Marketing Seminar held at UTD March 18-19. We left feeling wiser and quite grateful to all who willingly shared their time and thoughts with us.

DOROTHY COLE - has been creating beautiful ceramic works and unusual weavings. Her statement is unique and well appreciated by many. (Dallas)

**Good Books - Do Read Books:** What Color is Your Parachute by Richard Nelson Bolles. Don't let the cover statement turn you off (A Practical Manual for Job-Hunters and Career Changes). This inexpensive book is easily read and is geared to helping you find out about yourself in a very unusual format. ENJOY.

**Feedback:** Artist and Craftsmen care to exhibit their work. There are many who would like to see the work. There are probably corporations, businesses and professional groups who would enjoy having a good exhibit in their facility. How do the two groups get together? D. C. - Dallas.

This question has been asked for many years. So I am asking area professionals to please write their suggestions to me, and I will see that the information is passed on to the appropriate groups. I cannot stress the need enough, and do hope the community will respond to this question. I think it is important for people interested in having exhibits to know that area artists do provide monitoring systems for their own shows and do respect/take care of exhibition premises. A good show is a good drawing card and a place of helping the growth of community knowledge, awareness and communication.

**Idea Project:** We are a little short of room this time. I do have something ready to go for you in the next issue of the Intown - so be watching.

**Remember:** Send your questions and comments to Elaine Szalay, P. O. Box 913, Plano, Texas 75074. The letters and comments have been coming in and are much appreciated. Thank you. We do try to answer as many as we can - either through this column or directly. For now - ENJOY.

Sunday, June 5, 1977 ....

# A new museum? An art center? Why not both?

By LORRAINE HAACKE  
Staff Writer

Things are beginning to look very positive for the visual arts in Dallas, and the 15-year-old dream of a new museum, as well as the newer idea of a separate art center, may be realities looming in the city's future within the next five or six years.

And what's more interesting than the possibility of such structures, is the feeling of cooperation that seems to be present for the first time on the art scene here. Instead of negative controversy—galleries suing the museum, a group of the so-called "Friends of the Dallas Museum of Fine Arts" pushing for a publically elected museum board, or artists criticizing the museum's operating policies and pushing for additional educational or exhibition space—there is a great deal of positive action taking place.

"The dream of a new art museum is now becoming a reality," said George V. Charlton this past week after announcing that New York architect Edward L. Barnes had been selected to make a program and space study for the proposed new structure. Should all things go well, after a site is chosen and the Dallas Museum of Fine Arts' board votes positively, Barnes will be the architect and begin to work on building plans.

Charlton, as head of the study committee for a new museum, has been hard at work since he was appointed to his post just over a year ago and he is

See NEW MUSEUM on Page 2



## Noel, you ARE silly—but never

By JOHN BLOOM  
Staff Writer

*I think it's awfully silly for people to live unhappy lives—don't you?*

There it is—the Noel Coward creed in a nutshell, spoken sometime during the opening act of *Fallen Angels*—and for the life of me I can't remember who said it. It doesn't really matter, you know. It could be spoken by almost any major character in any Noel Coward comedy. It is positively criminal for anyone to be unhappy in Coward's breezy world of self-sufficient, witty, uninhibited spirits. The only thing worse to be boring.

me but frightfully happy. *Fallen Angels*—now appropriately staged Theatre n—are hardly boring. dialogue resonates long the theatre, and it's not mic plot (actually the rived situation comedy) way these middle class erry on the precipitous ue that makes us . . . or for spending an even- el Coward cleanses the spirit, makes you want cream parlor or some- left the theatre. Who, I r dislike Noel Coward? ward state of affairs rh Coward's placid sur- nent—in this case a nt returns after seven is old lovers, now re- housewives and best of husbands are playing e angels won't fall, no h they might like to.

That's not the throw over e fling. Love w ard seems to love's gone. emotions; let obedient slav anyone else; ything.

"Jane, do during a pa the third act eminently p ner. "Let's n Let's check something."

This is, to comedy of British will on maintain even as the cumstance very silly in nally tells F thrown him Fred refuse

"This is c your life," having like

Later, w of the old and takes

gether now ing to be p This em that veno be maintai Coward's t title field f

Se

By LORRAINE HAACKE  
Staff Writer

Things are beginning to look very positive for the visual arts in Dallas, and the 15-year-old dream of a new museum, as well the newer idea of a separate art center, may be realities looming in the city's future within the next five or six years.

And what's more interesting than the possibility of such structures, is the feeling of cooperation that seems to be present for the first time on the art scene here. Instead of negative controversy—galleries suing the museum, a group of the so-called "Friends of the Dallas Museum of Fine Arts" pushing for a publicly selected museum board, or artists criticizing the museum's operating policies and pushing for additional educational or exhibition space—there is a great deal of *positive action* taking place.

"The dream of a new art museum is now becoming a reality," said George V. Charlton this past week after announcing that New York architect Edward L. Barnes had been selected to make a program and space study for the proposed new structure. Should all things go well, after a site is chosen and the Dallas Museum of Fine Arts' board votes positively, Barnes will be the architect and begin to work on building a new museum in Dallas.

Charlton, as head of the study committee for a new museum, has been hard at work since he was appointed to his post just over a year ago and he is

See NEW MUSEUM on Page 1

Continued from Page 1

Looking optimistically to the spring of 1982 as a date for the opening of a brand new Dallas Museum of Fine Arts. But that 1982 date is not that far away when considering all that must be done to build a possible structure of 150,000 square feet which might mean raising \$15 million (not including more funding for architect's fees, additional endowment and staff, and moving the present DMFA collection).

Conferring regularly with the Carr-Lynch team, (an urban planning team advising the City of Dallas on possible sites for new cultural facilities), and a local architectural group, Barnes will be working through the summer studying the museum's programs and space that would be needed. He met with the museum staff, including DMFA's director Harry Parker and the museum board last week to glean some of their personal thoughts.

"One of the new ideas Barnes will consider is an orientation room—that's one of Mr. Parker's ideas," said Charlton. An orientation room, including slide and film material, would provide visitors with an insight as to what they would be viewing at the museum, whether it might be a temporary exhibit or segments of the permanent collection.

Another suggested element for a new museum is a restaurant. "Something more sophisticated than what we have now to attract Dallasesites and the out-of-towners to stay at the museum through a meal. Most major museums have restaurants that are usually quite crowded," continued Charlton.

Of course, Barnes will be considering gallery space for the permanent collection as well as temporary exhibition space, as the museum program can be divided into basically two realms of activity including film screenings, chamber music programs and temporary exhibits as well as the exhibition of the permanent collection.

One of the questions Charlton is asked most often is: *Where might the proposed new museum be located?*

"That of course, depends on the Carr-Lynch study," he answers. "It also depends as to whether it is part of a future cultural arts complex or not. Among the sites under consideration are different sections of downtown, the White Rock area, sites on Central Expressway, the Oak Lawn area near Maple and the loop out on LBJ. All are being compared with the site at Fair Park, to see if they would be better."

Is there a possible chance then that the proposed new museum plan might turn into a major expansion plan right at Fair Park?

Charlton, noting that 75 per cent of museum members responding to a questionnaire favored a move to a downtown location. Another 20 per cent said that they would prefer a more central location with more land surrounding the building. Wherever it is located, the proposed structure will be a contemporary looking one.

Before the possibility of a new structure for the Dallas Museum could even be considered, Charlton and his committee had to determine whether or not the time for such a move was right.

"We determined that such a move would triple the size of the magnitude of our present collection. We are also talking here about attracting major local collectors who might give their collections to the museum if such a move was made. And we determined that the present structure is inadequate for our needs and that a new museum would be good for Dallas."

In September, architect Barnes will make his report to the city and to the museum board. He will also project preliminary costs. Soon after, a museum steering committee will contribute facts about an overall development figure, including endowment, professional fees, site cost (coming from Carr-Lynch) and the like. Between September and November, the city and the museum board will vote as to whether or not to proceed with the project. If the vote is yes, then a fund-raising campaign and calendar will be set up and a proposal to the city council that the city help in the funding of such a structure will be made. If the city says yes, then a bond issue would be set up. If that goes well, then Barnes will begin his drawings and models and we'll be on the way to a new museum, which is expected to take two and one-half years to construct.

The plot of a future art or arts center, to be used by local artists for studios, exhibits and education, is a bit more nebulous and some say it's a project that will take 50 years to complete, because the artists must first be organized to support the project and then funds must be raised. But others, such as Dallas sculptress Mary Albrecht who is the president of the newly formed Artists Coalition of Texas (ACT), are working to bring the dream to life much sooner. ACT, she says, has "plugged into" the study being made by Carr Lynch Associates and hopes to find a site, perhaps an old warehouse of such a center in his near future.

ACT is the group which resulted in two arts marketing seminars at the University of Texas at Dallas, and at one of those seminars, New York accountant and artists' rights advocate Rubin Gorewitz urged the

local artists to set up an art center and to begin to work for themselves rather than wait for someone else, or the museum, to help them gain their legal and exhibition rights. One of his proposals, which he has presented nationwide, is to turn old railroad stations into art or arts centers.

At that same seminar, a sheet with questions about the needs of the visual arts was passed out and 87 artists and non-artists, including DMFA director Parker, responded.

Almost all agreed that they would like to see Dallas have an art center in addition to a proposed new art museum and performing arts center. Answering a question about location of such a center, most checked off a line reading "in the downtown-old warehouse district," but 95 per cent of the group also agreed that while a central, easily accessible facility was important, that the right facility was even more important. Such a facility should include several meeting rooms; ample space for the exhibition of work by local and regional artists and invitational exhibitions; studios for printmaking, weaving, painting... ceramics, etc.; artists-in-residence programs; an office for the publication of a newsletter-calendar; audio-visual facilities; workshop space for classes and provide a home for a national competitive show. Most did not feel that an art registry of local artists was a necessity as the Dallas Museum to Fine Arts has such a file.

Another question on the paper read, "With the thought that an art center and museum are two separate, but necessary and desired, entities with two separate functions, would you like to see them in the same vicinity?" "It would be nice, but it's not absolutely necessary" captures the thoughts of most replies. Just about all those queried agreed that the time for an art center is right and that it would be a definite asset to the city.

ACT was not the first local group to bring to light the idea of an art center. Several years ago the Dallas Chapter of the Texas Fine Arts Association started a campaign to build such a facility. A small amount of around \$500 is now gathering interest in a bank. More recently, in March another Dallas arts group, Peoples, Ideas and Elements (a collaboration of six independent artistic associations) presented a proposal to the City Council for a Community Arts Center (including facilities for all the arts) to be located in downtown Dallas at 2000 N. Lamar.

The group includes architect Richard McBride, musician Jerry Hunt, writer-director Charles Mitchell and artist David McCullough among others.

## ***Fine arts exhibit is May UT-D event***

The Dallas chapter of the Texas Fine Arts Asso-

ciation will present an exhibit of 30 works selected from those of participants in an earlier seminar on "Art: Marketing Business and Professionalism."

The exhibit will open with a reception at 7:30 p.m. on Monday, May 9, and will continue through May 21.

More than 250 artists and craftsmen participated in the seminar; each submitted three works for display.

Selection was by Jay Belloli, Director of the Fort Worth Art Museum, and Ron Gleason, Director of the Tyler Museum of Fine Art. Twenty-three artists are represented in the exhibit.

Exhibit hours are 9 a.m. to 10 p.m., Mondays through Thursdays, 9 a.m. to 5 p.m. Fridays and Saturdays, and 2 p.m. to 8 p.m. Sundays, in the McDermott Library on the UT-D campus.



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## Albrecht On Art

by Mary D. Albrecht



JURIED VERSUS INVITATIONAL EXHIBITIONS is a much-discussed and unresolved topic.

The advocates of juried competitive exhibitions argue (and hope) that unbiased rules and jurying procedures eliminate the political reward system and thereby give recognition to the artist whose work demonstrates exceptional originality, creativity, and ability to master his particular medium to the ultimate.

To eliminate the inevitable frustration and the artist's malady known as "rejection shock" it is absolutely essential that the artist and the viewer realize that any selection is only as good as the knowledge and motivation of the juror. It is an individual's opinion of what he feels is the best of what is available to choose from according to the criteria he sets.

The artist must have enough faith in his work to submit it for viewing and accept the criticism, good or bad, that is offered by the juror, art critic, or whomever, that the work reaches. Too often, artists "create" for the jury hoping for acclaim through the publicity and award money only to find they have entered that frustrating no-man's land of "intellectual" creativity and spawned an artistic bastard that is talked about, evaluated, argued over and generally used for its shock value. The audience reaction is often, justifiably, hostile to accepting the work as "art."

Only when the artist is able to create what he is compelled to accomplish, by his own standards, for the reasons (or the goals) he has established for himself and is able to reach HIS audience will he be able to evaluate the importance of the juried exhibition as opposed to the invitational in his own career.

Now, I am going to become an "art critic." Keep in mind that a juror or critic is giving you his opinion, and in either case, take it for what it's worth.

The Regional Painting and Sculpture Show '78 sponsored by the Richardson Civic Art Society will be exhibited at the Richardson Public Library through Friday, December 1, 1978. The juror for the show will be Charles McGough, professor and head of the Department of Art at East Texas State University since 1956. According to the prospectus more than \$2,600 in prizes would be offered in the

categories of oil, acrylic-collages, watercolor-acrylics, sculpture and graphics.

When I saw the work chosen for the exhibition it had been hung but the identification cards were not in place and as I write this I am not aware of which pieces were selected for awards.

After looking over the show very thoroughly I saw some possibilities for turning this very mediocre show into a rather good one. The very obvious strengths were apparent in the work of Don Bradley—small but very sensitive renditions of color and space; expressive patterns by Jeanet Dreskin-Haig; a mixed-media collage by Elina K. Gregory; a beautifully executed mood interpretation of dolls in a window by Sylvia Greenspan; an abstracted oriental scene by Bertha Davis; an ochre, blue, and sienna surrealist landscape by Geri McCleskey; exciting watercolors by Vystreil; a pastel painting by Dorothy Barta; a print by Mary Cranfill Curtis; and a strong oil by Rita Mallet.

The show is overloaded with good watercolor paintings by some of Dallas' best watercolorists. It would have been more effective to have selected the "best" of each artist represented than to have exhibited the two or three that were chosen. It not only overcrowded the hanging space but became monotonous after a while.

The show also had an over-abundance of "pretty pictures"—pleasant little scenes that could be developed into some very nice greeting cards. The technical ability is appreciated and is apparent but the repetition dulls the show.

The usual artist/teacher relationship is visible and I would like to see some of the very capable artists "strip their gears" to find their own thing—and do it!

There are also some strong pieces by Cecelia Feld, Artye Colen, and a large "arena" watercolor that I could not find the author for. Patrick M. Lally's small grid of black, tan, and sienna was exceptional; but an example of where one would have been more effective than three.

The floor-to-ceiling hanging, over the water fountain, and behind the wall by the restrooms, next to the check-out reproductions, and sculpture on low tables is an unprofessional, unsuitable situation that is very easily remedied—and which I hope does not happen again.

The very fine and dedicated members of the Richardson Civic Art Society and the library staff have worked together so effectively in the past that this should be no problem.

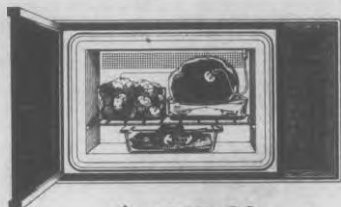
I urge you to go to the Richardson Public Library and see this show! The more you see, the more you know—form your own opinions.

Also, Channel 13/KERA, 3000 Harry Hines has announced a Reception and Open House on Monday, November 20 from 5 to 7 p.m. for a wall-hung sculpture exhibition by eight local artists including painted balsa wood structures, assemblages of found objects, and ceramic, metal and cold cast acrylic sculpture. The exhibition will continue through December 29. Don't miss it!

I invite your comments. Write: Mary D. Albrecht, P.O. Box 25026, Dallas, Texas 75225.

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## GET THEE TO THE SCULLERY



by Shelby Smith

While attending college in Austin, Patricia Brady worked with imports, always maintaining a deep interest in gourmet foods and related items. When she returned to Dallas, she worked in retailing for five years, never giving up her desire to go into business for herself. As a result, The Coffee Co. was formed seven years ago in The Quadrangle and Pat Brady has "perked" right along with its phenomenal growth.

"The business originally began with a few coffees and some spices, but I have expanded enormously and now we carry the finest products available," she said.

Using her knowledge of importing, she has expanded into direct imports, also, but not without considerable research.

As testament to her success, her shop now carries over 20 imported coffees, bulk and packaged teas and spices, candy and confections (including the heavenly Godiva chocolates), coffee mugs, electric and manual Espresso makers and custom blends of various roasts.



And besides her retail clientele, she also sells to several well known restaurants, like The Pyramid Room, The Bronx, Jean-Claude's and Andrew's.

