

6. ESSAYS AND ARTICLES, UNDATED AND 1978

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.

"Searching..."

"Searching...", a special program and a bronze sculpture by Mary D. Albrecht, will be presented to the Forestridge Elementary School on Thursday, February 11, 1982 at 7:30 P.M.

The occasion will celebrate the completion of a two-year project that includes a presentation to the school of a slide/tape recording of the processes involved in the design and creation of the bronze sculpture; the piece of sculpture as a "hands-on" experience and learning tool; a specially designed pedestal and table combination to be used in the library; and the dedication of the sculpture in memory of Michael Adams, a fourth grade student at Forestridge Elementary School until March of 1979.

The sculpture will be on permanent display in the Forestridge Elementary School library . A copy of the "Searching..." slide/tape program will be available for showings at other schools.

This project is sponsored by the Forestridge Elementary School and P.T.A. with assistance and contributions by Mary D. Albrecht, Sculptor/Designer, the Consolidated Casting Corporation, and Arco Oil and Gas Company.

For more information please contact:

Ray Hartman, Principal, Forestridge Elementary School.....235-0962
Maureen Carrillo, Project Coordinator (P.T.A. President '78-'80).....690-0217

This is "Project 'Searching...'"

and is presented in memory of Michael Adams who was a fourth grade student at Forestridge Elementary School until March of 1979.

This program is a recording of the processes involved in the design and creation of a piece of bronze sculpture by the lost wax method of casting.

"Searching..." began when Mrs. Maureen Carrillo, President of the Forestridge P.T.A., and Mr. Ray Hartman, Principal of Forestridge Elementary School, began looking for a piece of artwork, preferably a sculpture, to give to the school in memory of Michael.

When Sculptor Mary Albrecht was consulted, and became interested in the project as an educational experience, designs were made and the symbolically meaningful "bear" was selected.

The model of the bear started as a block of styrofoam. By using surform files, hacksaw blades and rifflers the shape began to develop.

Photographs of bears were collected. Stances and attitudes were considered. As bears were studied the design seemed to demand a sure-footed stride and the strength of volume. These changes were noted by the sculptor so they could be developed in the plaster coating which would become the outside surface of the model.

As plaster was put on the styrofoam armature, the design was refined. Plaster was added, allowed to dry - but just enough to start shaping, then more added. After each coating of plaster the form was shaped and built up in areas to strengthen the courage, confidence, and assuredness the bear needed to portray symbolically.

This is a time-consuming method of making a model but is one of the ways to get a smooth, carved effect while still being able to pick it up, to work completely around and all over - developing every area evenly - allowing the "lines" of the form to flow.

At this stage the model was well-developed, but far from being finished.

When the model was completed it was thoroughly soaped. The soap acts as a separator to prevent the mold material from sticking to the model. The soap was lathered on, wiped off, allowed to dry, and then polished. The procedure was repeated to assure a thorough sealing of the plaster model.

The mold was started by covering the plaster model with a household plastic wrapping material. Next it was covered with a quarter-inch layer of clay. Then a plaster support mold was built over the clay.

The support mold was removed, the clay was removed, the plastic wrap was removed. Then the support mold was put back around the model, which left an air space between the model of the bear and the support mold. Into the air space where the clay had been was poured a silicone mold material, which became the flexible rubber mold when it solidified.

This is the empty flexible mold and the plaster support mold when it is disassembled - after the model is removed.

This is the mold when it is put back together.

This is the flexible silicone mold. This particular mold material is white.

The flexible mold had to be cut in some places to be able to remove the model of the bear.

This portion is the plaster support mold.

The original model looked like this after surviving the mold making procedure.

The next step is to heat the brown sculpture wax and pour it in and out of the mold until there is a hollow wax model of the bear. The blue-colored plaster is used to seal the mold and help hold it together during the wax pouring.

When the wax model is removed it is touched up and taken to the foundry.

The bear was cast using a ceramic shell investment; and, although these foundry scenes are of industrial castings the investment procedure is the same.

The wax form is dipped into a slurry to coat it. It is then dipped into an aerated sand-like mixture and dried.

This coating procedure is done several times until the proper shell thickness is obtained.

After sufficient drying the ceramic shell mold with the wax model inside is put into a burn-out furnace where the wax is burned out.

The metal is heated to the proper pouring temperature. This is checked by using an immersion pyrometer.

Metals have various melting and pouring temperatures. Silicon bronze, which is what was used to pour the bear, is poured at about 2100°F.

When the metal is heated it is poured into a crucible.

