

2. CORRESPONDENCE, 1978-1979

OKLAHOMA ART CENTER



3113 PERSHING BOULEVARD PLAZA CIRCLE FAIR PARK OKLAHOMA CITY 73107 946-4477

May 4, 1971

Miss Mary D. Albrecht

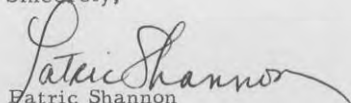
Dallas, Texas 75240

Dear Mrs. Albrecht:

The Oklahoma Art Center Acquisition Committee has met and approved the purchase of your work of art, *THE IMAGE OF MAN*, silkscreen, which was selected as a recommended purchase by the juror of the Thirteenth Annual National Exhibition of Prints and Drawings, Miss Agnes Mongan, to be added to the Oklahoma Art Center permanent collection. Enclosed, you will find your check in the amount of fifty dollars (\$50.00) which is your list price. Under separate cover, you will receive the catalog of the exhibition in which your work of art is reproduced.

I enjoyed meeting you and your husband at the opening preview party. I want to once again personally thank you for entering our print and drawing annual competition, and once again to extend my congratulations to you.

Sincerely,


Patric Shannon
Director

PS/mc

Enclosure

cc Mrs. Roger Davis, Assistant to the Treasurer

DETACH BEFORE DEPOSITING

PERIOD ENDING	TOTAL HOURS	EARNINGS			DEDUCTIONS					TOTAL DEDUCTIONS	NET PAY
		REGULAR	OTHER	GROSS PAY	F.I.C.A.	WH. TAX	ST. WH. TAX				
DATE	INVOICE NO.						ACCOUNT	AMOUNT	FREIGHT	DISCOUNT	NET
5/7/71	Purchase of THE IMAGE OF MAN, silk- screen						407				\$50.00

DETACHED CHECK IS PAYMENT IN FULL OF ACCOUNT DETAILED ABOVE. IF INCORRECT RETURN WITHOUT ALTERING OR DEPOSITING

OKLAHOMA ART CENTER



3113 PERSHING BOULEVARD PLAZA CIRCLE FAIR PARK OKLAHOMA CITY 73107 946-4477

April 9, 1971

Miss Mary D. Albrecht

Dallas, Texas 75240

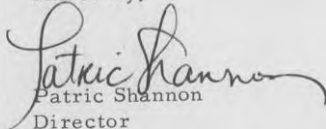
Dear Miss Albrecht:

The Oklahoma Art Center is pleased to tell you that your work of art, *THE IMAGE OF MAN*, silkscreen, has been selected by Miss Agnes Mongan, juror for the Thirteenth Annual National Exhibition of Prints and Drawings, as a recommended purchase for the permanent collection of the Oklahoma Art Center.

The Art Center Acquisition Committee will meet in the near future to consider possible purchase of your print to be added to the permanent collection. You will be notified of their decision. If you do not attend the preview party, you will receive the catalog for the exhibition in which your work of art is reproduced. The preview of the Thirteenth Annual National Exhibition of Prints and Drawings will be Sunday, May 2, 5 to 7 PM. I wish that it would be possible for you to be here.

I want to thank you personally for entering our print and drawing annual competition, and to extend my congratulations to you in this signal recognition of your excellent print by a distinguished juror.

Sincerely,


Patric Shannon
Director

PS/mc



OKLAHOMA ART CENTER

FAIR PARK - PLAZA CIRCLE

3113 PERSHING BOULEVARD OKLAHOMA CITY 73107

4/3/71

Non-Profit Organization
U. S. POSTAGE
PAID
Oklahoma City, Okla.
Permit No. 1103

Mrs Robert L. Albrecht

Dallas, Texas.

75240

13th NATIONAL EXHIBITION OF PRINTS AND DRAWINGS

MAY 2 through 30, 1971

OKLAHOMA ART CENTER

Oklahoma City

\$5 ENTRY FEE per artist. Make checks payable to Oklahoma Art Center.

MEDIA

Prints: All techniques excluding photographs and monoprints. Drawings: drawings in any medium. There is no size limit.

ENTRIES

Entrants may send a total of three entries which have been completed within the last year. The entries must be submitted by the artists.

MATS

All works must be mounted on firm mounting board, MATTED, no frames, no glass.

TRANSPORTATION

All works must be sent prepaid. Non-accepted prints are returned collect after jurying. All works hand-delivered must be picked up by JULY 3, 1971. Hand pickups made by persons other than the artist require written authorization by the artist.

LABEL AND SHIP TO:

Fill out Entry Label(s), which should correspond with Entry Blank, and attach to upper left-hand corner of print and/or drawing. Entries should be securely packaged with heavy cardboard. Send to:

From _____

TO: 13th Annual National Exhibition of
Prints and Drawings
OKLAHOMA ART CENTER
3113 Pershing Blvd.
Plaza Circle—Fair Park
Oklahoma City, Oklahoma 73107

TO ARRIVE ON OR BEFORE APRIL 3, 1971.

SALES

A commission of 20 per cent is charged on all sales effected during the exhibition except Juror's recommended purchases.

LIABILITY

While every precaution will be taken to see that no damage occurs to entries, the Oklahoma Art Center does not assume any responsibility in case of loss or damage to submitted or accepted works.

JUROR OF SELECTION AND AWARDS

Agnes Mongan, Director, Fogg Art Museum, Harvard University.

AWARDS:

\$500 from the Oklahoma Art Center will be used for Juror's recommended purchase or cash awards at the discretion of the Art Center.

OKLAHOMA ART CENTER ENTRY BLANK

I submit the print(s) and/or drawing(s) for your 13th ANNUAL NATIONAL EXHIBITION OF PRINTS AND DRAWINGS to be held May 2-30, 1971. Consent to publicity reproduction is considered granted unless otherwise noted.