For our readers, Pat offers two recipes for after dinner drinks and a recipe for an accompanying dessert, Mousse au Cafe' Godiva.

#### Cafe' Antillais

To four cups of brewed French Roast coffee, add four teaspoons of sugar, one jigger of rum and one jigger of cream of banana liqueur.

Top with one cup sweetened whipped cream and freshly grated nutmeg.

For richer flavor, heat the liquor before adding to the coffee.

Serves four.

#### Cafe' aux Epices

To four cups brewed Sumatran coffee, add four teaspoons of sugar and two jiggers of heated dark rum.

Top with one cup whipped cream, sweetened with honey, and spiced with two pinches of cinnamon, nutmeg, and cloves (spices are whipped into cream).

Add a cinnamon stick for stirring.

#### Mousse au Cafe' Godiva

2 egg yolks  
1/3 C. French Roast coffee in 1/3 C. water  
1/2 C. sugar  
1/4 C. water  
4 oz. Godiva Cooking Chocolate  
1 C. sweetened whipped cream (beaten to peak form)

Bring the French Roast coffee and water mixture to a boil; simmer for two minutes and strain. Add the strained coffee to the beaten egg yolks and whip together for three minutes until fluffy.

Combine the sugar and water and cook over a high flame for three minutes from the boiling time to form a syrup. Pour the syrup mixture slowly into the yolk mixture while whipping.

Dissolve the Godiva Chocolate and fold into yolk mixture and cool. Fold in 1/2 cup sweetened whipped cream.

Serve in tall slender glasses and top with whipped cream. Garnish with candied violet or rose petal.



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# ALBRECHT ON ART



by Mary D. Albrecht

"Listening to what someone has to say is the nicest compliment you can pay," is the delightful caption to the "Charmers" of Hallmark fame in the Dallas Morning News of September 26, 1978.

Listening is one of the important factors of good communication; which, of course, is an exchange of ideas. Note here: good communication is an exchange, a reciprocity—to give and receive mutually—an interchange.

Listen for a moment, if you will, to the saga of a positive creative solution to several of the severe problems that we have in our city and what happened to that idea.

As the story goes—last year representatives from thirty-three visual art organizations related the problems of their groups and offered recommendations for what could be done to solve those problems. The four major needs involved: Education (formal, informal, and of the public—on all levels and for all ages), Communication, a Visual Art Center, and an Arts Council.

The discussions brought ideas of autonomy and enthusiasm to accomplish what had previously just been talked about, or presented to another entity to fulfill. Successful examples of programs from various parts of the country were thoroughly researched. Questionnaires were distributed and research was done which could easily compare with the Carr-Lynch Facilities Study (which cost a bundle); except this research was aimed at the community arts organizations, the artists, and the general public rather than the nine major institutions and some of the Park and Recreation Department philosophy. (To squeeze a thorough research effort of a year into one sentence is an injustice, certainly not to be taken lightly, but is a necessity to the plot and length of this story. Please do manage a smile for we must keep our sense of humor in this comedy of errors.)

Out of all of the interaction of the art organizations and the colleges and universities the most prominent need seemed to be the establishment of a fantastic visual art center which would serve the needs of individual artists, the non-profit visual art associations and, more than anyone else, the general public.

As you have read many times in this column the visual art center would be a concentration of effort to help unify and accomplish the goals and principles of any and all of the visual art organizations, help in the education of all of the people of Dallas whether it is in appreciation or participation, etc., etc.

A vacant building that had been nothing more than a haven for winos and dead cats was found. The building was owned by the City of Dallas—Water Department. The former Marine Reserve Training Center on Bachman Boulevard and Harry Hines had all of the necessary ingredients for a really good, active, participating visual art center. The concrete floors, metal sides, high roof peaks, good natural lighting, and ample free parking were some of the assets; (plus it would be ample space for a good start on the plans of the various art organizations for workshops, meetings, juried exhibitions, and much more.)

To get on with the story—a proposal was suggested to the Water Department to "lease" the building for use as an art center. This suggestion was made in October of 1977. After checking with Lee Holt, City Attorney, Water Department Director Marshall Rice directed the Property Management Department to prepare the announcement and advertise the property for bids. (That was in early December of 1977). In April of 1978 the notices were mailed and the property was advertised. Now in the meantime I had checked with Marshall Rice's office and property management about four times to see what kind of progress was being made; and, in the meantime, contractors and architects had been contacted to evaluate the cost of bringing the building to code and to secure it (bare minimum necessary to move in to renovate it). After finding out it would cost in the vicinity of \$175,000 to bring it up to date and about \$150,000 to renovate it to the extent of lighting and partitions, a proposal was made to the City of Dallas based on the type of renovation that the City of Dallas was doing with the Union Terminal (that was reported as being a half-million dollar renovation so it could be leased to several restaurants for that crowd expected from the sports arena). The Artists Coalition of Texas requested the City of Dallas to invest \$175,000 in its own property so that the arts organizations could invest \$150,000 in the structure to develop a self-supporting visual art center that would pay the city coffers an estimated \$40,000 per year (over and above the cost of operating the facility, which would not be the responsibility of any city department). Now, doesn't that sound like a very reasonable request?

Back to the story—when Marshall Rice found that an outright lease was not cut and dried, he asked Assistant City Manager Camille Cates to look into all of the aspects of involvement. (March 23, 1978). Dr. Cates passed it on to her assistant who in turn gathered together a safari to the building to check out the feasibility of using it as an art center. In the meantime everyone was working on the bond election and found little time to read or discuss the proposal. The Artists Coalition of Texas submitted the only bid for the property. (That was April 25, 1978). At the second meeting with Camille Cates and various other city representatives (late in May) their recommendation was to submit the proposal to the Park and Recreation Board. The proposal was submitted to the P & R Board on June 8. It was predetermined that the proposal would be sent to the Cultural Committee (there were all kind of suppositions that it might affect the bond election on June 10—at that time it would probably have

Continued on page 15

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# Continued from page 13

helped). Well, to make a long story short, it was Stahled in the Cultural Committee until September 21, 1978 at which time ACT was informed that "by implication" the Park Department was denying the ACT proposal by developing a policy for all the people of Dallas. In the meantime, the water department advertised the building for lease, a second time, and by the time this article appears it will probably have been leased for \$1630 per month.

The moral of this story is not to expect the employees of the City of Dallas to understand the arts. I did expect someone within the city government to take the time and listen, evaluate, and respond in a very dignified manner—rather than playing political ping pong with a very valid proposal that would

serve all of the people of Dallas and the very distressed arts. **NOT ONE TIME** in the last year has **ANY** notification or information been received from the Mayor's office, the City Manager's office, the Water Department, Property Management, or the Park and Recreation Department that was not initiated by representatives of ACT.

"Good Communication" is an exchange. If a question is asked, an answer is expected, not an accidental discovery.

And a few "weed seeds" seem to have been planted by the Park Department that I hope the Water Department refuses to "water" to stimulate growth.

Well, on to a better plan for Dallas. Thank you for listening.

I invite your comments. Write: P.O. Box 25026, Dallas, Texas 75225.

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## Music Notes

**SMU:** Two free organ recitals have been announced by SMU's Division of Music. Rene Schmidt, a student of Robert Anderson, will perform works by Vivaldi, Bach, Messiaen and Reger at 8:15 p.m. on Thursday in Caruth Auditorium. Barry Fulton, a student of Barbara Marquart, will play Saturday, June 4, at 8:15 p.m., also in Caruth Auditorium, presenting music of Bach, Alain, Schumann and Preinsberg, known as "Guilain."

**DALLAS VOCAL ARTS ENSEMBLE:** The first concert by the ensemble, a group of six Dallas area singers specializing in vocal jazz, madrigals, motets and contemporary choral music, will be given Saturday at 8:15 p.m. at Ewell Walker Middle School, 12532 Nuestrita near LBJ. Formed in 1976, the group is an outgrowth of the Dallas Civic Chorus. Tickets for the concert at \$4 for adults and \$2 for students and children under 12.

**TEMPLE EMANU-EL:** The premiere performance of Simon Sargon's "Flame of the Lord," a cantata based upon the "Song of Songs," will be given Tuesday at the Temple. The composer, who is music director at the Temple, will conduct members of the Dallas Symphony with the Temple Choir and soloists Bonnie Glasgow, Jerome Zeffren and Ephraim Biran. The cantata is dedicated to Rabbi Emeritus Levi A. Olan who will introduce it and comment upon the "Song of Songs" and its importance in the Bible. The performance is open to the public.

## 'Anxiety' reunion

**LOS ANGELES (AP)** — Mel Brooks and Howard Morris, graduates of "Your Show of Shows" in

# But Gorewitz thinks artists need new deal

Continued from Page 1F.

"check-off" bill to raise \$1 billion for the arts by allowing Americans to check off a box on their income tax forms (similar to campaign contributions now). The proposal has attracted 32 co-sponsors. At first, Gorewitz viewed it as the impossible dream of a freshman congressman. Now he sees it as a real possibility. "It's really getting a lot of momentum," he said.

Despite the bandwagon effect of congressmen rushing to endorse such a bill, politicians have been notoriously slow about coming to the aid of artists, according to Gorewitz.

"I THINK THE public has recognized the importance of art, but the politicians still haven't," said Gorewitz, citing two Louis Harris polls about public receptivity.

One poll found more people attend museums, art galleries and concerts than attend sports events. A new National Endowment for the Arts commercial features New York Yankee manager Billy Martin talking about this while strolling through the Metropolitan Museum of Art.

The other poll revealed 64 per cent of the adult public would be willing to pay an additional \$5 a year to support the arts. Even among individuals with incomes under \$5,000, half would accept a \$5 tax increase.

With this kind of public support, one wonders why it has taken artists so long to capitalize on it by demanding the kind of rights musicians and actors obtained years ago.

"I think the main reasons are that visual artists are non-verbal people and that they are not team members. They are strictly individuals and accustomed to working alone," Gorewitz said.

**WHEN THEY COME** to the C.P.A. for tax help, Gorewitz can sympathize with their plight. "The artists are right when they talk about the fake, stupid nature of tax forms," he said. "These idiotic things are so far from reality."

Gorewitz got his start in artists' assistance many years ago when modern dance choreographer Martha Graham came to him with a tax problem. He responded by establishing the tax exempt Martha Graham Foundation, the first of its kind.

"That became the boiler plate for 3,000 dance organizations around the country," he said proudly, adding he numbers Twyla Tharp, Merce Cunningham and Alvin Ailey among his clients.

"But you get tired," he said with a sly smile. "There were no more firsts



Rubin Gorewitz... a man with a cause.

in the dance world, so I moved on." Once he gets the visual artists on their feet, he says he'll see what he can do for poets and philosophers.

After that, he will take on the mind-boggling behemoth of the U.S. educational system. "I'd like to change the educational system so that guys like me can make it as an accountant," he said.

## Fellini, Laurentiis to rejoin for movie

**LOS ANGELES (AP)** — Even though they are now on different continents, director Federico Fellini and producer Dino De Laurentiis will be rejoining for another film.

Now based in Beverly Hills, De Laurentiis announced he and Fellini will combine for a 1978 movie, the subject not revealed. Their association dates to such classics as "La Strada" in 1954 and "The Nights of Cabiria" in 1956.

## Peter Falk begins new 'Columbo' show

**LOS ANGELES (AP)** — Peter Falk, who once announced he was through with "Columbo," is starting a new episode for the series' 1977-78 season on NBC.

Before starting his next movie, "The Cheap Detective," Falk is appearing in his series. The title of the show: "The Bye-Bye Sky-High I.Q. Murder Case."

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# Albrecht on Art

by Mary D. Albrecht

If you haven't seen it you ought to write for a copy of **One Hundred Twenty-six Ways to Support The Arts** published by the Business Committee For The Arts.

The Business Committee for the Arts, Inc., a private tax-exempt, national organization formed in 1967, seeks to encourage business and industry to assume a greater share of responsibility for the support, growth and vitality of the arts. The Committee's activities are supported by contributions from its members.

The Business Committee for the Arts, Inc. helps to organize local, statewide and regional conferences to bring the art and business communities into close and fruitful relations with one another. It also publishes two newsletters--**BCA News** and **Arts Business**--books, pamphlets and other printed materials designed to provide current information on all aspects of the emerging alliance of business and the arts.

Among other things the Business Committee for the Arts, Inc. publicizes examples of corporate involvement in the arts through its sponsorship, with *Forbes Magazine*, of the annual "Business in the Arts" awards competition and through an intensive, on-going public relations program.

For a free copy of the pamphlet **One Hundred Twenty-six Ways to Support The Arts** or further information about the BCA, write the Business Committee for the Arts, 1700 Broadway, New York, N.Y. 10019, or you may call the Artists Coalition of Texas office (521-1881) to have the "126 Ways..." mailed to you.

Some of the suggestions are: Space and facilities--make a gift of used equipment to a local arts organization, exhibit community artists' work on company premises, make a company facility a cultural center by regularly scheduling arts events on the premises, contribute unused facilities to an arts organization for long-term use, lend office equipment--typewriters, reproduction machines, calculators--to arts managers, provide workspace on company premises for artists. *Products and services*--publicize cultural activities in house organ; provide corporate products appropriate to an artist's field (metals for sculpture,

lights for dramatic productions, etc.); provide promotional materials on tape, film or slides for a local arts group; encourage employees to work with arts groups by providing compensatory time off; assist an arts organization with expert staff advice; contribute advertising and promotional staffs to create materials publicizing arts activities. *Employee Benefits*--exhibit employees' art work on company premises; (here's one I really like) reward outstanding employees with a piece of contemporary sculpture created by a recommended artist and commissioned by the company. *Community participation*--encourage the local development group to emphasize the arts as an attraction to new business; bring artists together in a symposium of creativity and the exchange of experiences; invite an artist to discuss his work at a business meeting or Service Club luncheon; underwrite a small conference to determine means of creating broader community involvement in the arts; commission an artist to produce a work for civic display. *Regional or national involvement*--contribute to research projects which investigate possible solutions to the financial problems of the arts; subsidize the publication of the work of a promising author or artist; underwrite the creation of a major exhibition of art or crafts for extensive showing nationally or internationally. And, there are so many more really good ways to support the arts and bring returns to the businesses.

Some of these things are happening now--in Dallas. Thanks to people like Russell H. Perry, Chairman of the Board, Republic Financial Services, Inc. who take the time to listen to needs and plans and react in a positive way to help accomplish the goals. Thanks to Jack Miller and Don Stone (Sanger-Harris), Paul Stade and the marvelous attitude toward the arts that Atlantic-Richfield Company has. Thanks to Ebby Halliday, Film Strips and Slides, and Channel 13 (for the much-needed and interesting "Swank in the Arts"). Thanks to all the businesses and media who are working to accomplish a cultural climate for our area that we so rightly deserve.

Interests? Comments? Write: Mary D. Albrecht, P.O. Box 25026, Dallas, Texas 75225.



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Thanksgiving, a time for family closeness and sharing a good meal with those you love, is not always such a happy occasion for those less fortunate and without the resources to pay for dinner.

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You can assure that some needy families, however, do not go without and will be able to gather around the table

and eat a hearty meal.

The Dallas County Child and Adolescent Mental Health Services will be sponsoring a "Share A Turkey" program this year, which will enable sponsors to give less fortunate families a complete meal by donating \$21.95.

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GRAPHICS LAMPS PICTURES

# ALBRECHT ON ART

by Mary D. Albrecht

Congratulations to the Committee For An Artists' Center--in FORT WORTH.

When representatives of the various art groups appeared before the Fort Worth City Council last spring and later before the Commissioner's Court, they were asking for a large building for an Art Center and for funding. They now have their building. Wayne Snyder, of the Stockyards Development Corporation, gave them their only sufficiently grandiose offer--the use of the soon to be remodeled Horse and Mule Barns, located on either side of "Mule Alley". These are across the street from the Northside Coliseum and its neighbor, the Livestock Exchange Building, on 131 East Exchange. The buildings will be remodeled and ready for occupancy late in 1979.

Meanwhile, in the Livestock Exchange Building, a Pilot Art Center consisting of nine studios surrounding a central gallery is being readied for lease in October of this year.

Officers of the Committee For An Artists' Center are: Chairman, Beth Clardy; Vice Chairman, Jo Ann Durham; Secretary, Carl Quisenberry; Treasurer, A. Grant Fewsmith; Administrative Assistant, Jackie Shattford. The address is 131 East Exchange, Suite 121, Fort Worth, Texas 76106, and the telephone number is (817) 625-4641.

The Committee For An Artists' Center is looking for funding for the public areas of the Art Center, general use equipment, and furnishings. The County Commissioners of the Art Center, general use equipment, and furnishings. The County Commissioners and Ed Jackson, County Planning Director, have been very supportive and have arranged CETA funding to pay the salary of their administrative assistant, Carl Quisenberry has donated legal services and also the funds to pay for their incorporation. Rusty Fewsmith is going to conduct CAC's Finance Drive, and they are gearing up to be ready to go as soon as they receive their tax exempt status from the Internal Revenue Service.