Notice the protective face shields, leather aprons, and asbestos gloves. The metal is poured from the crucible into the empty ceramic shell mold which has been sunk in a container of sand. A vacuum applied to the sand helps to pull the metal into all parts of the ceramic shell mold.

After the ceramic shell is removed from the bronze casting, various metalworking techniques are used to bring the surface to the desired finish. Welding is sometimes necessary. Regularly, grinding, sandblasting and sanding are done.

Hand filing assures the preservation of the flow of lines important to the design. Sanding is done with an electric drill using coarse, medium, and fine sandpaper; in smaller, hard-to-reach places it may be done with an abrasive sleeve on a sanding drum of a drill or a rotary grinder.

When the surface of the metal is at the desired stage, it is buffed and polished. The bronze sculpture is then washed very carefully to remove all of the polishing compound.

When this is done applications of chemicals and/or acids are used to color, or patina, the metal.

Different chemicals produce a wide range of color variations. Liver of Sulfur was used to blacken the bronze bear.

After the patina, several coats of black shoe wax are dabbed on. The wax is gently buffed - and the sculpture is finished.

The mold can be used for materials other than wax. A thick slurry can be poured into this type of mold and produce a very hard, stonelike, solid casting.

The ridges shown on the casting are the seam lines that will be filed off and sanded smooth.

"Project 'Searching...' " is also intended to emphasize the need for "exposure to" and "experiencing" the fine arts in the elementary schools.

Part of the learning experience, at the beginning of this project, was a trip to the Dallas City Hall. The fifth grade students of Forestridge Elementary School saw a demonstration of materials and techniques, saw displays showing the various stages of sculpture in progress, and viewed an exhibition of sculpture by the members of the Texas Society of Sculptors.

"Searching..." is in memory of Michael Adams and dedicated to each boy and girl, parent, teacher, and staff member of Forestridge Elementary School.....

a project of love and learning.....

"Searching..." was sponsored by the Forestridge Elementary School and P.T.A. with assistance and contributions by Mary D. Albrecht, Sculptor; the Consolidated Casting Corporation; and Arco Oil and Gas Company.

The slides of the foundry scenes are through the courtesy of the Consolidated Casting Corporation. The slides of procedure are by Mary Albrecht.

The Project Coordinator was Mrs. Maureen Carrillo.

Calligraphy for the invitations to the dedication was done by Ann Wade.

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 pm, 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 10 artists represented, 3 are French (Felix Bracquemond, Maxime Lalanne, and Adolphe Appian), 2 are English (Francis Seymour Haden and D. Y. Cmaeron), and 5 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!

ALBRECHT ON ART

By

Mary D. Albrecht

For your information, education, enlightenment, or just for the pure pleasure of it plan to see the three-part film series "Masters of Modern Sculpture" on Tuesday, March 6, 1979 at 1:00 p.m. or 7:00 p.m. at the Bob Hope Theatre, S.M.U., FREE.

The three-hour presentation is made possible by the Artists Coalition of Texas and the Fine Arts Division of the Meadows School of the Arts at S.M.U.

"Masters of Modern Sculpture", produced and directed by Michael Blackwood (Blackwood Films, 251 West 57th Street, New York City 10018) focuses on the principal accomplishments of twentieth century sculpture. The three films are the most recent and ambitious additions to an extensive and acclaimed documentation of contemporary art and artists. In the making for nearly four years, they were filmed in many parts of the world - in museums, galleries, private collections, and, most important, in the studios of many of the century's most innovative sculptors. These artists speak for themselves, on-and off-camera, as Isamu Noguchi in Takamatsu, Japan; Mark di Suvero in Northern California; Joseph Beuys in Dusseldorf; Miro in Paris; Henri Moore in the English countryside... In addition, historic film footage, voice recordings and photographs of early twentieth century artists and of works no longer accessible have been used to help reconstruct these remarkable achievements.

Part 1, "The Pioneers", is narrated by George Segal and includes information and insight on the works of: Rodin, Degas, Rosso, Bourdelle, Maillol, Lehbruck, Matisse, Picasso, Lipchitz, Laurens, Epstein, Gonzales, Duchamp-Villon, and Brancusi.

Part 11, "Beyond Cubism", is narrated by George Rickey and covers

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the sculptural concepts of: Tatlin, Gabo, Pevsner, Duchamp, Dada, Man Ray, Miro, Arp, Ernst, Calder, Moore, Hepworth, Cesar, Uecker, Mack, Piene, Beuys, Spoerri, Tinguely, Caro, and Gilbert & George.