Artist's Name _____

Address _____

City _____ State _____ Zip _____

1. TITLE _____ SIZE _____

MEDIUM _____ PRICE _____

2. TITLE _____ SIZE _____

MEDIUM _____ PRICE _____

3. TITLE _____ SIZE _____

MEDIUM _____ PRICE _____

Is your work available for OAC Sales Gallery? _____ yes _____ no
RETURN OF ENTRIES (Check one) TO BE SHIPPED _____ TO BE PICKED
UP BY HAND _____ DO NOT DETACH

RETURN CARD

Complete and mail Entry Blank and Return Card to 13th Annual NATIONAL EXHIBITION OF PRINTS AND DRAWINGS, OKLAHOMA ART CENTER, 3113 PERSHING BLVD., OKLAHOMA CITY, OKLAHOMA 73107, as soon as possible, but in no case later than April 3, 1971.

Fill In TITLES of Each Entry

1. _____ ACCEPTED _____ NOT ACCEPTED _____

2. _____

3. _____

"HAND DELIVERED" entrants should call for rejected work on receipt of this slip.

ENTRY LABEL OKLAHOMA ART CENTER

Attach to upper left on the back of first entry Total No. of entries: ☐

NAME _____

ADDRESS _____

CITY _____ STATE _____

TITLE _____

MEDIUM _____ PRICE _____

1971 NATIONAL EXHIBITION OF PRINTS AND DRAWINGS

ENTRY LABEL OKLAHOMA ART CENTER

Attach to upper left on the back of second entry Total No. of entries: ☐

NAME _____

ADDRESS _____

CITY _____ STATE _____

TITLE _____

MEDIUM _____ PRICE _____

1971 NATIONAL EXHIBITION OF PRINTS AND DRAWINGS

ENTRY LABEL OKLAHOMA ART CENTER

Attach to upper left on the back of third entry Total No. of entries: ☐

NAME _____

ADDRESS _____

CITY _____ STATE _____

TITLE _____

MEDIUM _____ PRICE _____

1971 NATIONAL EXHIBITION OF PRINTS AND DRAWINGS

Complete and attach ENTRY CARDS on upper left-hand corner on the back of each entry. Complete ENTRY BLANK for Center's record file. PLEASE PRINT.

ARTIST'S BIBLIOGRAPHY

I request that publicity be sent to -

Newspaper _____

Address _____ City _____ Zip _____



THIRTEENTH ANNUAL NATIONAL PRINT & DRAWING EXHIBITION



OKLAHOMA ART CENTER

PATRIC SHANNON, DIRECTOR

3113 PERSHING BOULEVARD OKLAHOMA CITY 73107



VIA AIR MAIL

Miss Mary D. Albrecht

Dallas, Texas 75240



OKLAHOMA ART CENTER

PLAZA CIRCLE - FAIR PARK

3113 PERSHING BOULEVARD OKLAHOMA CITY 73107

Non-Profit Organization
U. S. POSTAGE
PAID
Oklahoma City, Okla.
Permit No. 1103

Mary D. Albrecht

Dallas, Texas, 75240

OKLAHOMA ART CENTER

3113 PERSHING BOULEVARD

PLAZA CIRCLE - FAIR PARK

OKLAHOMA CITY, OKLAHOMA 73107



Mary D. Albrecht

Dallas, Tex. 75240

March 24, 1978

Mrs Mary D. Albrecht.
6211 E. Northwest Highway
Dallas, Texas.

Dear Mrs. Albrecht.

Please pardon my long delay in writing to you as I promised regarding my readiness to repair and restore fine China.

To bring you up to date, we had a telephone conversation back in February during which I was asking for advice and information.

I have been over three years - almost four, in preparation for doing this work. My best and only adviser is Mr. William Karl Klein of A. F. Klein & Son of Hanlysville Penn.

The Klein family started the business of repairing and restoring China almost 200 years ago.

The work is hard and tedious. It takes a great deal of time to repair and restore an object. The materials used are the finest money can buy and the work is guaranteed.

The repairs on Clear Glass cannot be made invisible, but the repair and restoration on China or pottery are made invisible.

In addition China or pottery articles, or glass articles for that matter, that are to be used are repaired with paint proof, water proof and alcohol proof materials.

The methods that I employ in the repair and or restoration of an object are the same methods used by the Klean Company ~~to~~ in repairing objects for the ~~Smithsonian~~ Smithsonian Institution, Albert and Victoria Museum of London, the Vatican, Philadelphia Museum of Art and Gillespie Art Gallery of Pittsburg.

The above named institutions are only a few of his clients.

The reason I give this information to you is so you will know something of who I have learned from and am still learning.

Mr. Klein has seen my work and told me I ~~was~~ ^{am} ready to work professionally.

I appreciate your interest in what I am doing and will be grateful for any help you may render.

I have not contacted any of the people whose names you gave me as yet, because I have been very busy and the timing has not seemed right. I intend to do so very soon.

I would be pleased if you would respond to this letter in whatever manner you deem proper.

Yours truly,
R. E. Danks
4041 N. Central Expressway
Apt. D
Dallas, Texas

Denton, Tx 76201



Mary D. Albrecht
Box 25026
Dallas, Tx 75225

THOMAS HUDSON MCKEE

DALLAS, TEXAS 75230

August 14 1978

Dear Mary D. Albrecht,

You asked for this! I shall try to respond in good taste, in all sincerity but still experiencing a sense of bitterness about this thing called art.