According to the CAC Newsletter, dues are affordable by everyone, \$2.00 for the 1978 year--for which you get all mailings and "help the cause". Group memberships will be available which will entitle groups to hang their juried shows in the gallery and to otherwise use the gallery area.

Committees are in the making on: Exhibitions, Membership, Finance, Education, Publicity, Special Projects, Space Use and Equipment, Policy Formation, and for their first money making project which will be a silent auction of art work during Pioneer Days on Saturday, September 30. An 8' x 8' x 8' booth may be rented for \$10 and 10% of sales, with the \$10 counting toward the payment of the 10%, by telephoning Wayne Snyder at (817) 625-5271.

The Moses H. Cone Memorial Park which is on the Blue Ridge Parkway, north of Blowing Rock, North Carolina boasts of a craft center in the stately old 20-room manor house. It is operated by the

Southern Highland Handicraft Guild and displays of crafts of all shapes and forms fill the rooms. Work in progress can be seen as craftsmen work around and about. For more information you may contact the Moses Cone Craft Center, Box 367, Blowing Rock, North Carolina 28605.

Do you, as a reader of the INTOWNER--a supplement of the Dallas Morning News, wonder why I am writing about North Carolina and Fort Worth? Well, for one thing, the interest in the arts and crafts seems to be universal--people really want to see what's going on, to see good work and the artists need to exhibit. Information is readily passed back and forth between Dallas and Fort Worth by the visual artists with a very cooperative attitude prevailing. Also, I would like to compare the "receptive attitudes" and "cultural climates" of Dallas and Fort Worth; but, as far as the visual arts are concerned, is there any comparison? There has to be something really good going on in "Cow Town" to have three fine art museums and, now, a visual art center in the making that will serve the spectators and the participants on even another level.

Fort Worth has had its stages of development and transitions which brought changes in direction and, of course, complaints such as when the Fort Worth Art Center evolved into the Fort Worth Art Museum. The facility became another "container" for exhibitions as a "collection" was being built. Was it headed for the plight of so many museums in that art work, in the permanent collection could not all be shown at the same time and result in storage problems, or even that people do get tired of seeing the same old things all of the time no matter how excellent? Some of the exhibitions have been outstanding, and always worth the trip to Fort Worth to see; but the conversion left a void for the artists and the public who also wanted to see that other segment of the visual arts--Fort Worth's own artistic resources.

As many people in Dallas read about and experienced in recent years, it is absolutely necessary to have a receptive climate to anything new or innovative, as well as anything that is needed that for some reason has not been accomplished. The visual arts have suffered in a variety of ways in Dallas because of lack of imagination and insight, lack of courtesy and responsibility, and a good communication system within city government departments, even to the point of being known as antagonistic to each other; or is itally being kept on "political points" on who can outmaneuver whom? Artists and art groups could become paranoid if it applied only to them but a group of lifeguards, ethnic groups, the policeman, the fireman, and some East Dallas concerned citizens are among the many well-meaning people of Dallas who have tried to use channels and the proper procedure to state a problem and a method to alleviate it only to find a (sometimes polite and often rude) rejection. In some cases even vindictive responses have been made that have been completely uncalled for--on both sides.

If some of our friends in Fort Worth would bottle up some of that marvelous receptive climate and attitude that they seem to have and send it over I would most certainly appreciate it. Or, better yet, ANNEX us!

Interests? Comments? Write: P.O. Box 25026, Dallas, Texas 75225.

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# Albrecht on Art

by Mary D. Albrecht



**BRAVO, JAYCEES!**

The Dallas Junior Chamber of Commerce and the Central Business District Association have taken a gigantic step in the direction of promoting our city and our artistic resources.

"City Fest--'78" has happened! For the first time the month of October was filled with programs and events (in downtown Dallas) stressing Dallas' heritage and future through music, dance, theater, and the visual arts.

DALLAS ARTS ALIVE was the grand finale of City Fest--'78, and I want to share some very personal thoughts with you about that project and the visual arts in our city.

DALLAS ARTS ALIVE was a juried fine arts and fine crafts exhibition held on October 28 and 29 on the street level of One Main Place.

On Saturday evening (October 28) as I was dismantling my exhibition of sculpture in area 19, I can't remember being more discouraged, tired, or frustrated in my artistic career than I was at that time. Oh, so terribly tired! How exhausting it is to work to accomplish exhibition pieces, rent a truck, transport not too light sculpture, pedestals, information, literature, tables, etc. and all of the necessary details of exhibiting in a temporary place under adverse conditions. (For a while even the restroom doors in the building were locked). The depressing, exhausting part came about—not because of the physical labor, but because of the lack of an audience.

Somehow, even though the information had been sent to the newspapers, Dallas Arts Alive was not listed in either of the weekend guides of either of the major newspapers. How did such a monumental "goof" take place? Strange, isn't it how a sports character can miss practice and get extensive TV and newspaper coverage for days? How can anyone see Dallas as a cultural center or even hope to draw anyone downtown if the people don't know what's going on? I wondered if the newspapers would pay attention if each store downtown would hold back on advertising for one week. But, then, I was tired and I had all sorts of retaliatory emotions. I mentally wrote

letters to the editor and all such things.

Before I dropped my exhausted body into a chair I reflected on the only good experience of the day. A couple, he looked just like Howard Jarvis, had stopped to look at my work. Needless to say, I was very pleased and happy to talk to anyone who seemed interested in chatting. Mr. & Mrs. Charles Laws of Grand Rapids, South Dakota were in Dallas for the U. S. League of Savings Associations convention—a national group of 7,500 people. They visited, exchanged ideas and information and left feeling that Dallas not only had fantastic artists but was a friendly and exceptionally nice place. (I hope the rest of their visit was as nice as the several times I saw them during the weekend). So, even as tired as I was I felt like I had contributed good public relations for our "image" in Dallas—and then the poor tired body was blessed with sleep.

Sunday morning I very reluctantly took all of my sculpture and all of the other stuff back to booth 19 at One Main Place.

I glued my smile back on and thought I would make the best of it... still no coverage in the newspapers.

I don't know exactly what it was but it seemed that despite the adversities DALLAS ARTS ALIVE was going to succeed—no matter what. Its time had come! A fantastic group of people—the Jaycees—weren't going to let it fail.

The weather was beautiful! Visitors to Dallas were trying to find something to do and see. The downtown area came alive with interested and interesting people. I ran my own survey and 8 out of 10 people who came by were from the Savings Association convention. At one time I was startled that I had about twenty people crowded around to hear how "The Ebby" had been accomplished.

I had been commissioned to create "The Ebby" which was presented to Ebby Halliday as a surprise for her outstanding accomplishments and is to be presented in the future for exceptional and outstanding achievements. TV has its "Emmy," motion pictures has its "Oscar" and Dallas has its "Ebby." And, I had borrowed "The Ebby" to exhibit at the Dallas Arts Alive.

The interaction with the public went on all day. Commissions were discussed, information exchanged, and lots of good "PR" for Dallas. The comments reassured all of us that the public was completely aware of the quality of the work, the pride that we had in Dallas and that, truly, the Dallas Arts were Alive.

This experience reinforces the need for the visual art center—in downtown Dallas—not only to serve our own people, but, also, some of those very marvelous people who visit us and enjoy and appreciate the finer things of life—art and our fine artists.

There will be another Dallas Arts Alive next year. Plans are being made now. It will be great. Thanks to our super Jaycees and all of the other volunteers who believe in Dallas and our own.

I invite your comments. Write: Mary D. Albrecht, P. O. Box 25026, Dallas, Texas 75225.



# ALBRECHT ON ART

by Mary D. Albrecht

Did you ever wonder why I had been writing about such things as artists' rights, education, communication, the value of the arts, the need for improving our cultural atmosphere, how an artist can help himself/herself, etc. under the title of "Crafts, Creativity & You"? Well, if you did you had a lot of company. I have had quite a few comments on the title not fitting the content, and decided to change.

There is so much really good artistic talent, capabilities, and endeavors in Dallas that it would be an injustice to limit either the information or the expressions.

Have you driven down I-35 near the Reunion and looked West? If you have, you probably have seen a mural in progress on the back of the S.P.C.A. building. The need to beautify and identify the back wall of the Dallas S.P.C.A. had been in the minds of Society members for quite some time. The Society was referred to the Artists Coalition of Texas to request their assistance in coping with this problem. A.C.T. referred the problem to the Dallas Opportunities Industrialization Center and under the supervision of David McCullough and Bill McClure the project was taken on by the Title III-Grant-Youth Community Conservation and Improvement Project.

The painting of the mural has provided part-time employment for the Youth Team Members as well as providing an opportunity to develop their skills and gain experience.

The theme of the mural is control of breeding which is expressed by the poster "It's Raining Cats and Dogs". It also includes the logo of the S.P.C.A., the four letters of the Society under the protective eaves of the house.

Drive by and enjoy a delightful expression of cooperation of various groups working together for Dallas--the people of Dallas. And, remember, art is for everyone in a variety of ways.

The mural projects of other cities are beautifully illustrated and displayed in **Big Art: Megamurals & Supergraphics** published by Environmental Communications, 62 Windward Avenue, Venice, California 90291. \$5.95. Also, at \$5.95 is the **Mural Manual** which is a complete guide for mural making in both the community and the classroom. It was written and researched by the Public Art Workshop in Chicago. Organization, execution techniques, copyright, supplies, financing, all of these subjects are discussed by experts.

How nice it would be to organize and develop a professional mural project for the serious professional artists, also.

Environmental Communications supplies educational institutions around the world with visual studies of important accomplishments in the arts/sciences dealing with man's relationship to his environment. The emphasis is on the developments that are of current significance, that anticipate future directions for cultural growth, and that communicate as directly as possible the experience of "what is" and "what is becoming" in our contemporary environments.

An art competition sponsored by the Central Business District Association for

the design of three sets of banners for the Akard Street Mall was announced by James A. Cloar, president of the CBDA. A prize of \$750 will be awarded to the winner of a design for each of the three sets. The designs will be judged by three jurors consisting of James K. Reeve, director of the Oklahoma Art Museum, Robert M. Murdock, Curator of Contemporary Art at the Dallas Museum of Fine Arts, and Weiming Lu, Urban Design Program Manager, Dallas City Planning Department.

The competition will be open to all artists in Dallas County. Requests for the prospectus should be made to the Central Business District Association's office at 109 N. Akard, Dallas, Texas, 75201, or by telephoning 747-8555. The deadline for submitting designs is 5 p.m., September 1, 1978.

The Central Business District Association has helped sponsor other downtown events such as the Sidewalk Symphony concerts and the Summertime in the City at One Main Place.

Congratulations to the Federal Reserve Bank for a "first". For the first time an exhibition of art work will be shown at the Federal Reserve Bank. An exhibit of 49 etchings, entitled "Between Past and Present: French, English, and American Etching 1850-1950" on loan from the Cleveland Museum of Art will be shown at the Federal Reserve Bank, 400 South Akard, from July 24 through August 18, 9:00 a.m. to 3:00 p.m. Monday through Friday.

The etchings, which span 100 years, explore the response of artists to the social and industrial change and conflict of the period. The printmakers tried to recapture the past in a rapidly changing 19th century, a time of industrialization and urban development. Two basic themes of the exhibit are evident: the relationship between country and city, and the juncture of past and present. Among the ten artists represented, three are French (Felix Bracquemond, Maxime Lalanne, and Adolphe Appian), two are English (Francis Seymour Haden and D.Y. Cameron), and five are American (John Taylor Arms, James A. McNeill Whistler, Frank Duveneck, John Marin, and Joseph Pennell).

One of the outstanding factors of this challenge of a first exhibition is that the officers and staff of the Federal Reserve Bank are working with the community in trying to find the most receptive audience. Representatives of the Artists Coalition of Texas, the Texas Fine Arts Association, Southwestern Watercolor Society, the Print and Drawing Society and the 500 Inc. were asked for information and assistance to help make the exhibition a success. A brain-storming session led to a variety of ways to draw the public to the exhibition and ways to use the exhibition as a cultural and educational service. This is a good example of how business and art can be mutually beneficial, and help each other for the good of the whole community. Bravo!

I invite your comments and suggestions. Write: Mary D. Albrecht, P.O. Box 25026, Dallas, Texas 75225.

Art is for everyone--in many different ways. Enjoy!

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**WALL'S**



# Albrecht On Art

by Mary D. Albrecht

Where can a "Medici" for Dallas be found?

Is there an individual who cares enough about the development of our artistic resources and our "cultural climate" to make a major investment in the visual arts?

It would take a major investment--perhaps as much as \$10,000,000--to develop the facility, programs and awareness necessary to focus on Dallas as a cultural center for fine arts. The establishment of a vital, active, participating visual art center where quality, craftsmanship, and creativity are stressed is necessary for the education and involvement of the general public.

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

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

Until there is an educational enlightenment in our area, until the general public is exposed to, and understands, the creative processes of the fine arts and fine crafts a lot of work must be done to counteract the massive advertising and the "support the arts" theme that has been expressed at some of the erroneously named "art" fests.

When the trite novelties such as the nail figures, and butterflies on rocks can be referred to as sculpture; and when junk jewelry, flowerpots, planters, cartoons, mirrors, whimsical coat racks, bird houses, and photo-copied drawing referred to as "original, signed, and numbered prints" can be considered "juried" for acceptance as quality--then there is a lot wrong with the presentation "juried" for acceptance as quality--then there is a lot wrong with the presentation to the public. At an affair at Fair Park this summer I found less than ten fine artists and craftspeople out of more than 200 booth renters. The reason, of course, was the rent being charged. In order to make a two-day weekend pay for itself the booths were rented for \$100 or more. Few fine artists or craftsmen want to show quality work next to novelties. Few sales

are made in the price range of fine art to a carnival type crowd that is looking for a fun-and-look-chase-the-kids-around-the-lagoon day.

It is completely inappropriate to call this type of situation an "art" fest. A fun fest or craft designation would be considered more accurate, and would help with the education of the public.

When the community is exposed to exhibitions of quality with the artists and craftsmen in attendance to talk to, an elevation in our cultural atmosphere can begin to happen. It is difficult to accept the reasoning that the sponsoring group is earning money to donate to the arts when the visual artist is paying the cost of the tents and boards, spending two full days under adverse conditions and trying to keep prices down to a minimum so he can, at least, recover the \$100 he paid for the booth. The result has been that the quality has continued to slip. So, the visual artists and craftsmen in Dallas have not had the opportunity of exposure to the public that they so rightly deserve. When strict quality standards and jury procedures are the determining factors for exhibition--not rent--then a service to the artists and to the public may be considered beneficial. What other artist has to pay to show his work--his talent? How many musicians could survive having to pay to perform? How many actors or writers either would or could pay for a place to do their thing? Of course, the immediate response is always, "but the artist can sell his work." True, there is an opportunity to be exposed to someone who just might buy his piece, but it does take a public relations effort by the sponsors and a definite education of the viewer. In our current atmosphere of mass-produced, imported items, the art climate has suffered tremendously; the flea market festival has not helped the artists.

Until we have placed appropriate value and respect on the artistic resources that we have, we will continue to have a culturally starved public.

Some of the business community are beginning to realize the importance of the arts and are trying to take positive steps toward solving the problems. The Central Business District Association is coordinating an effort for downtown for the month of October--City Fest '78. A variety of events and happenings in all of the arts is beginning to take shape. One of the most exciting will be "Dallas Arts Alive" sponsored by the Jaycees (the Dallas Junior Chamber of Commerce). With the idea of stressing fine arts and fine crafts, a juried exhibition with cash awards in each of the following categories is anticipated: sculpture, oil, acrylic, and watercolor, graphics, photography, mixed media, and fine crafts. Be getting your work and slides ready for this one. For more information or to request the prospectus, call Elaine Haynes at 651-1020.

Be sure you get to see -- "Between Past and Present: French, English, and American Etching 1850-1950," at the Federal Reserve Bank of Dallas, 400 South Akard, 9:00 a.m. to 3:00 p.m. through August 18. Don't miss it!

Interests? Comments? Write: P. O. Box 25026, Dallas, Texas 75225.

## ALBRECHT ON ART

by Mary D. Albrecht



"To provide a cultural climate of consistently high quality and wide variety to serve the needs of all groups will require the commitment of government, business, educational institutions, and other organizations and individuals in the resolution of such urgent problems as funding, facilities, program coordination, and media support." (New Goals For Dallas—1977, page 13.)

What kind of commitment have we had from these entities? The most deplorable lack of commitment seems to be on the state government level. Governor Dolph Briscoe has earned the reputation of being a "do-nothing-for-the arts" governor.