Part III, "The New World", is narrated by Mary Miss and interprets the sculpture of: David Smith, Nevelson, Hare, Lassaw, Roszak, Ferber, Bourgeois, Chamberlain, di Suvero, Noguchi, Rickey, Newman, Tony Smith, Segal, Oldenburg, Morris, Serra, Andre, Kienholz, Christo, Heizer, and Smithson.

All interested persons ^{as well} are encouraged to see this series ~~as well~~ as all of the prospective candidates for city council positions). The interest in the arts, particularly the visual arts, has been growing to a very vocal level and the issues that will be up-coming most certainly involve the status of the arts in Dallas - on every level. The thirst for knowledge and enlightenment is not presently being satisfied. The educational process will be stressed for the people of Dallas as well as for the tourists. Candidates will be wise to have at least a little knowledge of the needs of Dallasites for education, communication, the establishment of a visual art center, and an arts council. Of course, a film series will not do this, but the exposure to an art form not readily available in this area will certainly help enlighten and, hopefully, lead to the enhancement of our artistic resources.

The Texas Commission on the Arts and Humanities has announced an extension on the deadline for submission of applications for the Artists-in-Schools residencies. The February 2nd deadline has been extended to March 2.

According to the T.C.A.H. bulletin two new grant categories have been set up. For Original Works of Art grants of up to \$750 are available to arts councils or other community groups to foster the creation

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of original works of art in local communities. Funds may be used to sponsor competitions, hire consultants or designers, and other activities relating directly to the creation of original works of music, drama, literature, murals, sculpture and other art. Grants of up to \$750 are also available to fund technical consultants to work with community theater groups under the category of Community Theaters. For more information write to the Texas Commission on the Arts and Humanities, P. O. Box 13406, Austin, Texas 78711, or call (512) 475-6593.

The Trinity Arts Foundation announces its First Annual Trinity Valley Art Exhibition. The exhibition will be displayed in the Trinity Arts Gallery, located on the Bedford Boys Ranch Park, Harwood and Forrest Ridge, Bedford, Texas. The competition is open to artists who reside within 100 miles of Fort Worth. Paintings, graphics, and three-dimensional art will be juried for cash and purchase awards. There is an entry fee of \$5.00 for each entry. For a prospectus for this competition write the Trinity Arts Foundation, P. O. Box 18345, Fort Worth, Texas 76118, or call (817) 283-1422, or (817) 282-0087 evenings.

I have been surprised that a lot of the newcomers to this area have not heard of ARTSOURCE '78, A Creative Guide To The Community. It is available at the Circulation Desk of the Dallas Public Library (Downtown only) for the nominal price of \$1.00; and includes information about art organizations, artists, etc. A terrific bargain!

The comments on the arts have been great! Thank you!

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

ALBRECHT ON ART

By

Mary D. Albrecht

Have you ever wondered why we create?

Dr. Claude R. Nichols, Jr. will discuss "The Creative Process and The Artist" at the Artists Coalition of Texas meeting in Room 6ES of the Dallas City Hall, tomorrow, Monday, January 29, 1978 from 7:30pm to 9:45 pm.

Dr. Nichols is a consultant and Resident Supervisor at Timberlawn Psychiatric Hospital and Clinical Associate Professor of Psychiatry, University of Texas Southwestern Medical School, both in Dallas.

According to Denise Hunley, A.C.T. Program Director, the many stages of Dr. Nichols' background, formal education, internship, residency, management, team research and experience as an educator, lecturer, and consultant have given him special insight and versatility. He is widely published and has written many papers on creativity through his high interest in and enthusiasm for the creative process.

All interested persons are invited to the A.C.T. meeting and the presentation. Parking is available in the basement of Dallas City Hall via the entrance on Young Street.

For artists who may be interested in applying for the Artists-In-Residence Program sponsored by the Texas Commission on the Arts and Humanities the deadline for applications is February 2, 1979. T.C.A.H. is looking for talented, experienced, creative artists in music, dance, creative writing, film and media, and all of the visual arts and crafts media. The Residencies vary in length of time with salaries of \$475 per week or \$1,125 per month. Schools and organizations are matching

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funds and developing programs to utilize the professional artists as artists - not classroom teachers. For further information or to pick up an application call the A.C.T. office at 521-1881.