Let me recite an experience of some years ago when I visited SMU to fill an engagement at the School of Journalism. Arriving in the building that houses that School and Caruth auditorium and walking down a hallway, I met two uniformed officers sitting at a desk. Being an affable old duffer (80) I stopped a moment asking "Officers, is everything under control....secure?" One responded with a smile, "We're on guard!" The twinkle in his eye moved me to ask: "On guard of what?" His response: "You see it when you turn right, down the entranceway."

Curious, I moved in that direction and thus into the foyer of this lovely building that once housed the gorgeous Medders collection of paintings, later alleged to be mere reproductions and sold under false pretenses, to SMU's benefactor. And what did I come upon?

Get this picture! In the center of the foyer was a rectangle made of wooden two-by-fours nailed together, about 20 x 15 feet in size. What looked like washed sand had been poured into the frame and about level with the height of each board. At the corner of the Framework .. at EACH corner .. was a badly splintered, obviously old and rotting telephone pole that had been sawed off at about the eight or nine foot length. And at the top of each was an ancient, badly rusted and discolored (1905 model!) wash basin that had to be the product of an old junk yard. Such a basin was in my childhood home built in 1902 in Washington, D.C.

This was modern art! And on display in the lovely foyer of the art center at Southern Methodist University. I was at the moment of viewing all this so angry that I was determined to go in person to the president's office and make a blistering complaint. But fearful to trust my good judgment under such circumstances, I went on my way to the Journalism assignment.

Why in God's good name SMU "Art Faculty officials", not to mention the executive staff, ever allowed such a disgraceful display has never been made plain to me. But to this day it is a bitter memory and particularly when I read one of Janet Kutner's feature stories in the Dallas Morning News in her effort to explain some of the recent art productions (White on White?????) she has attempted to explain for my benefit and others. It makes no sense to me. God, or somebody, help me!

I shudder to think of the monstrosity we must put up with when Henry Moore finally finds ways and means to ship his giant, new creation which is to be the centerpiece for our beautiful new City Hall. None of his creations I've seen photographs of have the slightest interest, not to mention fascination, to me.

I recall the uproar years ago when the present downtown library was built and the art form was instilled near its main entrance way. The City was asked to pay, as I remember, \$9000 as fee for the art work which the then Mayor, Robert "Bob" Thornton, called a "damned good welding job". The protest was so great that the architect who designed the building (Dahl) agreed to pay for it and I believe he did though someone told me lately that he was reimbursed by some group known as Friends of the Public Library. Such was the public relations factor on that art form at the Library.

Years later, about 1957 or so I attended a convention of the Public Relations Society of America in Philadelphia. The work incident to resurrecting the downtown area (Penn Center) was well under way and before registering at the convention center after a late afternoon flight, I walked around downtownland, about 6:00 p.m. entered the front door to one of the beautiful new buildings. A uniformed officer approached me, seeing my Texas 10-gallon hat, welcomed me. He was a former Texas Ranger from Brownwood!

We looked around and lo and behold, on one side of the vaulted foyer was an enlarged art installation almost identical to the one in our Public Library. I told the officer of our experience in Dallas. He turned me around, pointed to a battery of multicolored light bulbs high on the opposite side of the foyer from the art form. He said, in substance: The architect had those bulbs placed there to throw appropriate light on the new art form. He said without them art authorities felt the new creation was inadequately lighted (not planned for in the beginning!!!).

The officer then related a rather sad experience. According to him the overall impact of this art work on the Philadelphia public had been so poor and often "explosive" that the building managers at that point decided that since there was so much opposition to it that a decision was made to just cut the batteries of lights off and leave the art form in relative adverse lighting conditions however measured.

One might say, in contrasting these two situations, that in old Philadelphia where "art" was well established for two or more centuries, it was not to such an extent here in Dallas. But after hearing the Philadelphia officer's report, I now feel confident that Dallas' citizens are not ready to accept such "new" creations and especially if they are expected to pay for it;

I think one might be justified in concluding, as I do, that the recent adverse vote on the bond issue as it related to the new Museum of Fine Arts is to be explained by what has been herein set down. Too many of us regard this so-called modern or abstract art, NO TALENT ART! And they want no part of it, at least to the extent of having their tax dollars spent to house such unrealistic, unattractive, wierd, incomprehensible offerings alleged to be FINE ART! I will not offend you by using my term to describe it!

Let you now regard me as an uncultured, uneducated old nut, let me say that as a young man, a native of our Federal City in Washington who left there in 1928 to make Texas my adopted State and Dallas

On first mailing of this I HAD THE
INCORRECT Box address. P Sorry. McKee

3

hour^s on Sunday afternoons at the
~~then famous COLEMAN ALL~~ which housed many great collections
of what was then known as Fine Art. God only knows what it houses
today!

Mrs. McKee and our two unmarried daughters who live with us
have built one of the finest libraries of recordings of great music
dating back to the first recording I purchased in 1915...a selec-
tion of the old Victor Talking Machine Co. featuring John McCormick,
the international tenor singing Bartlett's A DREAM.

I inherited some 4000 volumes of great books and now in the
closing years of my life I am knowledgeable touching the works of
such men or characters as daVinci, Hegel, Nietzsche, Walt Whitman,
Hamlet, Swift, Wm. Tell, Maeterlinck and others.

I think Dallas made a great mistake in not commissioning some
famous AMERICAN artist to create an appropriate art form to become
the centerpiece for the new City Hall, AND PAY FOR IT GLADLY. And
it should have been a creation which would have had some links with
Texas' and Dallas' past and thus be in a position to have wide-
spread public acceptance of, and pride in, such an achievement.

I could write more and more and more on this dear Lady but I
feel sure it would offend and there is no desire to do this, let me
assure you.

It would be, in my judgment, wrong to hold another bond elec-
tion anytime soon, surely not in less than three or four years, or
five, in the hope of getting a majority vote for a new Fine Arts
Museum. To do so anytime soon will tell the world you have no re-
gard for the democratic process.