The Texas Commission on the Arts and Humanities is the state agency which has the statutory mandate "to foster the development of a receptive climate for the arts and humanities." How can any agency survive internal strife, insufficient funding, gubernatorial neglect, and political appointments? According to the July 21, 1978 issue of the Texas Observer, "the law creating the TCAH requires the governor to appoint 18 commissioners who are widely known for their professional competence and experience in connection with the arts and humanities"; Governor Briscoe has never appointed even one professional artist, musician, dramatist, or anyone professionally connected to a nonprofit arts council or institution." After listing some of his political appointments the Observer states "It has generally been a conservative, don't-rock-the-boat bunch that has accurately reflected the governor's do-nothing biases."

With the elections imminent now is the time to question the candidates—not only the gubernatorial candidates but, also, the legislative hopefuls. A concerned and interested public can do wonders—but only if they let their wishes be known. Representative Lance Lalor of Houston has been distributing information on the needs of the arts and positive suggestions for action, but he is one of the few. With the possibility of more state leadership, new appointments to the TCAH, and a rejuvenation of TCAH staff some governmental commitment could be forthcoming.

On the level of city government a good beginning was made with the establishment of the City Arts Program and if a good definition of purpose and responsibilities could be made it would certainly help. The need for an Arts Council has been expressed incessantly—who's waiting for whom to do what?

The "business" level of commitment appears to be the most promising. Dallas sculptor Terrisa Mabrey has been delving into reports, facts, and studies that have

been going on in other parts of the country and has come up with good signs. She has gathered information on the most extensive marketing study ever done across arts discipline lines which began in the Denver metropolitan area last fall as a collaborative effort of the arts and business communities, and is being coordinated by the Western States Arts Foundation. Forty Denver corporations and foundations are supporting the project and the list of sponsors is growing. Brad Morison (of the research and marketing firm Arts Development Associates, Inc. and who will work with the Denver businesses in using the study findings) predicts that "applying the study information will turn the \$25,000 spent on the project into over \$100,000 in earned income for the arts during the first year alone."

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

Sculptor Mabrey has received positive and interested responses to her letters and meetings with representatives of the arts organizations and businesses to suggest a similar cooperative effort for the Dallas area.

The Central Business District Association is taking great strides to form a mutually beneficial relationship between business and the arts. It is calling on supportive and service organizations to help bring this about—a good indication that various groups can, and will, work together for the cultural climate elevation. CBDA is coordinating a celebration for the month of October—City Fest '78—for downtown with a variety of events and happenings in all of the arts.

The Dallas Junior Chamber of Commerce is sponsoring one of the most exciting juried fine arts and fine crafts exhibitions Texas has had. A "Best of Show" cash award of \$1,000 and a \$500 "Best of" cash award in the categories of: oil painting, acrylic painting, watercolor painting, sculpture, graphics, mixed media, fine crafts, and photography. That's \$5,000 in cash awards! Originality and quality craftsmanship will be stressed in the jurying process—which will be done by three distinguished and knowledgeable jurors imported for the project. Each artist may submit five-35mm slides (2 x 2 cardboard mounts) in one category for jurying for exhibition space and for awards. Approximately 140 artists will be selected to exhibit their work during the two day exhibition. DALLAS ARTS ALIVE will be held on October 28 and 29, 1978, but the slides will be due in September. For more information or to receive the prospectus call Elaine Haynes at 651-1020.

ARTSOURCE 78, A Guide to the Creative Community is available at the circulation desk of the Central Dallas Public Library. It may be purchased for \$1. Editor Marion Waite has done a great job on this very needed and informative resource. Congratulations and thank you.

And, "thank you" to all of the marvelous people who are working to make our city a nice place to live and enjoy.

I invite your comments. Write: Mary D. Albrecht, P. O. Box 25026, Dallas, Texas 75225.

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# CRAFTS, CREATIVITY & YOU

by Mary D. Albrecht



## POTPOURRI . . . . .

For the serious artist/craftsman who is interested in the mechanics of his/her business, such as plagiarism protection, reproduction rights, forms, agreements, and related documents dealing with artist/dealer relationships, consignments, commissions between the artist and the patron, auctions, insuring works of art, lending of works of art; as well as the rights of the artist in his work, moral right, droit de suite (the art proceeds rights), and more - **Art Works: Law, Policy, Practice** by Franklin Feldman and Stephen E. Weil, published by the Practising Law Institute, New York, \$35.00. The Fine Arts Division of the Dallas Public Library, 4th floor, 1954 Commerce Street now has a reference copy and the Dallas Chapter of the Texas Fine Arts Association has presented a copy to the libraries of the University of Texas at Arlington, the University of Texas at Austin, and the University of Texas at Dallas in appreciation of the interest in the arts and the assistance of Betty Blake, Carolyn Foxworth, and Alan May, respectively, during the TFAA/UT-D Art Marketing Seminar in 1977.

For concerned individuals advocating integrated arts experiences on all levels in our educational processes - for those who believe that painting, sculpture, music, dance, and crafts are just as important a part of education as reading, writing, math, or science - an interesting panel report, **Coming To Our Senses - The Significance Of The Arts For American Education**, David Rockefeller, Jr., Chairman, The Arts, Education and Americans Panel, published by McGraw-Hill Book Company, \$5.95.

For the same concerned individuals, if you have not visited the Arts Magnet High School, 2501 Flora, Dallas, treat yourself to an interesting experience and stop by for a visit. "The Arts Magnet High School is designed to give preliminary but intensive training to the young artist," according to a handsome brochure which lists the advisory committees, administrators, and cluster faculties and their qualifications. For more information call (214) 747-9951.

For the fiber artists and other interested persons - the Dallas Handweavers and Spinners Guild is sponsoring a free lecture and slide show by Walter C. Nottingham, a University of Wisconsin professor, on Thursday, April 20, 1978 at 7:30 p.m. in the Jonsson Performance Hall at the University of Texas at Dallas. Nottingham's teaching and exhibition experience is extensive - of international scope - and includes exhibitions in 22 U.S. museums and eleven European museums. His work has been shown or reviewed in a variety of publications including *Objects*, *U.S.A.*, *Craft Horizons* and *Handweaver and Craftsman* magazines. Nottingham will conduct a workshop entitled "Structured Freedom" which will involve design sketches for loom and off-loom weaving. The program is intended to explore ideas and reinforce the creativity of each participant. The workshop is scheduled for Friday, April 21 and Saturday, April 22. The fee for the 2-day workshop is \$45. For information call Hermione Stillwell at (214) 522-6373.

For the non-profit, tax-exempt small professional community and neighborhood arts organizations - the City of Dallas Grants-in-Aid Program (\$57,500 grant from the City of Dallas and a matching grant of \$57,500 from the National Endowment for the Arts) will provide for matching grants of not more than \$5,000 for the program goals; (1) Increase the artistic and administrative capabilities of emerging professional, community arts, and neighborhood organizations; (2) Stimulate new sources of funding to support arts activities in the city, community and neighborhood; (3) Provide technical and financial assistance to emerging arts programs in all areas of the city; or (4) Create a greater awareness of the great variety of cultural and artistic heritage of all the citizens of Dallas. This program is being offered through the City Arts Program Division which "subscribes to the philosophy that the arts are a right, not a privilege."

For artists and craftsmen interested in art and architecture - City Manager George R. Schrader presented a "1% for Art in Public Buildings" proposal to the City Council on March 13, 1978. The proposal was tabled for study. The Western States Arts Foundation has published a very comprehensive study and history of the "1% for Art." Information about this study is available at the City Arts Program office, 6FN City Hall, 1500 Marilla, Dallas, (214) 670-4093; or from the Artists Coalition of Texas office, (214) 521-1881.

"Art and Architecture" is the topic of discussion for the April 24, 1978 meeting of the Artists Coalition of Texas.

For viewing: Children's art from the classes of the Contemporary Arts Museum of the 1960's at KERA - Channel 13, through April 28. And, the 5th Annual TFAA Exhibition at Olla Podrida 1978, a juried exhibition of paintings, sculpture and graphics, April 10 thru April 22, 1978.

Would you like to share information or thoughts? Write: Mary D. Albrecht, P.O. Box 25026, Dallas, Texas 75225. Support the arts.

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by H. Mouse

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# CRAFTS, CREATIVITY & YOU

by Mary D. Albrecht

What is the greatest need of the artist/craftsman in this area?

For the very serious artist/craftsman working professionally, or studying to become one, what would help the most? An appreciative audience, studio space, equipment, the time to work, stimulation and interaction with other artists, material and supply sources or maybe a marketing plan, business knowledge, technique improvement, classes, workshops, competitive exhibitions, gallery or exhibition space, information and opportunity sources, commission or free lance opportunities.

Or is there something else?

Possibly, however, how the artist finds his audience, and, in turn, how the appreciator finds the fine arts and fine crafts of the many excellent artists and craftsmen is one of the most discussed concerns in this and many other areas.

When a beautiful piece of Dresden porcelain gets broken, does the collector know that there is a craftsman in Dallas who can repair it? If that marvelous piece of fine art glass is cracked, can it be repaired?

An artist/craftsman earning a Bachelor of Fine Arts in Crafts/Jewelry is graduating from North Texas State University in May. How does she get the exposure that her talent needs to start building the reputation and the word-of-mouth recommendations needed to sustain herself long enough to build the unique, creative inventory necessary to show and sell?

An organization is celebrating its 75th anniversary and would like to give an award to the outstanding members, officers, and board of directors to show appreciation and as a public relations endeavor. Where do they find the sculptor who will design and execute a limited edition piece that could easily become a collector's item?

That same sculptor may have the technical ability to replace a very important missing piece of an antique candelabra, or repair a damaged bronze sculpture. His creative ability is usually what he prefers using but he will rarely hesitate to use his technical ability to supplement his income while staying within his chosen field—his profession.

Also, there has been such an interest in finding Texas printmakers recently that it is evident that the appreciators, the buying public, would rather have an original limited edition print than any of the mass-produced photo copied pictures. An art consultation service in California is already searching for complete editions of no more than 250 to purchase. Print subscription services are also looking for complete editions. And a gallery in Dallas is looking for Texas printmakers of talent to organize an exhibition in Taos, New Mexico.

The list goes on and on. The artist and his audience need to meet.

Some of the ideas being discussed to meet this need include: programs, exhibitions, newsletters, etc. of the individual arts organizations with a stress on interaction and communication between groups; the possibility of an artists directory to be published by the Dallas Public Library; the development of a map pin-pointing the

artists' studios (such as the one published by the Santa Fe Chamber of Commerce which has proven to be a great help to the artists, tourists, and businesses); slide and film presentations of artists at work; and the development of a television program about the very creative, marvelously talented artists and craftsmen that we have here in the Dallas area.

Already established and becoming a very useful endeavor is the Dallas Museum's Artist Resource File. According to Dallas Museum of Fine Arts Director Harry S. Parker, "The files are now substantial enough to be of real interest to museum directors and curators, gallery dealers, and the public."

The Dallas Chapter of the Artists Equity Association originated the program and has given much time and energy to support the efforts. The criteria for admission to the Artists Resource File are permanent residence in Texas; and previous participation in two museum shows or, one show at the Dallas Museum of Fine Arts (not including student or rental gallery). For more information or forms, contact Mary Mills, Slide Library, Dallas Museum of Fine Arts, P.O. Box 26250, Dallas, Texas 75226, or telephone (214) 421-4187.

If, at any time, you have gathered the opinion that I am prejudiced—you are right. I am. I believe that we have artists and craftsmen whose creativity, ingenuity, and technical ability are unsurpassed—living and working right here in Dallas. Exposing and using these talents will certainly enhance our total cultural atmosphere.

Some more of the art groups working hard to accomplish this: Fiber Designers, Creative Stitches, Inc. - a state organization with chapters in Houston, San Antonio, and Dallas. Its purpose is to educate and stimulate interest in creative, expressive design using fibers as an art form and to encourage the highest standards of craftsmanship by sponsoring exhibitions, shows, educational programs, tours, lectures, demonstrations, volunteer teaching and scholarships. Originality is stressed. Any interested person may join by sending \$10 dues to Mrs. Joe L. Grigsby, Richardson, Texas 75080.

For further information call Irene Nicolaou, President of the Dallas Chapter at (214) 528-0505.

Creative Art Center of Dallas—offers young people and adults non-credit art courses in sculpture, watercolor, painting, and life drawing; sponsors a music competition for Dallas students with winners receiving scholarships and the opportunity of playing with the Dallas Symphony Orchestra; sponsors a "Scholarship Art Show" for all levels of the serious art students; exhibition and meeting room space available; memberships are encouraged and are tax-deductible. For information or brochures call: Jean Wisenbaker at (214) 233-9866 or (214) 942-0052, or write to the Creative Art Center of Dallas, 122 E. 5th, Dallas, Texas 75203.

What is your creative solution to any of the problems that the artist/craftsman has to deal with? I invite your comments, information, or questions. Write: Mary D. Albrecht, P.O. Box 25026, Dallas, Texas 75225.

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## CRAFTS, CREATIVITY & YOU

by Mary D. Albrecht



Information and expertise in marketing and public relations is vital to the business of being an artist/craftsman.

Too often the artist studies, practices, and perfects his media, style, and craftsmanship on the academic level with eagerness and anticipation of advancing to the next level--having an appreciative, receptive, supportive public anxiously awaiting his professional debut, only to find that his education lacked the practical aspects of business basics for the artist. Learning by experience is a very costly and frustrating education which could be eliminated by incorporating a required business management course for artists earning fine arts degrees.

A valuable aid for information and

referral for artists of all disciplines will soon be published by the Dallas Public Library System Resources Department. The directory, *Arts Source*, will be available to all areas of the community including businesses, schools, colleges, galleries, and museums, as well as individuals seeking information on the arts in the Dallas-Ft. Worth area. The directory will include information on all of the arts organizations and how to contact a knowledgeable source within each.

The library would also like to include a list of visual artists whose work can be shown in his or her studio either by appointment or by regular hours. A map pin-pointing these studios is being considered as a reference. If you, as an artist, have a working studio where you produce fine arts or fine crafts (or offer a service pertaining to a fine art or craft--such as "the artist can repair fine porcelain") I urge you to take advantage of this opportunity of being listed in *Arts Source*. Please contact Marian Waite at the Dallas Public Library, (214) 748-9071, ext. 352, for further information. **The deadline is tomorrow, May 1, so don't delay.** This directory is being made possible by a grant from the Texas Commission on the Arts and Humanities.

I will continue my discussion of marketing and public relations in the next issue.

I invite your comments or questions. Write: Mary D. Albrecht, P. O. Box 25026, Dallas, Texas 75225.

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# CRAFTS, CREATIVITY & YOU

by Mary D. Albrecht

**What is "The Future Of Art In Texas?"** Dr. Amy Freeman Lee, renowned lecturer, author and educator from San Antonio, Texas will discuss "The Future Of Art In Texas" on Monday, May 22, 1978 at 7:30 PM in the 6th Floor Council Chambers of Dallas' new City Hall announced Artists Coalition of Texas Program Director, Oscar McNary.

In a career that has spanned more than thirty years, Dr. Amy Freeman Lee has been active in a number of fields including those of painting, lecturing, writing, criticism, education and the humane movement. Since 1945, her work has been shown in more than 600 exhibitions, nine of which have been international and 209 national exhibitions. Her work was selected by the U.S. State Department for a touring exhibition in France, and jurors have chosen her paintings to be included in exhibitions of the American Watercolor Society, New York; Watercolor U.S.A., Springfield, Missouri; National Society of Painters in Casein, National Academy, N.Y.; Pennsylvania Academy, Philadelphia, Penn. and the National Watercolor Society Exhibitions in Los Angeles.

**The Artists Coalition** of Texas invites all persons interested in "The Future Of Art In Texas" to attend this meeting. It is free and open to the public. There is one ramp open to the parking area underground. From the intersection of Young and Griffin, go east on Young Street. Be sure to get in the left lane. Immediately after the intersection of Marilla and Young, there is an entrance which is in the middle of the street on the left side. Take this ramp down, continue past the station box, and drive straight for about 50 feet. Turn left at the opening and park as close to the GREEN DOOR elevators as possible. These doors are the only ones operating and will take you to the 6th floor. Note: as you are going down the ramp into the underground parking facility, the City Hall will be on your right.

**The slide presentation** "Art In Dallas," through the courtesy of Dallas' City Arts Program, will also be shown.

**May is "Arts Month"** on KERA 90FM radio. Programming for the month is intended to create greater awareness of the role of the arts in our everyday lives. To help celebrate "Arts Month" Gallery 13 (in the KERA building, 3000 Harry Hines Blvd., Dallas) has an exhibition of paintings, sculpture, photography, and fibers created by local artists. Examples of my "Image of Man" series are included; and I personally found the painting by Cyd Romeo, the statements by Glenna Park, and the weavings by Tracy Colvill to be exceptional, intriguing and interesting. The exhibit is open weekdays from 8 AM-5 PM through June 30. Drop by for a visit to the gallery.