The University Fine Arts Committee and the Art Department of North Texas State University invite you to view "The Forward Knife Edge of Twentieth Century Art", an exhibition selected by Ivan Karp, director of the O.K. Harris Gallery, New York City. Included in the exhibition are abstract paintings, works on paper, and sculpture as well as realist paintings, drawings, photo works and photographs. The last day of the exhibition is February 2, 1979, and may be seen at the University Art Gallery, Mulberry and Avenue A, North Texas State University, Denton, Texas.

Cushing Galleries, _____, Dallas, is having a series of exhibitions, the current one being "Atelier VII" which continues through February 1, 1979. Paintings by Frieda Daniell, Gail Davitt, Teresa Dittrich, Yvonne Guevara, Barbara Park, Bobbie Markeson, Marge Morrice, and Linda Stokes are included.

Paintings by Otis Jones are being shown at D.W. Co-op Gallery, 3305 McKinney. This exhibition also continues through February 1.

If you are in a gallery-hopping mood why not take a day and make the tour of the wide variety that we have in our area. Some examples are Delahunty Gallery, the Florence Art Gallery, Altermann Art Gallery, Southwest II, Valley House, A.I.R. (new), 500 Exposition, Oura, Stewart Gallery, Artists Courtyard, Ebell, Clifford, Collectors Choice, Cushing, 2719, Atelier Chapman Kelley, Williamson, Eastfield College Gallery, Phillips, Texas Art Gallery, D.W. Co-op, the James K. Wilson Gallery for Dallas Artists, Dallas City Hall, S.M.U., and Front Room. These

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are just a few of the galleries in Dallas. There are also some unique shops that also show one-of-a-kind and unique (as opposed to the mass-produced, manufactured commercial "art").

Look forward to a juried regional exhibition coming up in April sponsored by the Trinity Arts Guild. The prospectus is being prepared now and will be distributed and available very soon.

For the artists who have their slides ready don't forget the deadline for the Texas Fine Arts Association 68th Annual Exhibition is February 1, 1979. This is a national competitive exhibition of painting and sculpture. If you wish to be put on the mailing list to receive a prospectus write to T.F.A.A., Box 5023, Austin, Texas 78763.

The deadline for receipt of entries for the Chautauqua Art Association Galleries "22nd National Jury Show Chautauqua Exhibition of American Art 1979" is April 9, 1979. The exhibition will consist only of works in: painting, watercolor, graphics, drawing, prints or mixed media. For a prospectus write: Rob Erdle, Director C.A.A., Box 12916, N.T. Station, Denton, Texas 76203.

Doris Johnson wrote to express a very good and valid point on the thin line between the classification between the "arts" and "crafts". Thank you, Doris, for the viewpoint. This will be the topic of a near future column.

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

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"Are you aware that 95 percent 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 Graeco-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 exhibitition 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",

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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 exception^d exhibition is the photography of George Edward Anderson documenting the history of Mormonism and Utah at the turn of the century^A *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. Mr. 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-committal to an emotional reaction. This exhibition is superb - both historically and technically.

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"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 22nd 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 LaVista 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

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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 percentage 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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"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."

imminent

With the elections eminent 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 - so 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

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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, ~~and~~ 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.

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 Commissioners' 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 North-side 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 Shatford. 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 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

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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'x8'x8' 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

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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 have 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 tally being kept on "political points" on who can out-maneuver whom? Artists and art groups could become paranoid if it applied only to them but a group of lifeguards, ethnic groups, the policemen, the firemen, and some East Dallas concerned citizens (you know that group that finally got some attention - locally and nationally by letting out the cockroaches in a City Council meeting - the Bois d'Arc Patriots) 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

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 medial 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 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 artist who 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

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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., [redacted], 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 pm, 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 Insitute, 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.

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 ~~organizations~~ 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 ~~the~~ 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 ~~peaks on roofs~~ ^{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 code and about \$150,000 to renovate it to the extent of lighting and partitions, a proposal was made to the

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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. 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} ~~the~~ 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} ~~had been~~ predetermined that the proposal would be sent to the Cultural Committee (there were all kind of suppositions that it might affect the bond election ^{June 10} ~~at~~ at that time it would probably have helped). Well, to make a long story short, it was stashed in the Cultural Committee until September 21, 1978 at which time A.C.T. was informed that "by implication" the Park Department was ^{denying the A.C.T. proposal by} ~~developing~~ a policy for all of the people of Dallas. In the meantime, the water department advertised the building for lease, and by the time this article appears it will probably have been leased for \$1630 per month.

~~The moral of the story is not to expect the employees of the City of Dallas to understand the arts. And, my only complaint is that NOT ONE TIME in the last year has ANY notification or information been received that was not requested.~~

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The moral of the story is not to expect the employees of the City of Dallas to understand the arts. I did expect someone within 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 A.C.T.