These may not be welcome words to you, Lady Albrecht, but as I
set down in the opening, YOU ASKED FOR THIS!

Very sincerely yours,

Roman Fulson McKee

Mary D. Albrecht
Post Office Box 25026
Dallas, Texas, 75225

my permanent home, I often spend hour^s on Sunday afternoons at the then famous Corchran Art Gallery which housed many great collections of what was then known as Fine Art. God only knows what it houses today!

Mrs. McKee and our two unmarried daughters who live with us have built one of the finest libraries of recordings of great music dating back to the first recording I purchased in 1915...a selection of the old Victor Talking Machine Co. featuring John McCormick, the international tenor singing Bartlett's A DREAM.

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These may not be welcome words to you, Lady Albrecht, but as I set down in the opening, YOU ASKED FOR THIS!

Very sincerely yours,

Roma Fulson McKee

Mary D. Albrecht
Post Office Box 25026
Dallas, Texas, 75225

Dear Mary -

Here is the slide I promised from the Dallas Arts Alive Show.

Thanks for all your work with the Arts Coalition Group. I especially enjoy your articles in the newspaper. You are absolutely right about the Richardson show. It's not the over-all quality of last year's show.

This summer I did some research on "Art and Politics" for one of my art history courses. I'm not sure of its quality, but it should be extra input on the subject. Some of the examples stated apply - especially those where the city officials or political figures have control. There is an example of where an elected official was instrumental in having a good museum go defunct.
(over)

ELB

By the way, I also gave a presentation at the Texas Art Education Convention here recently. My topic was "Development of an Art Career". Thanks for mentioning my name in the Interviewer. All the artists I know should certainly appreciate the support.

Although my time is limited with graduate school, teaching, and creating --- I would be willing to help you if I can.

Sincerely,
(Elba) Kay Gregory

BRENNAN, PARKS & ASSOCIATES, INC.
AMERICAN BANK BLDG. #520
800 W. AIRPORT FRWY, BOX 6025
IRVING, TEXAS 75062
214-253-5125
214-251-1324 (Metro)

DAY/TIMER

Time-Saver

LETTER

IN REFERENCE TO:

FIRST CLASS MAIL ☐ INTER-OFFICE ☐

FOR Mary D. Albrecht
P.O. Box 25026
Dallas, Texas 75225

HOW TO USE THIS

DAY/TIMER

Time-Saver

LETTER TO SAVE TIME.

Type or write your reply in the space below. Then mail the white copy to us and keep the pink copy for your files. You'll save time and effort, and we'll have your answer much faster! Thank you.

MESSAGE

REPLY

DATE July 31, 1978

Dear Mary:

I have enjoyed your articles in THE INTOWNER.

I am an amateur sculptor and would like to know more about The Texas Society and your studio.

Also, can you tell me where I can get a bronze casting made? I have a couple of pieces that have been fired and I would like to consider a casting. Also, can you steer me to someone in Dallas who has a kiln?

I would enjoy meeting you and seeing some of your work. Thanks for your consideration.

SIGNED

[Signature]

DATE 8/25/78

Enclosed is info. about
A.C.T. and T.S.O.S.
Matz Castleberry has a foundry
in Weatherford - I have heard
Hilliard Stone (in Dripping)
teaches sculpture & might
be able to direct you to a
kiln to handle temp. of
clay you are using.
Mary A.

SIGNED

Introducing...



LARGENT PARKS, JR.

EXECUTIVE
SEARCH
and
RECRUITING
CONSULTANT

One of the fastest growing executive search and recruiting firms in the Southwest, Brennan, Parks has a staff of eleven highly qualified and professional associates. The firm operates nationwide and services hundreds of clients ranging from multi-national corporations to regional and local companies.

We specialize in finance, insurance, energy, data processing, metals, industrial manufacturing and distribution with qualified candidates in human resources, marketing, sales, engineering, administration and specific technical areas.

Brennan, Parks has purposely disassociated itself from societies, franchises, organizations and networks that dictate fees and terms. We believe we can best serve our clients when we are free from such restraints. For example, we offer on-going consulting services, executive search consulting, contingency fees and other tailor made arrangements. For the client requiring our services just one time a year or the client needing several people recruited each month, we can negotiate the best arrangement to suit the need. We sincerely believe this form of flexibility is in the best interest of the companies we serve.

Because we are independent, we are able to work in concert with other consulting firms when it is in the best interest of the client. Brennan, Parks enjoys working relationships with dozens of search and recruiting organizations and consultants located from coast to coast. Our independence enables us to make searches in many areas that would be "off limits" to many of the larger organizations.

We have an association with the largest and most advanced computer network service company in the country that provides us with instantaneous retrieval of qualified candidates nationwide.

You are invited to contact Brennan, Parks & Associates for a no-cost, no-obligation discussion of your personnel and executive recruiting needs. We believe that you will find our new and professional approach to the old problems of search and selection to be exciting and beneficial to you and your organization. When it comes to solving problems — we are the professional experts.

Brennan, Parks
&
Associates, Inc.

LARGENT PARKS, JR...

... is principal in the executive search firm of Brennan, Parks & Associates. He also serves many large and small companies in various consulting capacities including sales and management training. As Program Chairman for The American Management Associations, Mr. Parks conducts seminars attended by top executives from all parts of the United States.

Mr. Parks is a free-lance writer and the author of a series of articles published by a national syndicate of newspapers. He has had many articles published in business magazines, trade journals and general circulation newspapers. He is also a popular public speaker who is often-times called on to conduct training schools and seminars.

Mr. Parks has held various positions in the insurance industry. He was an agent, sales manager, agency vice president, training director and president of an insurance firm. He developed many unique sales tools used in the industry and has trained hundreds of men and women in the art of creative selling. He has taught management and marketing principals to many top executives.