**The American Institute of Architects (AIA)** Convention will be held in Dallas from May 21-May 24, this year. An invitational exhibition of paintings and sculpture by regional artists will be shown in the Hospitality Lounge during the convention. The exposure of the talent available in this area to

architectural delegates from all over the U.S. is a much-needed and much-appreciated display of artistic resources. If this type of exposure were incorporated into other related conventions (such as for designers, decorators, home builders, etc.) the cultural image of our area would also be elevated. Congratulations to the Dallas Chapter of AIA for promoting the regional fine arts and fine crafts.

I was very pleased to find out that the Systems Resource Department of the Dallas Public Library was completely inundated with calls from fine artists and fine craftsmen who wished to be included in **Arts Source** on the deadline date of May 1. Notices and press releases were mailed to every visual art organization, including the colleges and universities, and to the media to urge participation and to advise each group of the opportunity of helping its members. Concern was expressed when only a few artists had responded. Thanks to the INTOWNER and being able to communicate through this column, one more way for the artist to reach his audience has been established. **Arts Source** should be available to the public about June 1. If you missed the deadline don't procrastinate next year when it's up-dated.

**Information has been received** that various groups are looking for artists who are interested in being considered to do an architectural piece for the proposed new Hurst Library; in designing banners for the Dallas Central Business District Association's banner project for the Akard Street Mall; exhibitions for spaces at the new City Hall; and art-related projects. For specifics about any of these, call the Artists Coalition of Texas office (214) 521-1881.

**A proposal** for a cooperative agreement between the City of Dallas and the Artists Coalition of Texas for the establishment of a vital, active, participating visual art center has been made to the City Manager's office. The art center could include exhibition areas, meeting rooms, audio-visual facilities, offices, library, studio and workshop spaces for the serious artist/craftsmen and for the non-profit tax exempt visual art organizations. The programs would involve all visual fine arts and fine crafts for all ages and areas of the community.

**Fort Worth Artists** have made a communication to the Fort Worth City Council for the need of the same type of facility. It was well received. Interaction and information have been made available to help them in their endeavor, also. Both are really good projects—and are really needed.

**The same type** of interaction with the community (and tourists) has been extremely successful at the Torpedo Factory in Alexandria, Virginia. The art center has brought in 50% of the business to the area. A really good move on the part of the Alexandria City Council, over three years ago now.

**"Thank you"** to all of the people who have written. I'll try to answer some of the questions in the next column.

**Write:** Mary D. Albrecht, P. O. Box 25026, Dallas, Texas 75225.

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## CRAFTS, CREATIVITY & YOU

by Mary D. Albrecht



There's a strange situation in our town that we need to examine and discuss; and, of course, try to do something about—our "cultural atmosphere".

Why is our "cultural atmosphere" such a strange situation? It's lop-sided, that's why! This isn't necessarily unique to Dallas. There are lop-sided cultures all over the country; but usually with good reason. I really can't find a good reason for Dallas' lop-sidedness.

If someone were to ask you what the five most impressive things about Dallas were, what would you say? Could you name five things that really have impressed you? It would be an interesting study. In all probability, the Cowboys and the World Trade Center would be included in most of the answers and perhaps the New City Hall. We have a lot of the standard things that you find in other cities: good government, excellent colleges and universities, hospitals, hotels, restaurants, libraries, parks, etc., etc., and etc.

What about the arts? Two weeks ago a bond election discouraged the development of an arts district which is needed to meet Dallas' growing demands for cultural facilities. These needs weren't just plucked out of the air. Very thorough studies had been made—and certainly not aimed at pleasing or satisfying a few. Arts is for everyone in many ways. The arts can be an education, recreation, inspiration, and a way of life.

School districts are discovering that the arts' unique ability to sensitize a young person to the world can provide students with the inner resources to discipline and to motivate themselves and to increase their ability to learn. Children exposed to an arts-enriched curriculum are posting impressive gains in reading and language skills tests. "...the arts, properly taught, are basic to individual development since they, more than any other subject, awaken all the senses—the learning pores. We endorse a curriculum which puts 'basics' first because the arts are basic..." from *Coming To Our Senses*, the Arts, Education and Americans Panel report.

There seems to be a general opinion of the public that art education is just teaching a child to draw or paint. The mechanics are important to any trade, but how much more important are the inspiration and creativity and the problem solving capabilities that can be taught in a completely integrated arts program. And, of course, arts education goes way beyond formal training.

More often than not the visual arts, particularly, are looked at as fun things, not as serious endeavors. The person who is striving to be a truly professional fine

artist has quite a challenge in the type of cultural atmosphere that prevails in Dallas at this time. He is caught right in the middle of culture and recreation.

How can justification be made for millions of dollars of public park and recreation facilities when everyone is not inclined toward athletics? Is this because our lop-sided "cultural atmosphere" is sports oriented? There is the possibility that it is necessary for people to just relax out in the open, to be able to have a place to go and play ping-pong or basketball with friends, and more. The bottom line is that the varied uses are for all of the people in many different ways and certainly not for just the elite—even though golf and tennis are quite often thought of as sports of the elite. The same thing can be said for the cultural facilities. A good understanding of what is available and how it could be used would certainly help the arts scene.

Study after study have shown not only what the people want for the arts but what experts in management have recommended. It is now necessary to really educate the public to the benefits.

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

I hope that we can improve our cultural atmosphere!

I invite comments. Write: Mary D. Albrecht, P. O. Box 25026, Dallas, Texas 75225.



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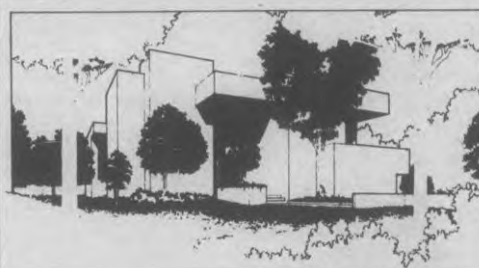


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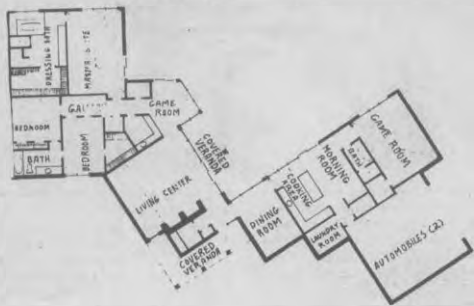
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## CRAFTS, CREATIVITY & YOU

by Mary D. Albrecht

**Marketing and public relations** are vital to the business of being an artist/craftsman. Learning by experience is a very costly and frustrating education as many of the craftspeople who have written have indicated.

**The visual arts** objects are among the very few things that are **not** purchased by a store, or gallery, and treated as inventory. Usually, the work is left on consignment with a written agreement (a consignment form) which establishes the retail price, the amount of commission to be paid to the store, the terms of payment to the artist (such as within 30 days from the date of sale), insurance responsibilities, collection responsibilities, and a definite agreement of any expense sharing—such as advertising, invitation, refreshments, etc. if there is an "opening" or a special exhibition of work. If this sounds impersonal, it is. It's business. Things have been misinterpreted, forgotten, or "lost", with no legal recourse, when a very simple form could have prevented it. An artist/craftsman cannot establish a professional attitude or business relationship unless he thinks enough of his work to protect it.

**The artist/craftsman** should be fully aware of the copyright laws, his rights and obligations in producing originals and multiples, protecting designs submitted for consideration of commissioned projects; and, of course, his state and federal legal tax responsibilities.

**Before he finishes** school and goes into the fine art/fine craft business on a full-time basis the artist needs to thoroughly evaluate his goals and decide for which "market" he wants to create. If he is aiming for the museum/exhibition quality he must allow ample working time for experimentation, individuality, and attention to the quality controls of materials and craftsmanship. If he decides to make an appealing, inexpensive "line" to supplement his income he must realize that he begins competing with highly mechanized and efficient manufacturers and/or imports from the countries where cost of labor is negligible. The other detriment creeps in when he finds himself spending more and more time on improving efficiency and "manufacturing" than he is spending on the creative endeavor that he really wants to produce.

**Self-discipline** is essential. Rigid work schedules must be adhered to in spite of attitudes of friends and relatives who may encourage him to treat his business as a hobby or recreation. The education process continues after graduation and the artist/craftsman must find the time to attend shows and exhibitions, interact in the workshops and professional organizations that will help keep him "up" on materials and methods, and reading time to keep him abreast of the marketing possibilities of competitions, co-ops, architectural projects, etc. It is very important for the artist to take the initiative and make contact with prospective clients or customers. The prospect needs something in hand that will remind him of the work and/or the services the artist offers, and a means of getting in touch

with the artist.

**The fantasy** of being "discovered", whether it is in the performing or the visual arts is, indeed, a fantasy—a dream that can be realized with a lot of hard work and a tremendous amount of expertise and persistence in marketing and public relations. Too many people wait and hope that someone else will do their jobs for them. The information is available in abundance. The arts and crafts magazines are publishing articles on the mechanics of business, record keeping, taxes, copyrighting, legalities, etc. Almost every issue involves some form of marketing information. The Fine Arts Department of the Dallas Public Library has one of the most comprehensive collections of subscriptions to arts magazines available. The Richardson Public Library has, also. It is certainly worth the time to go and browse through the American Artist, Craft Horizons, Arts Magazine, Art News, Art Forum, and the myriad of craft magazines.

**Jess Davis** of Dallas wrote on the dilemma of the American craftsman having to compete with imported items. He said, "I recommend a combined effort by all organizations affiliated with arts and crafts to persuade our representatives in Washington to curtail such shipments along with beef, shoes, etc. Retailers would be doing themselves and the crafts industry a big favor by featuring 'Made in America' products." Thank you, Mr. Davis. This approach could be very effective if members of organizations started pushing for it. If a person is interested he could also write directly to his congressman or senator and put the thought forward. In Dallas, the Federal Information Center telephone number is 749-2131.

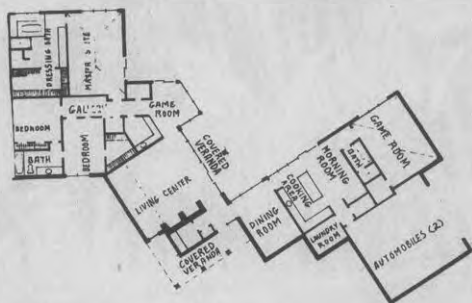
**Gail Sachson** wrote to tell me about an interesting and unique program she has started called "Ask Me About Art." It sounds like a much-needed educational service, and Gail has a really good background for it. We'll get together more information and give you an update later. It sounds great. Gail Best wishes for a highly successful endeavor.

**Best wishes** to Jan Byron who wrote to say that she would be graduating from North Texas State University in May with a BFA in Crafts/Jewelry and will probably relocate in Dallas. Jan suggested running biographical sketches of artists to familiarize Dallasites with the talent available. Good idea. This has been accomplished in some publications as "critiques", and is usually only done when there is an exhibition going on. I haven't been doing this because there are so many really capable and talented artists and craftsmen in this area that it just couldn't be done in twenty-six issues a year—even just one paragraph per person.

**Arts Source**, which should be available at the Dallas Public Library for \$1.00 in the next few days, will help people locate artists in the area and give some exposure to the talents available. (That doesn't mean that I won't get carried away with something exceptionally appealing—you never can tell.) Best wishes for a great career—let me know where you are showing, I would like to see some of your work.

**I invite your comments or questions.** Write: Mary D. Albrecht, P. O. Box 25026, Dallas, Texas 75225.

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## CRAFTS, CREATIVITY & YOU

by Mary D. Albrecht



Would you believe that from 1973 to 1975, more Americans paid to attend arts performances than to see professional sports?

State Representative Lance Lalor has printed a booklet called *Texas Agenda For the Arts* and I would like to quote some interesting parts:

"One Louis Harris Poll showed that 93% of Americans considered cultural resources a critical part of their community life. 85% felt that arts and cultural facilities were important to the business and economy of their community. An earlier Harris poll found an almost equally large number of Americans, 64%, will pay up to \$5 a year more in taxes to support the arts. Surprising? Not as surprising as this statistic—despite the frequency with which it's been repeated: from 1973 to 1975, more Americans paid to attend arts performances than to see professional sports."

Lalor goes on to say, "Arts for everyone is a dynamic idea. It's being embraced in small towns where old-time opera houses are being transformed into lively forums for local talent, in urban neighborhoods where a renewed sense of ethnic pride being demonstrated is no longer a once-a-week frill, but is gaining recognition as a vital and energizing component of a sound and disciplined education."

Pertaining to the Texas Commission on the Arts and Humanities, Lalor says, "The TCAH was established in 1965 to develop a receptive climate for the arts in Texas, to attract outstanding creators to the state, to serve as a central information exchange on the progress of the arts, and to expand and to enhance the cultural opportunities of all Texans. To accomplish these ambitious goals, Texas has appropriated less than three cents per person for 1978. That's less per capita than any other state. Texas is a distinctive and embarrassing 50th in state support for the arts."

Other states have found that funding the arts demands a mixed effort. Federal funds and state funds must be matched with local, private, and corporate contributions if the arts are to be kept within the reach of small towns, inner-city residents, students, the elderly, the handicapped, and even the

middle class. The State of Texas has simply not been contributing its share.

The irony is that funding the arts is one of the best investments the state can make. Economic impact studies conducted in other states document the beneficial impact of state dollars spent on the arts as they flow through many hands for the purchase of goods and services. The state support that produces a vital arts community also draws new industries concerned with the quality of life and brings business to restaurants, parking lots, retail establishments, hotels, and tourist attractions."

Information is also included on a per cent for art bill, an arts in public places bill, cultural resources development, maximizing local use of federal funds, and more. For a copy of *Texas Agenda For the Arts* write: Representative Lance Lalor, 2244 W. Holcombe Houston, Texas 77030, or call 713/664-9576.

An Artists-In-Schools Program places professional performing, visual, and literary artists and craftspersons in schools throughout Texas as a catalyst for creativity. AIS is a partnership program of the Texas Commission on the Arts and Humanities, the National Endowment for the Arts, the United States Office of Education, and local school districts. If you are interested in becoming involved, or becoming a resident artist in interdisciplinary team residency, folk arts, architecture and environmental arts, film and media, theatre, music, creative writing, visual arts and crafts, or movement and dance—write for the brochure (and application form, for your particular interest): Texas Commission on the Arts and Humanities, Education Division, Box 13406, Capitol Station, Austin, Texas 78711.

The Craft Guild of Dallas will continue to be very active during the summer with classes available in weaving, jewelry, calligraphy if the demand is great enough, and ceramics. For information on weaving call Tink Claman at [redacted] in the evenings, for information on the jewelry classes call Mrs. Shirley Lege Carpenter at [redacted].

Call the Dallas Museum of Fine Arts for a copy of the prospectus for: "Works On Paper: Southwest 1978". This is for a competitive exhibition, open to artists and photographers in the Southwest, replaces and broadens the scope of the traditional "Southwestern Prints and Drawings" competition which has been sponsored by DMFA since 1948.

I invite your comments. Write: Mary D. Albrecht, P. O. Box 25026, Dallas, Texas 75225.

Art is for everyone! Enjoy!



# CRAFTS, CREATIVITY & YOU

by Mary D. Albrecht

**How important are juried exhibitions to an artist's career?**

If you are the very serious, seasoned, professional artist you have probably asked yourself and others this question on many different occasions. If you are the beginning artist/craftsman who would like to develop your reputation and find your audience you have probably decided that this is the way to build your credits for your resume. If you are the appreciator, the art-lover, the viewer, you may wonder what a juried exhibition is.

A successful juried exhibition is one where the public is exposed to the best craftsmanship, design, interaction by visual interpretations, social commentary, ingenuity, creativity, and stimulation of thought processes by living contemporary artists from a wide geographical area. The successful juried exhibition is the one that has been planned very carefully to stimulate the interest and competitive spirit of the artists.

**Consideration must be given to:**

(1) the exhibition area - prestigious, non-restrictive spaces to accommodate all sizes of art work, easy accessibility to the viewing public (location, transportation, parking, hours, etc.) good lighting, well-protected and secured areas for all media where the art work is not competing with the surroundings.

(2) the jurors - preferably three very knowledgeable (of all media techniques as well as vast exposure to both ancient and contemporary art from all over the world); well-suited to unhurried, serious, independent jurying; and selected from different parts of the country.

(3) the prizes and awards should be very enticing to the artist (there is a direct ratio between the amount of prize money and the number of entries submitted to be judged); cash awards (one way the artist supplements his income); purchase awards (how very nice to be able to list on his resume the important collections that he has work included in); and exhibition awards (being given a solo show as an award gives the artist another chance at exposure to that marvelous buying public that he so desperately needs to be exposed to).

(4) publicity - a well-organized distribution of the prospectus announcing the competition must be planned to reach the maximum number of artists (how disappointing to hear about an event after it is over); a concerted effort to publicize the "opening" of the exhibition with the announcement of the award winners and invitations to the public to attend; a positive effort to make it an "event" - a pride of the area (good public relations).