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

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 government 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.

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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 has 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 expenses.

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.

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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 the 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.

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 -

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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 of 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.

pix must go

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 week-end 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 week-end). 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 it "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 who 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

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 was 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 Ellna 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} monotoneous 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

Albrecht On Art - page 3 of 3.

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, Artyce 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 opinion.

Also, Channel 13/KERA, 3000 Harry Hines has announced a Reception and Open House on Monday, November 20 from 5 to 7 pm 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. T. J. Mabrey, Kathy Drake, Bob Moore, Mary Hatz, John Donahue, David Bates, Juliana Marek, and Elsa Couch are the exhibiting artists. 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.

ALBRECHT ON ART

by

Mary D. Albrecht

The American Council for the Arts announces the availability of the first edition of a unique directory to more than 300 organizations around the country that offer grants and awards to individual professional artists. The 109 page, paperbound book contains listings for painters, sculptors, printmakers, photographers, playwrights, poets, fiction writers, composers, filmmakers, video artists, and choreographers. Included is information on who to contact, the amount of the award, application process, and deadline dates.

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 DallasArt '78 you may obtain one at the City Hall. According to the booklet, "...Mayor Robert S. Folsum, 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

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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 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 many 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}~~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

Albrecht On Art - page 3 of 3.

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.

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 strifes, how a political climate may or may not dictate the value of work, is an artist "denounced" or "black-listed" because of others appreciating 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 own 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-Craftsmen 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."

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

"Consideration is defined as the 'inducement' given for the execution of a contract. In other words, a craftsmen 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 craftsperson (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 arrangement 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 the 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 copy-right 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

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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-Craftsmen 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.

ALBRECHT ON ART

By

Mary D. 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 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 re-inforced 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 a ^{weighs} 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 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 8am-5pm through February 16. Do yourself a favor and go by to see it.

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 - dimension^a 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,

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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!

ALBRECHT ON ART 4

By

Mary D. Albrecht

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Pei photo → 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 - one in Dallas for the Atlantic Richfield Company - has re-inforced the wisdom of the selection of Pei as the architect for the new Dallas City Hall.

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→ 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 ^{*} ~~hanging sculptural pieces~~ by ~~eight of our most promising sculptors~~. Pictured is "Gabriel", a very effective combination of bronze, jawbones, and feathers - created by Terrisa Mabrey - the most outstanding piece in the show.

Gabriel photo → David Bates is also shown with his very interesting combinations of paint and board, ^{dimensional} landscapes - if you wish to think of them as such.

Bates photo → The show was arranged and hung exceptionally well by Patty Tees of the KERA staff. The other outstanding contribution that has been made was the filming and publicizing of this sculpture show for spot announcements during station identification time.

~~This exhibition closes after tomorrow, December 29. Do yourself a favor and go by to see it.~~

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Albrecht On Art - page 3

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

The purpose of a visual art center is to create an artistic setting for the enjoyment of, and interaction with, the visual arts; to bring the public together with art and artists through exhibitions, films, lectures, media demonstrations, visiting artists-in-residence, in-gallery and in-school projects at the center and in the neighborhoods, slide kit presentations, children's after school and summer art experiences, parent/child programs, intern work experience, and community and regional presentations for all ages; to aid, encourage and assist art organizations in their goals; provide space and artistic atmosphere for organizational meetings, 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 ~~then there is~~ a lot of work ^{must} ~~to~~ 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, tennis players, kids with kites, 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 drawings 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 to the public. ^{AT} ~~For~~ an affair at Fair Park this summer I found less than ten fine artists and craftspersons 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, ~~when~~ 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.

Albrecht On Art - page 3 of 3.

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} ~~on~~ the sponsors and a definite education of the viewer. In our ^{current atmosphere of} mass-produced, imported ^{items} ~~atmosphere~~, the art climate has suffered tremendously; ~~and~~ 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 ~~the~~ culturally starved public, ~~that we have~~.

Some of the business community ^{are} ~~is~~ beginning to realize the importance of the arts and are trying to ^{take} ~~take~~ positive steps toward solving ~~some of~~ 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} ~~are~~ 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

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

which painting or sculpture 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 U. S., 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

Albrecht On Art - page 3 of 3.

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, Tx. 75225.