Mr. Parks is a member of The Mensa Society and Intertel and is active in several insurance, marketing and training associations. He is uniquely qualified to handle executive search and consulting assignments in a multitude of industries. You are invited to call or write for added information.

Brennan, Parks

and

Associates, Inc.

(Personnel Consultants)



American Bank Building
Suite 520
Irving, Texas 75062

(214) 253-5125

(Metro) 251-1324



OTIS BRAUN HOUSE CR 1903
IRVING, TEXAS

F. M. W. 75

Mary -

This is probably much more
info than you need, but there
did not seem to be a stopping
place!

Looking forward to seeing you
and your sculpture -

Sincerely
Pete Fernandez -

12-5-78 -

MAIN ARTERIE'
135 S. MAIN
IRVING - TX 75060

A studio-gallery, Main arterie', recently opened in old-town Irving on Main Street, has generated a lot of interest in the downtown area. There were five empty buildings when negotiations began with property owner. The old part of Irving was quietly conducting business with the usual clientele; today there is a new clientele as well as the "natives" who visit the gallery. They walk in saying, "Neat", "I don't believe this is here" and "Just what Irving needed" (quoting the Chamber of Commerce). Today all shops on the Main are filled, and the old corner drug store is getting a new look with aid from the Historical Society, complete with the original beaded ceiling. It will ultimately house law offices, etc.

M.A. was begun by three women who shared a common need for a studio for themselves while ^{hopefully} providing the community with some of the best art available in the Metroplex. The leased ^{other} seven studios provide a means of support of the facility, and offer art work by artisans of ~~a~~ ^a wide ~~and~~ variety of talent. The idea of having working artist, creating on the spot explaining their craft to spectators, seemed exciting.

The studios include creative, "funky" or whatever, clothes that range from evening overalls to silk moiré tunics that are embellished with exotic trim from exotic places, all stitched up by Marie Studer.

A second studio of colorful collage and watercolor and oil glazes by Marilyn Chandler.

An assemblage of southwestern subject matter of barns, landscapes, cow pokes & windmills represent the studio of Pete Fernandez - one of the owners.

Maude Zacharias, produces vivid enamel on copper bowls and platters as well as the humorous finger-print paintings originated by her.

A complete frame shop is handled by the energetic Emily Farham, offering the customer hundreds of choices of frame and mat.

Custom jewelry in gold and silver by our silversmith Sheila Dettas is available as well as the unusual service of re-designing heirloom jewelry -

Embossing and serigraphy is offered by Noni Chancee, one of the shop owners -

Merriam Kokojam, another owner takes up the next studio with landscapes in oil; scratch board art and ink on wood, animals -

We are avidly seeking two artists with "different" art for the remaining studios - Each artist leases a 9x12, open to the central "alley" with sales going through the gallery-shop, however each artist is able to deal with their customer.

There is no other business in Irving that is set up as this is, possibly not even in Dallas, offering the products or services that are available here. (Just the other day I helped a customer who came in to pick up a framed needle point, she looked at a painting that she was considering, and selected a piece of pottery for gifting.)

Ball gowns and wraps were made in our shop for the Irving Symphony Ball^{held} last week-end. Also for variety, we offer 4 or 5 types of necklaces. papier mache', shells, gold, silver or stones, enamel crosses and beaded neckpieces of designs from the Panama Chiriqui Indians -

You feel comfortable, or so we've been told, as you enter the front gallery, filled to brimming with stained glass, pottery, jewelry, paintings, plants, sculpture wall hangings. Infinity mirrors, china paintings, macrame, all work of 30+ artists - An atmosphere of creativity starts to build as you stroll through the "alley". Whether to be stimulated, to collect or to enjoy, you're always welcome.

Pete Fernandez

Dear Mary -

Hope the exhibit
"Dallas Arts Alive"
went well -

I hope all goes well
for you -

May our paths continue
to cross -

regards

Jerry + Calloway
(Mary + Robert)

JERRY BYWATERS COCHRAN

Sunday, December 17, 1978

Ms. Mary Albrecht:

Dear Mary:

Your mention in your column today of "fine arts and crafts implies the old fashioned separation of two parts of the same 'animal' by the type materials used.

Fortunately, this no longer is valid. Many of the so-called 'fine' (painters and sculptors) artists are now using many of the same materials traditionally used by the so-called craftsman. I'm sure that, although these works are often the only way that artist can earn his living, he would be reluctant to relinquish his status as artist just because he crossed over the line of materials used.

Actually, aren't all of us craftsmen? The techniques and materials place us in that category. Whether or not we are also artists depends solely on the product resulting from that craftsmanship, combined with the depth of our imagination, the concept on which our works are formed.

Thus, though we may all be working artists, for all of us some of our works fall into the category of art, transcending the materials used. And all of us have relegated to the closet or trash can works which failed to measure up to the concept we visualized for them.

So, in our hearts we are artists working in our various media and techniques. Sometimes we create a true work of art. The more often this happens, the more 'successful' we become in a business sense. It's a goal to work for.

This is the way I see it. Most 'craftsmen' (under the old definition) see it this way, too.

Sincerely,



Doris Johnson

Dallas, Texas 75229

PARKHURST PUBLICATIONS INC.
PARKHURST PUBLICATIONS INC.
PARKHURST PUBLICATIONS INC.

Dec. 21, 1978

Mrs. Mary D. Albrecht
P.O. Box 25026
Dallas, TX 75225

Dear Mary:

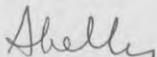
I was not able to get in touch with you prior to the holidays. Due to the length of the mayor's message to our readers and a 1979 finance article, we have set aside your article and plan on running it Jan. 14.