(5) and, of course, the artists - the respect and acceptance of his/her work is of great importance, and these can be indicated by proper display, providing insurance for protection (along with proper care and handling to prevent damage), recording the exhibition in a well-designed and produced catalog, honoring the artist for his/her accomplishment by exposure through

the audio/visual media such as television, slide and/or photographic reproduction arrangements with royalty rights to the artist (such as sales of beautifully reproduced postcards or slides for the gift shops in museums, art centers, etc.), and a definite realization that it is the living contemporary artist of today that will become the "art history" of tomorrow.

(6) the expenses involved - depend on cost of printing the prospectus, postage, clerical help, jurors' fees and expenses, cost of renting, shipping and receiving area for shipped work, shipping and crating manpower, cost of handling/display installations, invitations, catalog compilation and production, insurance, security personnel, etc.

Ideally, a business, corporation, foundation, or some benevolent individual would donate the approximate \$25,000 necessary to fund the "successful national juried exhibition" so that there would be no entry fee to the artist thereby assuring greater participation - and a better selection of work from which to choose.

Now, back to the original question, "How important are juried exhibitions to an artist's career?"

Unfortunately, that is a question that can only be answered by each artist pertaining to his own career and taking a particular competition into consideration as he tries to evaluate it. If the competition has been carefully planned to eliminate the selection of "names" as opposed to the selection of a piece of art work then the overall quality of the show will be enhanced by the new talent.

If an artist enters every competition that he can find out about (on a national or wide regional basis) and consistently is selected to exhibit his work then there has to be an artistic value there that is recognized by an unrelated diversified group of jurors. When his work is outstanding enough to be continuously selected out of the thousands of entries submitted - then the juried exhibitions listed on his/her list of credits should be a meaningful reinforcement for the artist.

On the other hand, I have found that you need to balance your perspective of juried exhibitions by accepting and enjoying whatever acclaim, awards, self-satisfaction, pride, exposure, fun, or whatever you get by being recognized with this way with the realization that the judge was expressing his opinion of what was the best out of what he saw. If the same judge juried the same show a month later, in all probability, there would be a different selection.

In trying to encourage artists to enter shows, but not to lose faith in their ability, we ran a comparison on 440 slides that were submitted that were to be juried by three separate juries, at different times, without knowledge of what had been selected by anyone else. Only one piece of art work was selected for all three shows.

There are a lot of things to consider...a lot of pros and cons, but it comes down to the bottom line—YOU have to have the faith in your own work along with the tenacity and persistence to pursue it. BEST WISHES!

Any questions? Comments? Interests? I invite your response. Mary D. Albrecht, P.O. Box 25026, Dallas, Texas 75225.

# CRAFTS, CREATIVITY & YOU

by Mary D. Albrecht

**What is an art center? Who is it for? Who does it benefit?** After a very thorough study of art centers, both facilities and programs, throughout the United States some fine points from all of the above have been used to establish a plan for one for Dallas. The purpose of an art center would be to:

1. create a gracious artistic setting for enjoyment of the visual arts;
2. bring the public together with art and artists through exhibitions, films lectures, media demonstrations, visiting artists-in-residence, in-gallery and in-school projects at the art center and in the neighborhoods, slide kit presentations, children's after school and summer art experiences, parent/child programs, intern work experiences, and community and regional presentations for all ages;
3. encourage individual and corporate collecting of art from this area;
4. present exhibitions to bring the public in contact with the best contemporary art being produced in the Southwestern United States;
5. attract national attention to the area as a cultural center;
6. unify the total art community;
7. present educational experiences, exchange programs, and college and university involvement;
8. aid and encourage art programs and curriculum in the public schools;
9. encourage artistic interaction and participation;
10. aid, encourage, and assist art organizations in their goals;
11. have separate, simultaneous exhibitions of sculpture, paintings, prints, drawings, photographs, and fine crafts;
12. encourage appreciation and knowledge of various media;
13. provide space and artistic atmosphere for organizational meetings, formal receptions, and art-related events.

## **How are these things accomplished?**

Almost all of the art centers have been started in a building that is not being used, most often being neglected and allowed to deteriorate, and usually owned by the city. An example: A waterfront building once used to manufacture torpedoes has been turned into an art center by the Alexandria, Virginia Bicentennial Commission. The Torpedo Factory Art Center is a three-year experiment on the part of the City of Alexandria. Two hundred and two artists and craftsmen have studios and workshops and support the operation of the Center with their rents.

**The McGuffey Art Center** in Charlottesville, Virginia offers studio/workspace in 20 large and 3 smaller rooms which may be rented on a shared or on an individual basis. One large main-floor room and hall are reserved

for gallery and display area. Studio/workshop doors are open when the artist is in the building and the public is invited to observe work-in-progress. Individual and group classes are offered yearround in many disciplines. Guided tours of the building, including demonstrations of technique, may be arranged by appointment.

**The McGuffey Arts Association** is a non-profit corporation renting the Center from the City of Charlottesville, and shared the work for renovation of the former McGuffey School, built in 1916.

**And then there is SECCA** — the Southeastern Center for Contemporary Art. It started in an old piano warehouse, twenty years ago; and is now on the beautiful grounds of the James G. Hanes estate. After a year of building an addition of approximately eight times the square footage as it had ever had the new facility was occupied. It has exhibition and work areas, workshop/meeting facilities, a children's creative center, an artist-in-residence apartment and studio, a graphic's preparation area, The Center Shop, and a library.

**Now, in Dallas**, there is a particular building that would make an ideal art center with ample parking and outdoor workspace — and it is not being used. The City of Dallas owns the building and conferences are taking place that might lead to the establishment of an art center in that building.

**Questionnaires** are being circulated to study the artist's needs for studio/workshop space, for the needs of the non-profit visual art organizations, i.e., exhibition space, meeting room or demonstration space, etc. If you are interested and have not received a questionnaire through your art organization — ask for one. The questionnaires have been distributed to each visual art organization, college, and university in the Dallas/Denton area. If you don't belong to an organization you may obtain a questionnaire by calling Terrisa Mabrey (Artists Coalition of Texas, P.O. Box 12693, Dallas, Tx. 75225) at (214) 946-6509.

**If you are:** "a contemporary artist of Canada, Mexico, or the United States whose work has been entered in juried or invited international, national, or wide-regional exhibitions" and would like to be considered for inclusion in **Who's Who In American Art** write for an application. (Do it now! The next edition is being up-dated for press.) The address is: Jaques Cattell Press, P.O. Box 25001, Tempe, AZ 85282.

**"Meet The Art Organizations":** Monday, February 27, 1978 at Fretz Park Recreation Center (Hillcrest and Beltline in Dallas) at 7:30 p.m. Representatives from the organizations, displays, informative literature will be available. Sponsored by the Artists Coalition of Texas to further more of the positive communication between the art organizations as well as the community. All interested persons are invited to attend.

**What are YOU** interested in pertaining to the fine arts and fine crafts? I invite your thoughts, opinions, questions, or information. Write: Mary D. Albrecht, P.O. Box 25026, Dallas, Texas 75225.

**Be creative!**



# CRAFTS, CREATIVITY & YOU

by Mary D. Albrecht

**How many craftsmen** are there working professionally versus those pursuing a craft activity strictly on a leisure basis? What is the geographic distribution of craftsmen, their educational background, economic status or their preferred media and techniques? Where are the institutions that directly or indirectly support crafts production, the associations of craftsmen, craft material supply houses and equipment manufacturers, art and technical schools, colleges and universities with craft programs, publishers, crafts shops, galleries and museums showing and supporting the crafts?

According to the **Artist-Craftsmen Information Bulletin** there is a "Study of Craftsmen and Their Organizations" currently under way which should be very informative and enlightening when finished in June of 1978. "Considering the popularity of crafts activities in the United States, it is astonishing how little we know about the crafts world in any comprehensive way. If all of the information needs are taken into consideration in the survey, the information will be a good basis for making informed decisions for the individual craftsman concerned for his livelihood, the crafts administrator, the funding body, or the businessman serving the crafts." A previous bulletin estimated over 2,000 organizations with craftsmen numbering between 225,000 and 300,000.

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

Also listed as an invaluable reference for all the arts is the American Council for the Arts' **Cultural Directory: Guide to Federal Funds and Services for Cultural Activities**. "It's worth every penny of the \$4.00 cost and can be ordered from ACA Publications, 570 Seventh Avenue, New York, N.Y. 10018."

In 1978, Congress passed the Public Buildings Cooperative Use Act which, according to Jay Solomon, Administrator of the General Services Administration, "encourages us to make our buildings available for use by a variety of cultural, educational and recreational groups—usually free." Craftsmen wishing to take Mr. Solomon up on suggesting new ideas or needing exhibit space should either contact local federal building managers, regional directors, or write directly to the General Services Administration, Central Office, 18th & F Sts. N.W., Washington, D.C. 20405. Telephone: (202) 566-1231. The "Living Buildings" program is one more in a series of programs of genuine assistance to the crafts.

All of the preceding information came from the fifth in a series of bulletins dealing with issues and programs that affect craftsmen's lives. Comments,

letters, and communications are invited and welcomed as part of a study supported by the National Endowment for the Arts and published as the **Artist-Craftsmen Information Bulletin**, Room 427, 806 15th N.W., Washington, D.C. 20007. Telephone: (202) 347-5585. Write to be put on the mailing list.

Information sources are needed and very valuable.

Did you know that the Dallas Public Library is providing a very unique service—a Community Information Source—called APL/CAT. APL/CAT is maintained cooperatively by the Public Library and the North Central Texas Council of Governments, and lists organizations and agencies that offer services or serve as resources for people in Dallas. This list includes services and resources in the arts. The arts related information that is requested from the library most often concerns shows to enter, classes to take, groups to join, workshops to attend, programs for children and young people and the availability of speakers and demonstrators for groups.

In addition to the information about groups currently maintained, the possibility of listing individual artists who offer classes or lessons, or who are available on a commission or free lance basis is being considered. Such listings of individuals would probably involve a fee of approximately \$5.00 to cover clerical and computer costs. A response to this idea in terms of community need and an estimation of the interest of area artists is being sought. Another possibility being considered is the publication of a calendar of community arts events. The accuracy and completeness of such a list and of a calendar would depend on the interest of the arts groups in providing regular input.

A mini-directory for the Visual Arts and one for the Performing Arts will be published next summer. These will be publicized in the media. The shape these take will be guided by the answers to the questions that are now being asked. If your art/craft group has not received a questionnaire, please contact: Marian Waite, Librarian for Service Evaluation & Grants at the Dallas Public Library, 1954 Commerce Street, Dallas, Texas 75201. (214) 748-9071 and ask that you receive information on the APL/CAT listing, the listing of individual artists, the calendar of arts events, and the mini-directories. These are much needed and vital links to understanding and appreciation between the artists and their audiences. We have a marvelous selection of artists and craftsmen in this area to be proud of and the more exposure their talents have the better the cultural atmosphere.

What are you interested in? Invite your comments, information or questions. Write: Mary D. Albrecht, P.O. Box 25026, Dallas, Texas 75225.

What are your own personal goals? What is your main goal? What is your plan for accomplishing it? Decide. Create a positive plan of action. Work at it. Succeed. Be creative and positive.

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## Albrecht On Art

by Mary D. Albrecht



exhibition for display beginning in April  
of 1979--to be called DallasArt '79.

A prospectus is to be available by  
January 1, 1979. If you have not received  
the prospectus by that time, or to be put  
on the mailing list, call the City Arts  
Program office, 670-4092.

As you will recall, the Dallas City Hall  
Arts Committee came about as a direct  
result of the controversy about the Henry  
Moore sculpture proposed as a gift to the  
city by a benevolent donor. Now, two  
years later, the Henry Moore sculpture  
has arrived in Dallas and is in the process  
of being installed. It will take a while for a  
lot of people to accept and to appreciate  
the monumental vertebrae of bronze,  
and it will take a lot of conversation and  
understanding to accept the fact that it  
cost a lot more than any buildings, or that  
it cost about one-third of what the "soil  
conditioning" for the sports arena has  
added to that project. A comparison is  
really not appropriate inasmuch as the  
sculpture is a gift--not an expenditure of  
the city.

Exhibitions are being encouraged in  
the new City Hall, and are being  
arranged. The Texas Society of Sculptors  
is organizing an exhibition for early in  
1979--as is the Craft Guild of Dallas in  
celebration of its thirtieth anniversary.  
Award winning pieces for the past thirty  
years are being sought for the exhibit. If  
you have information or are interested in  
obtaining information contact the Craft  
Guild President Lois Isenberg at 368-6255,  
for membership contact Mrs. Philip  
Henderson at 526-3412.

*Money Business: Grants and Awards  
for Creative Artists* was compiled and  
edited by Jennifer Dowley and published  
by The Artists Foundation in Boston. It is  
available from the American Council for  
the Arts (ACA), 570 Seventh Avenue, New  
York, N. Y. 10018. The price is \$7.00 per  
copy.

If you have not seen the City of Dallas  
Publication No. 78-1053 entitled *Dallas  
Art '78* you may obtain one at the City  
Hall. According to the booklet, "...Mayor  
Robert S. Folsom, on July 26, 1976,  
appointed a City Hall Arts Committee to  
encourage and review gifts of art donated  
for display at the City Hall and to advise  
the City Council on all art exhibited in the  
building. The eleven member committee  
included several artists, art dealers,  
collectors, and Dallas Museum of Fine  
Arts board members."

"Perhaps the most significant  
committee project was the creation of  
DallasArt '78, a year-long exhibit of 39  
local artists, which opened with the  
official dedication of City Hall on March  
12, 1978. The committee not only  
developed this first City Hall exhibit, but  
ultimately provided for the transfer of its  
duties to the Park Department so that  
recognition and promotion of Dallas  
artists can continue with other annual  
exhibits."

According to Richard Huff, City Arts  
Program Coordinator, planning is in  
progress at this time for a juried

Since 1974, the Dallas Chapter of the  
Texas Fine Arts Association has conferred  
upon a person who has rendered  
outstanding services to the community in  
the field of visual arts an honorary life  
membership. Its fifth honorary life  
membership was presented to Ann  
Cushing Gantz at the annual dinner  
meeting on November 16, 1978. Previous  
recipients of this honor are: Otis Dozier  
(1974), Jerry Bywaters (1975), DeForrest  
Judd (1976), and Octavio Medellin (1977).

I have received a very interesting letter  
requesting information about a piece of  
sculpture created by Josef Thorak, a  
German sculptor who was held in esteem  
prior to Hitler's reign. As I started to think  
of the situation it seemed that there could  
be much more to explore than just  
answering the question that was put to  
me. All of the political implications of  
what happens to art and to artists during  
wars and strife, how a political climate  
may or may not dictate the value of work,  
is an artist "denounced" or "black-listed"  
because of others' appreciation his work,  
or for his own beliefs? One thought led to  
another, and remembering comments  
from some of our better-known artists  
about the political "punishment and  
reward" system in our city, I thought it  
might be a very interesting study.

If you have any ideas or comments, or  
have had any experiences on the subject,  
I would certainly appreciate hearing from  
you. Write: Mary D. Albrecht, P.O. Box  
25026, Dallas, Texas 75225.

# Albrecht On Art

by Mary D. Albrecht



A special edition of the *Artist • Craftsman Information Bulletin* explores "The Well Crafted Contract"—a primer, by Charles Berk, designed to help craftsmen understand rights and obligations involved in the sale of their works.

"What is a contract? In simple terms, it is a promise between two (or more) parties which obligates both and which can be upheld by law. That is, if one party breaks the promise, the other can take legal action—sue and go to court."

Berk continues, "Such a promise involves two basic legal concepts: consideration and offer-and-acceptance."

"Consideration is defined as the 'intuement' given for the execution of a contract. In other words, a craftsman agrees to produce so many objects in return for something of value—money, a public showing, services, or some other 'consideration.' In general, the law takes the position that for a promise (and a contract) to be enforceable, it must be supported by consideration."

Several examples are given, applying to the craftsman (and which could easily apply to the fine artist), and then he states, "One exception to the doctrine of consideration is cited by Leonard Duboff in *Art Law: Domestic and International*:

Struggling Artist unexpectedly receives the following letter from Rich Uncle. "Knowing that you are having trouble getting started in your career, I have decided to help you out. Here is my check for \$500. I will pay you \$500 a month for the next three years." Relying on the expected payments, Artist promptly signs a two-year lease on a studio at a rental of \$150 per month. Uncle makes the \$500 payments for two months but then has a change of heart and refuses to make further payments.

In the interest of justice, the law takes the position that one is entitled to reasonable reliance on the promise of someone else even when it is not supported by consideration. Both Uncle and Artist could reasonably expect the other to understand and act on the promise, and Uncle can be "estopped" by the courts from cancelling payments."