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

Do you know how a bronze casting is made?

published 1/29/78

CRAFTS, CREATIVITY AND YOU

by

Mary D. Albrecht

As we start on the adventure of a new year I feel an excitement - an anticipation of good things about to happen for the awareness and appreciation of the fine arts and fine crafts and for the marvelously talented dedicated people who create them - the artist and the artist/craftsman-who live and work here in Dallas.

Some of the things happening that lead to this feeling include the opening and establishment of communication lines between the artists, the art-interested organizations, the colleges and the universities, the city, state, and federal representatives of government, business, and the community. Groups met that did not even know of the other's existence. They talked, defined problems, recommended positive actions and solutions, wrote letters, gathered information from other parts of the U. S., talked more, planned, organized, and worked together. What a marvelous beginning! But the beautiful thing is that it was not just talk. There has been action, reaction, interaction, and more action - positive, creative, and effective. And, guess what? All planned, developed, and carried through by our artists. It seems that creative people can be creative in many different ways.

The meetings and pollings stressed the need to work on (1) every aspect of education, (2) communication, (3) the establishment of a visual art center, and (4) an arts council involving all art interests, the community, and business.

Like spontaneous combustion these meetings resulted in the ARTISTS COALITION OF TEXAS, an incorporated non-profit organization whose goals are those four things and whose purpose includes the planning, coordination, and dissemination of information in all areas of concern to the visual artists and the visual arts.

The Dallas Park and Recreation Department has developed artist-in-residence programs, invited use of existing facilities for performances and meetings, encouraged a variety of arts and crafts classes, and are in the process of developing cultural usage of the DeGolyer Estate and the Majestic Theatre. One of the most significant developments was the formation of the City Arts Program. Coordinator Richard Huff, Diana Clark, and Karen Erxleben have done a great job toward helping with the communications problem, assisted with information, advice,

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and given generously of their time helping with programs. Through their efforts the community art organizations were involved and represented at the Carr-Lynch Study meetings. Through their efforts the community art organizations are being made aware of monies available for the arts, grants and their sources, and other helpful information that previously had not been distributed to the community arts groups. Thanks to Sid Stahl, Park Board Director, for seeing the importance and the need for the City Arts Program; and, also, for being available for "good communication" with the artists and the community.

Our City Council is listening very intently to the cultural needs of our area. Arts and Beautification Committee Chairman Bill Nicol and his committee - Lucy Patterson, Bill Blackburn, and Dr. John Walton offer another source of "good communication".

And, thanks to the INTOWNER, "good communication" can be carried on through "Crafts, Creativity, & You". Have you noticed? This is the only column written by an artist/craftsman in this area that is distributed in the newspaper. This is a marvelous challenge and I appreciate the opportunity.

There are at least fifty art-interested organizations including colleges and universities within a hundred miles of Dallas. The memberships in these groups vary from 15 to 900. The objectives and programs vary from the basic "how-to" techniques of different mediums and materials to the intellectual, philosophical, and psychological "what-if" and "why" aspects of the artist, his creativity, and his muse. Each of these organizations has a purpose, a service, and a contribution to offer to our community - and you just might want to become involved with one or more. Let's take a look at some of them now (and more later):

ARTISTS COALITION OF TEXAS (A.C.T.) - purpose is education, to maintain integrity and excellence in the visual arts, to promote high standards of business and professional aspects of the visual arts, encourage the total cultural atmosphere in the SW United States; presently working on education, communication, a visual art center, and an arts council. Newsletter, meetings the fourth Monday of every month except December. January 23, 1978 meeting at Fretz Park - Doug Handel on photography and preparing your portfolio. February 27, 1978 at Fretz Park - representatives from all of the art-interested groups- what has been accomplished during the last year and what needs to be done - an evaluation. Other topics include the artist and IRS, sales tax, presentations to galleries and museums, developing your own public relations, copyright, legal assistance, grants and aids, etc. For membership contact Membership Chairman Terrisa Mabrey (214) 946-6509 or \$15 dues to A.C.T., P. O. Box 12693, Dallas, Texas 75225.

CRAFT GUILD OF DALLAS - works very diligently to keep alive and perpetuate the fine crafts of handweaving, pottery, ceramic sculpture, bookbinding, jewelry, silversmithing, and much more. It works to advance appreciation of the arts and fine crafts in the community by sponsoring classes, shows, programs, tours such as the "King Tut" last November, and juried exhibitions. The 17th Texas Crafts Exhibition, co-sponsored by the Dallas Museum of Fine Arts, was truly one

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of the best craft exhibitions that we have been exposed to. It would be nice if this were an annual event. A class in papermaking will begin in January-to be taught by Richard Clifford. All supplies, tools, and local source information will be included in the fee. A calligraphy class is in the planning stages, as are courses in the Spring for silversmithing and bookbinding. For more information about this most worthy craft group contact Lois Isenberg, President, Craft Guild of Dallas at (214) 368-6255. \$10 membership.