I need you to come to the office some time around the 1st and reword your column to fit the change in timing.

We plan on running your photos as large as originally planned.

Hope you and your family have a very Merry Christmas.

Sincerely,



Shelby L. Smith Jr.
Editor

ss

PARKHURST PUBLICATIONS INC.
PARKHURST PUBLICATIONS INC.

Publishers of The Intowner
Promenade Bank Tower • 1545 Promenade Center
Richardson, Texas 75080 • Phone: 231-7181



Mrs. Mary D. Albrecht
P.O. Box 25026
Dallas, TX 75225

Carol M. Wilkins

Dallas, Texas 75238

Mary,
The time has come for the
Richardson I.S.D. Council of PTAs
Cultural Arts Fair! Looking
forward to meeting you next
Wed., Dec. 7, at 10:00 at the
Richardson Library, 2nd floor.

Thank you again,
Carol Wilkins



Reflections: the pta's concern for the cultural arts



A person's education is not really complete unless it includes exposure to the arts—music, literature, visual arts, dance, and drama. Each of us can learn to enjoy the cultural arts in some form. We can develop an appreciation of the creative efforts of others as they give us insights into ourselves and our world. And we can engage in creative activities ourselves—as a means of expressing our feelings or as a leisure-time activity or hobby that can add zest to our lives.

The National PTA has designated cultural arts as an area of responsibility for its Commission on Individual Development.

NATIONWIDE PROJECTS

One of the cultural arts activities sponsored by the National PTA is its Reflections Project, created in 1969 to give recognition to children and young people with talent in the arts.

Each year, students are invited to submit their creative works in visual arts, music, and literature. State winners in the various categories become the entries for the national project, and are exhibited and judged at the National PTA's annual convention.

Prizes are donated by nationally known companies interested in fostering the development of creativity in children and young people. Participation in the project has grown steadily: At the 1975 convention there were 459 entries from 40 states.

Another cultural arts activity in which the National PTA is involved on a national scale is music.

In 1975 the Music Educators National Conference invited the National PTA to become one of 26 national organizations co-sponsoring the first Music in Our Schools Day. Local units and councils responded enthusiastically by encouraging the presentation of special music programs during the school day and/or at PTA meetings. In many communities, youth orchestras and choruses were organized to take part in the celebration.

In the future the National PTA will continue to co-sponsor this annual observance.

THE ROLE OF PARENTS

In addition to pursuing these nationwide cultural arts activities, the National PTA also emphasizes the role that home, school, community, and place of worship can play in creating an atmosphere in which the cultural arts can flourish. In each instance, however, the parent is an important factor because the parent can:

- ☐ Sing to his child, from infancy on.
- ☐ Provide musical toys for his toddler.
- ☐ Praise his child's drawings.
- ☐ Display his child's "art"—on the refrigerator door or on a bulletin board.
- ☐ Encourage his child to listen to music of all kinds.
- ☐ Urge his child to join church choirs and school choruses.
- ☐ Write down his child's stories as the youngster tells them.
- ☐ Plan family excursions to dance performances, concerts, art museums.
- ☐ Enroll his child in dancing classes.
- ☐ Support his child's interest in role-playing.
- ☐ Share his own talents with other children as well as with his own.

WHAT LOCAL PTAs CAN DO

While parents do their share to encourage an interest in the arts, the PTA—in a complementary effort—can:

- ☐ Plan programs focusing on art and music education.
- ☐ Sponsor an art exhibit in the school.
- ☐ Cooperate in planning special music programs.
- ☐ Protest the elimination of the arts from the school curriculum.
- ☐ Provide impetus for the formation of a school chorus or orchestra.
- ☐ Support all arts programs in the school.
- ☐ Locate volunteers willing to share their talents in the arts with children.
- ☐ Recognize those students who are state or national winners in the Reflections Project.

☐ Use music composed by a student or a student's essay or poem as a special feature of a PTA meeting.

☐ Invite senior citizens to demonstrate creative crafts—woodworking, carving, pottery-making, quilting, knitting.

WHAT STATE PTAs CAN DO

Additional help can also be provided by our association. For instance, a state PTA can:

☐ Supply information to its units and councils—by way of bulletins, newsletters, and special mailings—to emphasize the Reflections Project and Music in Our Schools Day.

☐ Suggest topics, participants, and resource material to program-planners.

☐ Invite student winners in the Reflections Project to perform their musical compositions at state conventions.

☐ Use a poem or essay written by a student, or a photograph of a picture created by a youngster, on the cover of a state bulletin, a convention program, or a workshop flyer.

THE POWER OF THE ARTS

When funds for education are reduced, the cuts are very often made in the area of so-called "frills." The latter too often turn out to be art and music. These disappear from the school curriculum.

The PTA strongly believes that art and music are *not* frills. Instead, they are a vital part of the complete education that every child deserves.

Through such activities as the Reflections Project, the National PTA seeks constantly to demonstrate that the cultural arts—far from being "frills"—add immeasurably to the enrichment of life. In fact, the arts have the power, the PTA believes, to give joy to life in a way that nothing else man-made can.

Cover art by Jeff Boettcher, Wilson High School, Tacoma, Washington.

National PTA
700 North Rush Street
Chicago, Illinois 60611

Mrs. Lloyd Andrews
[redacted], Dallas, Texas 75230

Dear Mary—

Thank you very much for
the knowledgeable, and well written
articles on art in the News.

Your beautiful vocabulary enables
you to express your views clearly
and concisely without using an
extra, unnecessary word.

I have several friends who
appreciate them as much as I do.