On Offer and Acceptance, Berk

explains, "An offer is a promise with conditions...Offers can be limited by terms or conditions. One common way is to limit the time period that the contract will be in force."

The acceptance of an offer can be made by formal agreement or simply by acting as if a formal agreement had been made. An example is given that when a potter delivers his pots according to the terms of the shop's offer, he indicates his acceptance of the agreement by the physical act of delivery. This informal contractual agreement is acceptable for goods priced below \$500, but transactions of greater value should always be put in writing.

Also discussed is the Uniform Commercial Code. "For contracts involving sales of \$500 or more to be considered enforceable, the Uniform Commercial Code requires a written agreement showing 1) that a contract for sales has, in fact, been entered into, and, 2) that the parties suing or being sued are those who entered the agreement either directly or on behalf of the buyer and seller. The UCC has been adopted by every state but Louisiana."

It is interesting to note "When both parties to the contract are merchants (in law, a merchant is a person who either deals in goods of a specific kind or has a special knowledge of the goods under consideration), the one seeking enforcement (suing) can satisfy UCC requirements for a written agreement by showing either that the other party received something in writing that confirms the contract or that he had reason to know the contents of that written document. Any objections to the document must be made within 10 days of its receipt."

In a discussion of Commissioned Projects Berk states, "Commissioned works are not covered by UCC provisions. Instead, a commission is characterized as a personal services contract. If the commission will take longer than one year from the time of agreement to complete and/or if its value exceeds \$500, its terms MUST be written to be enforceable."

When speaking of "Dealing With the Crafts Shop" consignment and the outright purchase are considered. In the consignment arrangement the craftsman remains owner of his work, and the shop receives a commission on each sale, and the artist retains the right to determine the kind of work he will supply. Needless to say, the artist SHOULD have something in writing that indicates his ownership of the objects left, and a clear indication of the length of time they will remain in the shop. This type of sale is governed by the same UCC regulations mentioned.

A usually desirable alternative to the consigning of works for sale is direct wholesaling to shops, normally at a discounted price. In this instance, the artist retains no interest or ownership in the work under present law. (This does not mean that he is giving up his copyright protection or reproduction rights!)

"Dealing With The Gallery" is included for thought and a few of the legal problems that can occur are discussed.

Sample consignment agreements are printed including one from *The Craftsman's Survival Manual: Making a*

*Full-or-Part-Time Living From Your Craft* (c) 1974, pp. 62-63. Written by Nancy & George Wettlaufer, and published by Prentice-Hall, Inc., Englewood Cliffs, New Jersey.

Tad Crawford, *Legal Guide for the Visual Artist* (c) 1977 by Hawthorne Books, Inc. has a very simple consignment form; whereas the Artists Equity Artist-dealer Form of Contract illustrated covers just about everything that could come up (and that probably has given the artist an unpleasant experience at one time). Commissions, jurisdiction and area of representation, expenses, and finances are well covered.

For more information write for Issue Number 29 of the *Artist • Craftsman Information Bulletin*, 806 Fifteenth St. N. W. Suite 427, Washington, D. C. 20005. The bulletin is supported by the National Endowment for the Arts and is free to those writing to be put on the mailing list.

*This Business of Art* by Diane Cochrane, (c) 1978 and published by Watson-Guptill is a very easy to read and informative book that covers a lot of the questions you probably have asked yourself if you are just embarking on the business of being an artist. The Dallas Public Library has just received a copy of this book. It is certainly worth your time to read it.

While you are at the library read an article in the November 1978 issue of *ARTnews* entitled "The Care and Feeding of Donors," by Lee Rosenbaum, pp. 97.

I am thoroughly enjoying the comments and interests you are sending in, and, of course, researching some to share with everyone. Write: Mary D. Albrecht, P. O. Box 25026, Dallas, Texas 75225.



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# Albrecht On Art

by Mary D. Albrecht

Let's talk "sculpture"!

Do you realize that it has been two years since all the controversy and hassle about whether the City of Dallas should accept the donation of a Henry Moore sculpture for the "New City Hall"? Would the average man understand, appreciate, or even care about a Moore sculpture--and all of the comments relating to what should or should not be acquired? And, of course, there was the question of who would be making the decisions as to what was good and why.

The "City Hall Art Committee" was organized to make recommendations of acceptance or rejection of art work to be placed in or around the Municipal Center in Dallas...an advisory committee on art.

That publicity probably created the most public involvement that has occurred in Dallas in years. Is it any wonder then that the voters could not understand the necessity of spending millions of dollars for arts facilities when there has not been the interest and the involvement of the general public in the arts?

At the time of all of the discussions it was quite evident that the people of Dallas had not had the benefit of exposure to the visual arts, and particularly, to sculpture as they should have had. At that time I wrote a letter to Irvin Levy, Chairman of the City Hall Art Committee, to express some thoughts. I want to share some of those thoughts with you because I feel they are much more needed now:

"Having served as a director of the Texas Fine Arts Association and having been responsible for the T.F.A.A. Region 2 Citation Exhibition which is held each year at the First National Bank in Dallas, I experienced a great deal of criticism on various pieces in the show that people just 'couldn't understand', nor would they allow you to try to explain, which, of course, should not have to be done. One of the things that we did instigate was a 'popular vote award'. This gave the viewer a chance to say he liked, as well as giving a cash bonus to another artist than those selected by the juror. It has been an interesting comparison through the years.

The reason that I have mentioned this ties in with an idea that I have had for many years and certainly wish could happen. I believe that it could be done very successfully in Dallas at this time (July 1976).

The thought: an International Sculpture Competition to select a piece of sculpture for a specific place at a given price. Prepare elevations of the site to be mailed with the prospectus to every sculptor listed in the art directories, as well as announcements to every major newspaper, art magazine, and museum. The entries would be submitted in the form of a scale model or maquette with full specifications. A very knowledgeable jury selected from throughout the United States, or the world, could select fifty models for an exhibition to be shown in a well-traveled downtown area. From these fifty, ten could be chosen as award

winners. Then, the fun; have a period of time to allow the public to vote for one of the ten top award winners. After this time, and taking the votes into consideration, the one could be selected that would be accomplished for the site. It would be marvelous publicity for Dallas, a tremendous opportunity for the sculptors, great public enlightenment, and a lot of work.

The New City Hall would be an excellent exhibition area for the competition and, hopefully, would help educate and interest a variety of the public.

A competition of this type would probably cost about \$150,000 if you set the price of the sculpture at \$100,000, but it would probably be the cheapest and best public relations expenditure that our city has invested in. One of the other strong points of this type of competition is that, at least, the competition would be "open" to all interested sculptors. Too often the very capable and exciting "local" is overlooked because someone is afraid to make a decision and must rely on "names" from somewhere else--just to be safe. If there is a very interested, benevolent individual who would like to see an elevation of attitude and cultural climate in Dallas, and who would like to finance a fantastic project like this please let me know.

Frances Poteet, Regional Representative of the National Endowment for the Arts, has sent information on a \$50,000 sculpture/fountain project for Creighton University in Omaha, Nebraska. The theme of the project is "The Jesuit Spirit in Education". Artists interested in being considered may submit slides demonstrating their ability to execute large scale art work and biography-resume before the deadline of August 25, 1978 to Don Doll, S. J., Fine and Performing Arts, Creighton University, 2500 California Street, Omaha, Nebraska 68178. The competition is open to any professional artist. For more information call the Artists Coalition of Texas office 521-1881.

The Texas Society of Sculptors has just announced a competition open to all sculptors residing in Texas. The deadline for receipt of slides for the "Texas Sculpture Exhibition" is also August 25, 1978. A total of \$2,500 in cash awards will be given. For more information write for the prospectus: Texas Society of Sculptors, P. O. Box 5271, Austin, Texas 78763.

Patty Tees at KERA/Channel 13 is considering the possibility of a wall-hanging sculpture exhibition at Gallery 13. Because of the physical situation, the show would consist of soft sculpture, dimensional weavings, lightweight metals, cold cast bronze, acrylic or assemblages. If you work in dimensional hangings and would like to be considered please call Patty Tees at 744-1300.

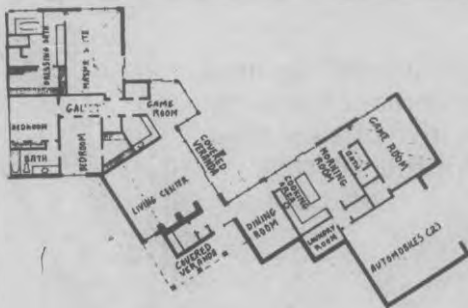
Howard Goldman has some of the most fascinating windows in town. If you get a chance, go by Howard Goldman's at 6821 W. Northwest Highway. You'll see some very interesting and unique pieces of sculpture--mine.

The Texas Fine Arts Association Region 2 Citation Exhibition to be held in September at the First National Bank in Dallas will include a sculpture category (oil, acrylic, watercolor, and graphics, also) and total prize money of \$2,500. For information, write for a prospectus: T.F.A.A., P. O. Box 12467, Dallas, Texas 75225.

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## ALBRECHT ON ART

by Mary D. Albrecht

In my last article I displayed some annoyance at the lack of a good communication system with our city governments to get something constructive done for the visual arts in our city. Now, I want to tell you about a group of people who have taken the time to listen to the needs of both the artists, the business community, and the people of Dallas—the Dallas Junior Chamber of Commerce.

When the Central Business District Association came up with the idea of having City Fest-78 to stimulate the downtown area, various civic and arts organizations were asked for ideas and recommendations for a cooperative involvement of a lot of people for the good of all. For the first time a variety of arts events and happenings have been concentrated into the month of October as a celebration and as an awareness of what we have in talent to be proud of.

The Dallas Junior Chamber of Commerce was made aware of some of the problems of the visual artists and decided to try to help the artistic community through their project—DALLAS ARTS ALIVE. The purpose of Dallas Arts Alive is to promote the Downtown area, provide a forum for display of the creative efforts of artists, and encourage public interaction with the artistic community towards appreciation and development of local talent. Promotional plans promise a strong public response. Tasteful entertainment and concessions will be available in adjacent areas. Dallas Arts Alive will, out of necessity be held around One Main Place on Saturday and Sunday, October 28 and 29, 1978.

For a "first" the Jaycees have spent a tremendous amount of time and effort doing all of the "behind the scenes" chores that few people ever realize have to take place to get something started. For a quality exhibition of fine arts and fine crafts to take place there has to be a well-qualified jury. A jury was obtained by contacting out-of-town museums, art centers, and universities. As we all know when you are trying to get something started for the first time, it usually takes twice as long as you had anticipated. It takes time to try to find the names and addresses of all of the visual artists that it is possible to find. It takes time to arrange and coordinate the publicity, the information to the artists (hopefully, to not miss anyone), the scheduling of three

jurors from three different areas to view the slide entries all at one time, the scheduling of props and equipment for the exhibition, and—no easy task—the raising of over \$25,000 to cover the expense.

Does it surprise you that an exhibition of fine arts and fine crafts could cost that much? If it does surprise you; call the Dallas Museum of Fine Arts and inquire how much the "Works on Paper", or any other exhibit costs, or contact any of the visual art organizations who have plugged away for years putting on annual events. Very rarely does the standard entry fee charged to an artist even come close to paying a respectable share of the expenses. Also, take into consideration the fact that all of the people-power is volunteer effort for the "cause," with the exception of the museum shows that have staff personnel.

With a shortage of time to accomplish City Fest-78 the Jaycees have done a tremendous job to send out information, obtain jurors, raise the money, etc. and get something really good going for the Dallas (and other) artists.

The judging for Dallas Arts Alive was done on September 30 to select the artists who would display their work. The jurors: Tom Livesay, Director of the Amarillo Art Center; Bill Robinson, Director of Blaffer Gallery of the University of Houston; and John Palmer Leeper, Director of the McNay Art Institute of San Antonio selected fifty-two artists from approximately one hundred and two entries.

The jurors' statement read, "An exhibition of this kind poses an uncommon challenge for its jurors. We began with the conception that the best way to encourage the arts in the community is setting demanding standards at the outset.

"We looked for competency and originality. Surprisingly, these were found in abundance in ceramics and sculpture. We hope that artists and audiences in ensuing exhibitions will come to expect the same professional standards in every area."

"The usually taxing problems of jurying were greatly eased by the graciousness and efficiency of our hosts, the Dallas Junior Chamber of Commerce."

The jurors will return to see the actual pieces to judge for awards on Saturday, October 28.

Thanks to Oliver "Buddy" Howard, Project Director for Dallas Arts Alive and to his assistant, Terry Garlock for jumping into this very worthwhile project with enthusiasm and a lot of hard work.

I invite your comments on the visual arts. Write: P. O. Box 25026, Dallas, Texas 75225.

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## ALL THINGS GREEN AND BEAUTIFUL

by Sidna Leavenworth

Beauty is certainly in the eye of the beholder as cactus devotees will argue. Many cactus are a far cry from the title of this column: all things green and beautiful. It's truly amazing to me how repeated exposure to a new look or sound of new kinds of music can educate the eye or the ear to first accepting, then liking, something new. So it has been with cactus for me.

Collecting and enjoying cactus and succulents is becoming a new national fad for plant freaks. Their new popularity seems to be in part because of interesting and delightful new kinds becoming available on the plant market and partly because of the high mobility of our population which is daily getting exposure to wider horizons.

Cactus are beginning to overcome their former bad reputation for being alien and unfriendly. The beauty of their spectacular flowering, colorful foliage, the variety of shapes, plus their fierce determination to survive make them heroes in the plant world.

There are over 1300 identified species of cactus and more than 2600 species of identified succulents. Most of these are easy to care for and seem to thrive on benign neglect. Most need high light, dry soil between waterings. Light fertilizing every other month in spring and fall with no fertilizing in winter or summer during dormancy periods.

Hattoria salicornioida, "Drunkard's

Dream," likes misting though the soil is to be kept on the dry side and prefers low to medium light. Rainbow Easter Cactus also likes low to medium light as does Christmas Cactus. More kinds of succulents than cactus varieties like medium light such as the euphorbias, haworthia and sansevieria.

Cacti and succulents are propagated by cuttings, seeds, and offsets. Lack of blooming can be caused by lack of vigor, too shaded or too cool, too much nitrogen fertilizer, and too immature or improper periods of light and dark to trigger flowering.

Many succulents are beautifully suited to hanging baskets. Try burro's tail and the newly available jumbo burro's tail; string of beads, rosary vine; variegated senecio wax ivy or Christmas Cactus for gracefully textured hanging sculptures.

More and more interesting containers are becoming available which with a little imagination can frame an exciting living picture. Natural terra cotta pots in low shapes generally seem to be the most appealing container types. Large living sculptures of specimen cactus are a handsome addition to any living area and can only be limited by lack of imagination on your part in the creation of a dramatic focal point for any decor.

Shop cactus and succulents and let them turn you on to an easy, carefree new hobby. Try it, you'll like it.

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# ALBRECHT ON ART

by Mary D. Albrecht



On August 23, 1978 the Human Resources Committee of the United States Senate received testimony from the Artists Equity Association on the National Art Bank Act of 1978 (S. 2645).

Artists Equity Association requested the Senate Committee to consider favorably S. 2645 with the following comments and recommendations:

"Relatively little is known about professional artists as a population in the United States, their age, race, geographic distribution and income. The limited studies which have been done reveal that the majority of visual artists do not earn enough from the sale of their art to support themselves. Many artists are forced to take on one or two collateral jobs. One survey has revealed that the median cost of artists' materials, equipment, and supplies exceeded their median art income, and for artists whose studio is separate from their residence, annual median rental costs exceeded annual median income from art sales.

A major professional problem of American visual artists is the lack of exhibition opportunities. It has been estimated that there are approximately 50 to 100 good artists in the United States for every available spot in a gallery. American artists in general lack the opportunity for exposure, sale, critical acclaim, and the building of a reputation, and in classic catch-22 fashion, exhibition opportunities are denied to artists who have not already enjoyed some measure of success. For the most part, galleries are unwilling to show an artist who is unknown.

Exhibition of work outside the traditional gallery system by the creation of the National Art Bank would address these problems and provide a means for financial reward and a chance for exposure to the general public for that majority of artists who cannot penetrate the tightly closed traditional gallery system.

In Canada as an alternative to government support of artists through grants, the Canadian Art Bank was established to provide direct financial aid to visual artists. Successfully operating for six years, now, last year's revenues for the Art Bank were up 70 percent over the previous years'. The Alaska State Council on the Arts has administered an Art Bank since 1975. The program has been acknowledged as a success by making works of Alaskan artists available by lease to agencies of the state and to local

governments throughout Alaska. The Art Bank has been enthusiastically welcomed by artists who have been given both dollars and a chance for vital exposure.