DALLAS HANDWEAVERS AND SPINNERS GUILD - an exceptionally active vibrant group of artists promoting the appreciation and knowledge of handweaving, spinning, aesthetics, materials, etc. through monthly meetings, workshops, exhibits, and an interesting and informative newsletter. For more information contact Membership Chairman Ellen Holt, _____, Dallas, Texas 75230, _____.

DALLAS CHAPTER - TEXAS FINE ARTS ASSOCIATION - promotes the excellence of the fine arts through programs, competitive juried exhibitions, a high school scholarship competition on a regional and state level, special events such as the Art: Marketing, Business, Professionalism Seminar co-sponsored with the School of Arts and Humanities of the University of Texas at Dallas, honors outstanding efforts in the arts through special recognitions and awards, and informs through a monthly newsletter. Contact President Mozelle Brown, P. O. Box 12467, Dallas, Texas 75225, (214) 239-4733.

DALLAS MUSEUM OF FINE ARTS - a variety of interesting exhibitions, slide programs and talks, children's educational programs, library, file of Texas artists, a gift and book shop, and a buffet luncheon of soup and Make it a habit of spending the day at D.M.F.A. at least once a month. Fair Park. (214) 421-4187.

Be active. Be creative. Be happy.

If you have children that you would like to encourage in some artistic endeavor the YOUNG ARTIST PROGRAM, co-sponsored by the Fine Art Education Department of Southern Methodist University and the Education Department of the Dallas Museum of Fine Arts, offers a variety from pre-school art, creative problem solving, exploring materials, photography, drawing, painting, printmaking, pottery, and sculpture to a study of the culture of Sasanian Iran with an emphasis on jewelry. For further information call 692-2489 or 692-2068.

I invite you to ask questions, exchange information, and share your interests. Write: Mary D. Albrecht, P. O. Box 25026, Dallas, Texas 75225.

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published 2/12/78.

CRAFTS, CREATIVITY AND YOU

by

Mary D. Albrecht

How would you like to have an art center in Dallas? A VISUAL art center? An active participating as well as educational facility? One that is a combination of the Torpedo Factory in Alexandria, Virginia, the Southeastern Center for Contemporary Art (SECCA) in Winston Salem, North Carolina, the Waco Art Center, the Arkansas Art Center, the Oklahoma Art Center, the McGuffey Art Center in Charlottesville, Virginia, and others? There is a very good possibility that Dallas could have an art center very soon. A visual art center!

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.

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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/workshop space 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 year-round 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 of 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

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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!

2/26/78

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 crafts 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 ⁱⁿ 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 referenc 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 1976, 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

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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 Dallas 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 concern 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

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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.

Let's look at some more of the arts groups that you might be interested in: Fiber Designers, Creative Stitchers, Incorporated - a state organization with chapters in Houston, San Antonio, and Dallas, its purpose is to educate and stimulate interest in creative, personally expressive design in fibers, to further the artistic use of fibers as an art form, to encourage the highest standards of craftsmanship by sponsoring exhibitions, competitive shows, an educational program consists of lectures, exhibits, demonstrations, workshops, tours, fairs, volunteer teaching and scholarships. Originality is stressed. Anyone interested may join. Dues are \$10.00 and may be sent to: Mrs. Joe L. Grigsby, , Richardson, Texas 75080. For further information call: Irene Nicolaou, President, Dallas Chapter, (214) 528-0505 or Susan Grigsby at (214) 235-8701.

Creative Art Center of Dallas - offers adults and young people non-credit art courses in sculpture, watercolor, painting, and life drawing; sponsors two events for the benefit of DISD students - a music competition with the winners receiving cash prizes and scholarships, and the opportunity of playing with the Dallas Symphony Orchestra, and a "Scholarship Art Show" for the serious art student on all levels, awards and scholarships; classes available on demand; a variety of events are scheduled; exhibition and meeting 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 are you interested in? I 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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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? Is the greatest need: an appreciative audience, studio space, equipment, the time to work, stimulation and interaction with other artists, material and supply sources, 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?

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 all areas.

When the 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 of a piece that could easily become a collector's item? Often that sculptor has the technical ability to replace a very important missing piece of an antique candelabra, or to repair a damaged bronze sculpture. The artist's creative ability is usually what he prefers using but rarely hesitates using his technical ability to supplement his income still staying within his chosen field - his profession.