Sincerely

Gaila Andrews

RICHARDSON, TEXAS 75080

DEAR MARY,

YOUR COMMENTS ABOUT THE RICHARDSON
REGIONAL EXHIBITION WERE "RIGHT ON". THE
LIBRARY SPACE PRESENTS TOO GREAT A PROBLEM
FOR A ~~HANGING~~ COMMITTEE FACED WITH THE
ALMOST IMPOSSIBLE TASK OF PLACING TOO MANY
PAINTINGS AND SCULPTURE INTO AN

ENVIRONMENT NOT SUITED FOR A REGIONAL
EXHIBITION. EVERYONE ON THE LIBRARY
STAFF IS ALWAYS VERY COOPERATIVE BUT
THERE IS THE OCCASIONAL VOLUNTEER WORKER
WHO UNKNOWINGLY MOVES A PAINTING OUT
OF THE SHOW AND ONTO A HOOK OVER THE
WATER FOUNTAIN. IF YOU HAD VISITED
THE SHOW AFTER IT HAD BEEN HUNG
YOU WOULD HAVE FOUND NO PAINTINGS
IN THE BACK HALL (BEHIND THE STACKS)
WHEN THE COMMITTEE HAD COMPLETED THE
HANGING, WITH CARDS IN PLACE, THE TEN
PAINTINGS WHICH HAD BEEN ALONG THAT
HALL HAD BEEN PLACED ELSEWHERE.
(THE COMMITTEE ^{ALSO} HAD BEEN APPALLED TO
FIND "THE PAINTING HANGING OVER THE WATER
FOUNTAIN" WITH A LIBRARY PRINT IN ITS PLACE
IN THE SHOW.)

THE FACT REMAINS THAT LOCATIONS SUCH
AS LIBRARIES AND THE OLD FLORIDA (TFAA
REGIONAL) ARE JUST NOT LARGE ENOUGH
OR THEY DO NOT LEND THEMSELVES
TO THE TASK OF DISPLAYING

REGIONAL WORK IN AN UNCLUTTERED
ATMOSPHERE, UNFORTUNATELY THERE
SEEMS TO BE A DEARTH OF LOCATIONS

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REGIONAL WORK IN AN UNCLUTTERED
ATMOSPHERE. UNFORTUNATELY THERE
SEEMS TO BE A DEARTH OF LOCATIONS

which have a steady flow of lookers to
buyers and a suitable environment for
the display of art. The sculpture in the
Richardson Art Show presented a special
problem. The small pieces, some very
30 delicately balanced, had to be placed
away from curious hands in a wall case.
Other sculpture were placed on tables

IN SIGHT OF THE LIBRARIANS (A FEW LARGER
PIECES MORE SUBSTANTIAL NAME WERE
PLACED AWAY FROM THIS LOCATION BUT SAFETY
TOOK PRECEDENCE AND WITH SCULPTURE
ON TABLES IN CLEAR VIEW THEY WERE SAFE.

ALL THE PROBLEMS CAME BACK TO THE
LIMITATIONS OF THE EXHIBIT SPACE.

I'VE ENJOYED YOUR ARTICLES AND
HAVE SAVED MANY. I HOPE EACH ORGANIZATION
DEALING WITH PROBLEMS OF DISPLAYING ART
SAVES YOUR COMMENTS AS A REMINDER
THAT BETTER WAYS MUST BE FOUND TO
EXHIBIT REGIONAL SELECTIONS OF PAINTINGS,
CRAFT AND SCULPTURE.

SINCERELY,

Joan A Johnson

Sept. 19, 1978

Dear Mary,

Thank you so much for the Intowner article. We were thrilled to read it. I am impressed that you are reviewing the art scene for Dallas, but not at all surprised.

Our expected October opening of the Pilot Art Center in October is being delayed because the old time tenants would have to move twice if they vacated the place so remodeling could begin, because their new offices are occupied by persons awaiting a remodeled office. They have been waiting a long time & claim squatters rights.

It may be just as well as we are ironing out our policies one by one in each area, trying to spell out the requirements

clearly to avoid problems.
We are working now on gallery
policies - Our by laws say
juried shows only, but
some want some invitational
shows once or twice a year
to carry out a theme or to
make money - for example
during our January Podedo
to invite the best western
artists around to have a
gallery show & sale - our
commission 10% - Objection: these
artists command such high
prices they don't need us. A
competition among members
for a western show is an
alternative & less seductive, maybe,
but avoids a constitutional amend-
ment - That's how it goes -

Lxoe,

Beth

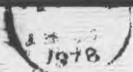
Maynelle Munson
P. O. Box 437
McDade, Texas 78650



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

Mrs. Jules Vieaux

Dallas, Texas 75209



TO: Mrs. Mary Albrecht
6211 W. Northwest Hwy
Dallas
Tx. 75225

Dear Mary -

This is to tell you how much I enjoy and appreciate your column in the News. It is great to have someone writing about the local artists for a change!

Having been painting and showing (and selling) for almost twenty years, I am happy that some one is presenting our point of view!

Sincerely, Jane Vicars

February 6, 1978

Dear Museum Curator:

You will now be able to present informative and stimulating educational programs without the expense of hiring a full-time staff member or overburdening your present personnel. ASK ME ABOUT ART is the first to offer free-lance art educational programming specializing in museums. As director of this program, I would not need office space and would be hired on a part-time basis according to your Museum's needs and exhibit schedule.

ASK ME ABOUT ART will train your docents, prepare workbooks, lesson plans, organize seminars, lectures and workshops. The type of program designed for YOU depends upon YOUR Museum's needs. Who will be your audience? What length of program will suit your planning and what will your budget be?

ASK ME ABOUT ART has successfully planned educational art experiences at Metroplex Museum for several years. Marge Goldwater, Curator of the Fort Worth Art Museum, sent her thanks following a two-week children's class.