The federal government currently has programs designed to address some of the needs of visual artists. The most direct source of aid is through individual grants. But this program is severely limited, and the majority of artists that apply for a grant are unsuccessful. The Art Bank represents a viable alternative to other forms of support for the visual arts and a means to encourage and stimulate artistic creation and provide artists with reward for their contributions to our society."

The Artists Equity Association's testimony continued with a quote from Stephen Weil, Deputy Director of the Hirshhorn Museum, speaking for himself in the March issue of *Art News*: "That American artists should, through their own creative efforts, be able to sustain themselves--and to sustain themselves with greater dignity and more adequate means than many can do today is not merely socially desirable. It is a national necessity. In an environment that increasingly stresses corporate accomplishment and technical skills, the importance of artists becomes correspondingly greater. They are among the last role models we have of free imagination, transcendent aspiration and--above all--individual effort and responsibility. Beside whatever contributions their work can make to our accumulated cultural heritage, artists in their own selves are more than ever vital to maintaining the balance of our national life."

Through 13 pages of testimony the Artists Equity Association presented information on the Role of the Federal Agencies; Selection, Purchase, and Lease of Artworks; the Sale of Artwork by the Art Bank; Repurchase of Art by the Artists; and the Circulation of the Art Exhibits.

For more information write: Artists Equity Association, Inc.,

Washington, D. C. 20016; or you may read the testimony at the Artists Coalition of Texas office, (214) 521-1881.

The Artist Craftsmen Information Bulletin is available by writing and requesting it be mailed to you. It also contains information on legislation and opportunities. The Artist Craftsmen Information Bulletin, 806 Fifteenth St. N. W. Suite 427, Washington, D. C. 20005. (202) 347-5585.

The deadline for receipt of slides of oil, acrylic, watercolor painting, sculpture, mixed media, graphics, photography and fine crafts to enter the DALLAS ARTS ALIVE competition sponsored by the Dallas Junior Chamber of Commerce is 5:00 p.m.; Wednesday, September 27, 1978. The jurors for the exhibition and for the awards are Tom Livesay, director of the Amarillo Art Center, John Palmer Leeper of the McNay Art Institute, and Bill Robinson, director of the Blaffer Gallery of the University of Houston. A prospectus may be obtained by calling Elaine Haynes at 651-1020 or Michele Rowe at 521-1881.

Thank you, Thomas Hudson McKee, for your very interesting viewpoint.

Thank you, Jac Alder, for your letter. I agree, the Art Fest is a fun thing, and should be taken as such.

Interests? Comments? Write: P. O. Box 25026, Dallas, Texas 75225.

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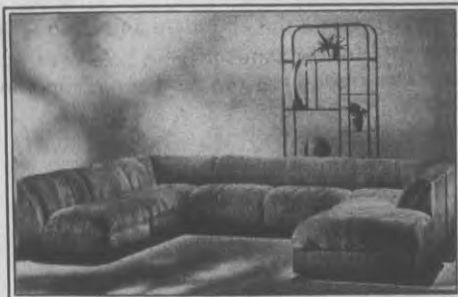
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by Mary D. Albrecht



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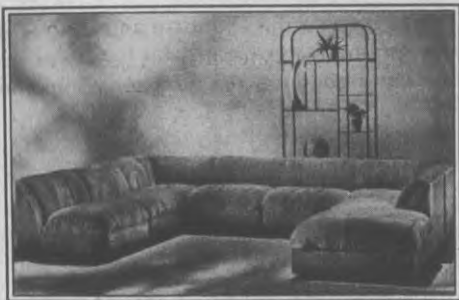
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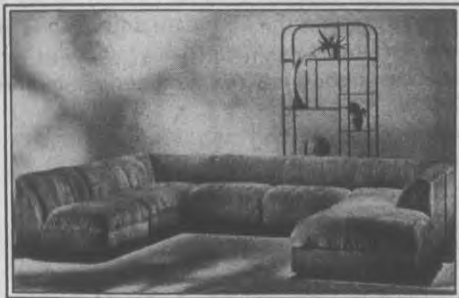


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# 'Sheer devotion' keeps club active during move

-Continued from Page 1-

Peacock Terrace, on the hotel's roof garden level, the Press Club of Dallas was born. From the chartered members on, many of them drummed in by TV network photographer Jimmie Mundell, to the present membership of 800, many of them in high places nationwide, the Press Club has survived: the occupancy of a "raw loft" in the Wholesale Merchants Building on

## Texas sculptors display works at City Hall

Approximately 60 pieces of sculpture, works of leading Texas sculptors, are on display on the West End lobby of the Dallas City Hall through Thursday.

Mary Albrecht, a Dallas sculptor, has a special exhibit showing the art of developing a piece from the clay to the finished product, from the original design through the armature to the finished piece, which is the "Ebby," commissioned by Ebby Halliday, which is given yearly to someone showing an outstanding individual contribution.

Golda Andrews, a native Dallasite, is displaying some of her "very appealing," terra cotta pieces such as the "Boy with the Rabbit," according to Albrecht.

Herschel Davis, from Joshua, who has received several national awards, has several bronze pieces of display. The western scene is picked up by "The Charge," a "strong piece," according to Ms. Albrecht, which is done by Bob Duffie from Fort Worth.

"I don't believe we've missed any of the media," said Ms. Albrecht, "so there's a little bit for everyone with all different kinds of taste, because there are 17 artists involved. I think there's some people will dislike and some they'll like."

"We have construction pieces (where different parts are put together, such as a collage of a doll's face on a doll by Byron Lacey or the Juniper construction called "Calico" by Stephen Jackson from Austin) to Max Sandfield's bronze castings which are abstractions related somewhat to human forms."

The Texas Society of Sculptors, an organization which screens members on the basis of their artistic contributions, is sponsoring the exhibit for CityFest.

Commerce; a cramped room atop the triangle-shaped old Pulley Bone restaurant, where Thanks-Giving Square now stands; the "Purple Palace," at 1416 Commerce across the Baker Garage driveway, in the old Southland Building, and the former Petroleum Club clubrooms in the Baker, soon to be vacated for the sixth move to another "uptown" ambience, the former Metropolitan Club quarters, complete with rosewood formica topped tables, high backed leather chairs and crystal chandeliers. Charlene McLain recalls with a shudder "climbing the dinky stairs over the Pulley Bone, trying not to see the dirty chicken grease on the walls."

The "Purple Palace" got its name from somebody's idea of *haute decor*, eggplant and orange throughout. There was born the International Chili Appreciation Society, where the likes of George Haddaway, who published Flight magazine, Frank X. Tolbert, the late great Paul Crume, and the hulking Wick Fowler (deceased), who covered World War II alongside the immortal Ernie Pyle, solemnly started each week's luncheon with the ritual of crumbling crackers into the chili. Memorable family evenings there, and parties hosted by major airlines, railroads and other industries, included the Christmas

celebration where one member's head was inadvertently laid open during the blindfolded pinata-bashing part of the festivities.

Until the move to the club's fourth home, food was by courtesy of soup on a hot plate, or chili and sandwiches from hams cooked at home and brought by bus by "charter" employee Elsie Morris, who a few years back quipped it regally in lime green gown at a retirement party tendered for her years of service to the club.

Fourteen years ago, when the availability of the former Petroleum Club rooms at the Baker was "too good to pass," regulars like Bankers Digest publisher Bob Pinson, retired News' political analyst Bob Baskin and the late Paul Crume, settled into the new

environment for their daily convivial drink and visit.

The huge lounge, with sumptuous sofas, library card room and piano bar, became the scene of glittering evenings and more sober professional gatherings, where the greats of political life, filmdom and corporate and civic endeavors conferred, ate, shook hands, and mingled.

Two weeks before he died, Lyndon B. Johnson, often portrayed in Gridiron shows by lanky Mike Dickinson, was guest speaker with his Lady Bird, at the Annual Communications Awards banquet, which recognizes print, photographic and broadcasting excellence with the "Katie" counterpart of an Oscar.

The gallery for hanging

photos of past presidents is already planned at the Press Club's new home on Main, between Akard and Field. Doubtless, as second-term president Paul Rosenfield, of the Dallas Times Herald, starts his term there, the rooms, despite the elegant stained glass windows and posh carpeting, willing again come January with the zany talents of the Script Committee, readying another Gridiron Show.



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Do you have a question or need facts about the Nov. 6 city bond election?

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Field for by 1979 City Bond Election Committee, John Martin Cade, Treasurer, P.O. Box 628, Dallas, Texas 75201

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"Are you aware that 95 per cent of the population receives no substantial encounter with the arts until the university years?" asked Gunther Schuller at a National Endowment for the Arts' Task Force on Education, Training, and Development of Professional Artists and Arts Educators.

According to the *Cultural Post* article entitled "On Educating Artists," "...the Council unanimously endorsed the report's recommendations in two separate resolutions—one dealing with professional arts training and another with audience development." Copies of the full report may be obtained by writing to: Joe N. Prince, Special Assistant to the Chairman, National Endowment for the Arts, 2401 E. Street, N.W., Washington, D.C. 20506.

Some of the variety of visual art happenings going on in and around Dallas that you could encounter are:

"The Ideal Image," the Gupta Sculptural Tradition and Its Influence, at the Kimbell Art Museum, Will Rogers Road West, Fort Worth, Texas. "The Gupta Dynasty (about 300-600) was a time of unsurpassed brilliance in India's culture. Its sculpture was a culmination and refinement of all that had gone before, both native Indian and Greco-Roman. These are images of paradox—at once spiritual and sensual, powerful yet tender. Nearly 100 sculptures from 29 collections in Asia, Europe and the United States are included in this first exhibition of Gupta sculpture organized outside India," according to the brochure. On Saturdays and Sundays at 2 p.m. are film presentations pertaining to life in India and aspects of Hinduism. Tuesday through Saturday, "The Ideal Image," an audio-visual program, will be shown continuously 11 a.m.-4 p.m. weekdays and 10 a.m.-2 p.m. Saturdays. It will offer a general introduction to Indian art and describe, through ideas and iconographic forms, the evolution of the "ideal image." In my opinion, the Gupta sculptural presentation is the most outstanding exhibition in this area at this time. One piece that thoroughly amazed, surprised, and delighted me was the very small head of a woman with the completely out-of-context, magnificent pompadour which contrasted with the tight pattern of curls (almost helmet-like) of the other pieces. My curiosity and interest in the life and myths of India has been stimulated as never before.

Another exceptional exhibition is the photography of George Edward Anderson documenting the history of Mormonism and Utah at the turn of the century at the Amon Carter Museum, 3501 Camp Bowie, Fort Worth. This exhibition is the first retrospective of Anderson's work and is made possible because the glass plate negatives that Anderson made were saved from destruction by Rell G. Francis, another resident of Springville, Francis printed this exhibition from the original glass plates, and has written a catalogue to accompany the exhibition (which will be published by the Amon Carter Museum). George Anderson captured a part of American life that was the backbone of the development of the Western United States, and he did it with an emotional appeal that triggers your interest, sympathy and pleasure. One of the most appealing photographs that kept making

me return to it was of a small group of school children in front of the small weatherworn school building (and, of course, with the austere teacher). Each face reflected the effects of stern discipline—one with hostility, another with sheer terror (whether it was of the photographic process or of fear of being caught smiling), and others of bland non-commitment to an emotional reaction. This exhibition is superb, both historically and technically.

"Pompeii A.D. 79" is at the Dallas Museum of Fine Arts. It is an excellent presentation of a historical event and an archaeological "find," but I left feeling that I had missed something. Perhaps some of those people who escaped when the first rumblings of an impending disaster were felt took with them the art objects and furnishings of importance and aesthetic value—or perhaps some of these are yet to be found. For historical significance this exhibition is well worth the time and the trouble, but for the quality of art work—anticipation is greater than the realization. Perhaps the overwhelming "blockbuster" publicity has caused an excitement that is not being fulfilled; but, go to see it and form your own opinion.

The Mule Alley Art Center officially opened on Saturday, February 3. An exhibition of artists and galleries representing some of the area's fine artists will hang through February 22. Mule Alley Art Center is in the historic Livestock Exchange Building, 131 East Exchange, Ft. Worth.

The Annual Membership Exhibition of Artists and Craftsmen Associated will open on Thursday, February 22 at Richardson Square Mall, 501 S. Plano Road, Richardson, and will continue through March 3rd. The show was juried by Jodie Boren and Paul Milosevich, both professional artists and instructors from Abilene and Lubbock, respectively.

Artists and Craftsmen Associated is sponsoring an oil painting lecture-demonstration beginning at 7 p.m. at the Lakewood Bank, 7th Floor, 6323 La Vista and Gaston, on Sunday, February 25. There is a \$3.00 per person donation at the door. William Henry Earle is conducting the lecture-demonstration. He has been instructor of art with the State Department in South America, the Art Career School in N.Y.C., and a myriad of others. For further information call Dorris Cleere, 253-0134.

For those persons interested in beginning bronze casting, advanced bronze casting, watercolor for beginners, sculpture in clay, fabric design, weaving, intro to acrylic painting, collage, and a lot of other fascinating topics, the Spring '79 catalog of Informal Courses For Adults, School of Continuing Education, Southern Methodist University is available. For more information write to: Informal Courses, SMU Box 275, Dallas, Texas 75275, or call: 692-2339 or 692-2340.

At D.W. Co-op through March 1, will be an exhibition of sculpture and drawings by James R. Hill. Gallery hours are Tuesday-Saturday, 11 a.m.-5 p.m.

Why not try to bring down the percentages of people who have not been exposed to the arts by exploring our area—and enjoying.

For information, exchange or comments, write: Mary D. Albrecht, P.O. Box 25026, Dallas, Texas 75225.



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# Albrecht on Art

by Mary Albrecht

It's time to total up another year, reflect, analyze, evaluate, and look very closely at the bottom line.

In the arts, particularly the visual arts, some of the events were accompanied by the proper flourish of pomp, ceremony, and media coverage.

The exciting new Dallas City Hall, designed by architect I. M. Pei (pictured) "opened." The building is a piece of artwork where the dynamic lines, as well as the use of space and mass demand the attention, dignity and respect that should be given to the municipal offices of a progressive, forward city—a marketing

effects used to illustrate the art objects, performances, and interviews has been excellent—creativity in itself that is very appreciated.

Gallery 13 at KERA-TV, 3000 Harry Hines Boulevard has been a showcase for exhibitions ranging from the uninhibited expressions of children from classes of the late Contemporary Arts Museum of almost twenty years ago to the current exhibition of photography with a story-telling approach to its subjects by Susan Walton. This exhibit is open weekdays from 8 a.m. to 5 p.m. through February 16. Do yourself a favor and go by to see it.



and trade center.

In Washington, the new wing designed by the same innovative architect, I. M. Pei, was completed and "opened" at the National Gallery. This superb addition and the announcements of other projects has reinforced the wisdom of the selection of Pei as the architect for the new Dallas City Hall.

Probably the next most publicized and significant event was the anticipation, completion and installation of "The Dallas Piece"—a three piece cast bronze sculpture resembling pieces of vertebrae of an unimaginable prehistoric giant of unknown species—and this is part of the delight of an abstraction which allows the viewer to think, question, and imagine. "The Dallas Piece" measures over 16 feet in height and weighs a total of 27,000 pounds. To fully appreciate this particular piece you must experience it—walk up to it, around it, in and out among the component parts and then go into City Hall and view it from, at least, the second and the sixth floor reception areas.

Thank you, W. R. Hawn, for making this gift to the people of Dallas. Your generosity has sparked enthusiasm and an interest in discussions—conversations necessary to the education and enlightenment of the average person who has not been exposed to the arts in his everyday life.

Another outstanding contribution to our cultural climate has been made by KERA-TV, Channel 13. Patsy Swank and Brice Howard, along with a marvelous creative staff, have brought a variety of information and events to the attention of an arts-interested public through "Swank In The Arts." The photography and visual



A hanging sculpture exhibition of eight of our diversified and somewhat innovative sculptors closed out 1978. Pictured is "Gabriel," a very effective combination of bronze, jawbones, and feathers created by Terrisa Mabrey. David Bates is shown with one of his interesting combinations of paint and board—dimensional landscapes, if you wish to think of them as such.

If an award were being made for outstanding contributions to the visual arts and efforts toward the elevation of our cultural climate I would nominate Grace Johnson (that beautiful person who is into every aspect of the necessary functions of any organization—from handweaving, theater organs, antique airplanes back to support of all of the visual arts) and (that sculptor) Terrisa Mabrey for an interest and development



of communication between groups and business. A definite runner-up would be Oliver (Buddy) Howard for all of the work for the Jaycees (and Dallas) as chairman of the Dallas Arts Alive project.

Very special thanks to The Intowner for an interest in the arts, good communication, the opportunity of expressing some of the needs and desires of interested people, and thanks to the many interested persons who have written to express their feelings and opinions.

I wish each of you a very interesting, appreciative involvement in some form of the arts.

It's time to set the goals, plan the action, establish the determination, work at it—and succeed!

HAPPY NEW YEAR!

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