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 searching for complete editions of no more than 250 to purchase. Print subscription services are also looking for complete

editions. A gallery in Dallas is looking for the 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 things 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, the tourists, and the 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 DMFA 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 resident of Texas; previous participation in two museum shows or, or one show at the Dallas Museum of Fine Arts (does not include 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 Stitchers, 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, 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 for 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

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. (Dallas' new City Hall is a good example of an ideal building that could be converted to a fantastic gallery/exhibition area for a very prestigious six-week national juried exhibition.) (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 the 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

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"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 hanging/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 on juried exhibitions by accepting and enjoying whatever acclaim, awards, self-satisfaction, pride, exposure, fun, or whatever you get by being recognized this way with

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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. I had the experience of entering an original serigraph in six different competitions. The first entry brought a purchase award recommendation (in a national competition), the second brought a very nice cash award (actually more than the price I had on the print), and the **th**ird entry brought a "Juror's Choice Award". Sounds great, doesn't it? I'm glad I entered the six shows in the order that they came in because the fourth, fifth, and sixth were total rejections. By that time I had enough confidence in the print not to feel the defeat and rejection that usually accompanies your "rejection slip."

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.

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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 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 or the Fine Arts Division of the Dallas Public Library, 4th floor, 1954 Commerce Street now has a reference copy. Or 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 the 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 see what's going on. "The Arts Magnet High School is designed to give preliminary but intensive training to the young artist," according to the handsome brochure which lists the advisory committees, administrators, and the cluster faculties and their qualifications. For more information call (214) 747-9951.

For the fiber artists and all interested persons - the Dallas Handweavers and Spinners Guild is sponsoring a free lecture and slide show by University of Wisconsin Professor Walter C. Nottingham on Thursday, April 20, 1978 at 7:30 p.m. in the Jonsson Performance Hall at the University of Texas at Dallas. Mr. Nottingham's teaching and exhibition experience is extensive - of international scope - and includes exhibitions in 22 U. S. museums and 11 European museums. His work has been shown or reviewed in a variety of publications including Objects, U.S.A., Craft Horizons

and Handweaver and Craftsmen magazines. Professor 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 to 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 (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. (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 the 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, 6th 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 (at Fretz Park.) *Shelley to take off. per phone 4/7/78*

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. ART IS FOR EVERYONE!

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.

→ 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, invitations, refreshments, etc. if there is an "opening" or a special exhibition of work. If this sounds very 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 on which "market" he wants to create for. If he is aiming for the museum/exhibition quality he must allow ample working time for experimentation, individuality, and attention to 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"

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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} you to treat ^{his} your business as a hobby or recreation. The educational 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.

→ 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 was very pleased recently to hear from Elaine Szalay who originated and wrote "Crafts, Creativity & You" before becoming Ludlow's Fiber Art Specialist. Elaine said to say "hello" to all of you. She is travelling extensively and spreading the good word for the fine arts and crafts.

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 up-date later. It sounds great, Gail. Best wishes for a highly successful endeavor.

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 8AM-5PM 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 would 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 has 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.

Art is for everyone - in a lot of different ways. Enjoy!

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 craftspersons 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, invitations, 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.

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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 craftsperson 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. There is an information number

Crafts, Creativity & You - page 3 of 3.

in the telephone book which will give names, addresses, etc. if you call. In Dallas, the Federal Information Center telephone number is 749-2131.

Maynelle Munson of McDade, Texas wrote about quilt designs that she has made and asked for suggestions on marketing. Inasmuch as quilts and patterns are a little out of my scope I asked some questions and found that there are several publications (magazines) such as the Quilters News that are loaded with information and a "want-ad" department that would reach the market you are looking for. By now, you will have received some expert advice from Ruth Anderson who is a fabulous stitcher and offered to answer your letter.

I was very pleased recently to hear from Elaine Szalay who originated and wrote "Crafts, Creativity & You" before becoming Ludlow's Fiber Art Specialist. Elaine said to say "hello" to all of you. She is travelling extensively and spreading the good word for the fine arts and crafts.

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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.

6/18/78

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 to 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 its 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 is being demonstrated through the arts and folk crafts, and in some schools, where arts education 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

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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

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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 526-5785 in the evenings, for information on the jewelry classes call Mrs. Shirley Lege Carpenter at 521-1189.

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!

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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. Art 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.

Crafts, Creativity & You - page 3 of 3.

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

I hope that we can improve our cultural atmosphere!

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