Dear Gail:

Just an official note of thanks for teaching "Everything You Always Wanted to Know About Contemporary Art, But Were Afraid to Ask: An Introductory Course For Children." I think your tremendous enthusiasm and thorough expertise helped make the class a very important experience for both the children and their parents, and we were very proud to be able to offer the program.

Again it was great!

Sincerely,
Marge Goldwater

During an exhibit at the Dallas Museum of Fine Arts, the children sprayed paint onto canvas to become more familiar with Jules Olitski's work-style. I wrote him telling of the children's enthusiasm and experiments and received a prompt reply: "How nice of you to write. I am delighted with the scene you described of children shouting my name in the Dallas Museum." And a pleased parent commented, "David has been teaching me about artists I had never heard of before. I wish I had had the same art background he is able to get."

James P. Anderson, Chairman of the Art Department at Northern Arizona University has said, "... When one considers a total teaching-learning situation in art, it is evident art must be taught by someone especially

trained in both art and education." I am a professional artist trained at Southern Methodist University; an art educator with a Master of Fine Arts in Art Education also from Southern Methodist University; and a New York City trained classroom teacher with several years of experience. Thus, ASK ME ABOUT ART'S programs show evidence of my expertise in both art and education.

Too often children and adults feel uncomfortable when visiting museums. They are bewildered by the art and are intimidated by the guards. ASK ME ABOUT ART will help make museum visits more enjoyable. Enjoyment, or ego involvement has been found to be crucial to increased learning. ASK ME ABOUT ART will change MUSEUM TOURS to MUSEUM DIALOGUES!

I am confident that we can work-out a program especially for your museum which will increase Museum membership by arousing community interest. We can encourage greater and continuing Museum participation and support. I would be happy to meet with you at your Museum to talk further about the type of programming I offer.

I am looking forward to meeting you and talking with you at the TAM meeting in McAllen this month.

Sincerely,

Gail Sachson

GS/jh

ASK ME ABOUT ART

ONE EACH

PLATE TEXAS 190/1

Mary,

These brochures
won't be distributed
until I receive
that MTA in May,
and I have the
time to schedule
more than what
I'm doing now.

Lail

SCULPTURE

SCULPTURE EXHIBITION

Wall-hung sculpture by eight local artists including painted balsa wood structures, assemblages of found objects and ceramic, metal and cold cast acrylic sculpture.

Reception and Open House
Monday, November 20
5-7pm
KERA/3000 Harry Hines
Blvd./Dallas

This exhibit is open weekdays
from 8am-5pm November 20
through December 29.

T. J. Mabrey
Kathy Drake
Bob Moore
Mary Hatz

John Donahue
David Bates
Juliana Marek
Elsa Couch

GALLERY
13

Support
YOUR
Public TV
Station



Mary Albrecht
Box 25026
Dallas, TX 75225



THE UNIVERSITY OF TEXAS AT DALLAS

ASSISTANT DIRECTOR OF STUDENT SERVICES

SS:AH-L925
January 31, 1978

Mary Albrecht
P. O. Box 25026
Dallas, Texas 75225

Dear Mary,

How exciting it is to see that you are achieving the dream that you and your colleagues have so diligently pursued. I assume that this positive direction toward community awareness is in part the result of the Art Marketing Seminar held here at UT-Dallas in March, 1977.

"Crafts, Creativity and You" is a much needed service and should provide the stimulus to clubs and organizations throughout the community to develop programs and become involved with the arts and the artists.

For our part, the resources listed in your column contain valuable information for planning activities for our students. A visual arts building is now under construction on campus. Completion of the facility is scheduled for late spring and will provide increased exhibition space for the university and hopefully to assist your cause.

Good luck to the Arts Coalition of Texas. I look forward to working with them and with you.

Sincerely,

A handwritten signature in cursive script, reading 'Ann Harris'.

Ann Harris
Assistant Director of Student Services

AH/bch

March 27, 1978

Mrs. Mary D. Albrecht
P. O. Box 25026
Dallas, TX 75225

Dear Ms. Albrecht:

I read your column regularly and find it very interesting and informative.

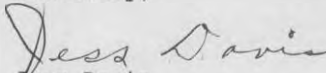
As you know, it has been only in the last few years that Craftpersons have come out of the wood pile, tube, kiln, hemp, etc. and sought out kindred souls and groups. Surely there was the same raw talent existing all along, but now training, exhibits, information and material sources are making life easier for persons interested in crafts and art forms.

The toughest facit, for those interested, is a market or distribution. Stores and shops are flooded with imported arts and crafts which sell at retail for very little more than the cost of materials to an american craftsperson. My wife and I are turning out some very nice ceramics, primarily flower pots, and would like to sell some. However, even owning our own kiln doesn't allow enough profit margin to compete with the imports even though they are poorly decorated and poorly fired.

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.

Could you please comment in your column?

Sincerely,


Jess Davis
5580 Harvest Hill Road
Dallas, TX 75230



THE UNIVERSITY OF TEXAS AT DALLAS

ASSISTANT DIRECTOR OF STUDENT SERVICES

SS:AH-L925
January 31, 1978

Mary Albrecht
P. O. Box 25026
Dallas, Texas 75225

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Good luck to the Arts Coalition of Texas. I look forward to working with them and with you.

Sincerely,

A handwritten signature in cursive script, appearing to read 'Ann Harris'.

Ann Harris
Assistant Director of Student Services

AH/bch

Cushing
GALLERIES
INC.

DALLAS, TEXAS 75201

Dear Tony-

You and I met last year at the super program that you did at UTD. I have wanted to congratulate you on the great success and beautiful organization of that event. And, now, I want to add my compliments for your Artists Coalition and the great job you're doing with the column in the Interner.

Sincerely,

Ann Cushing Gant

2-15-78

Dear Mary

I enjoy your column in the Morning News whenever I'm in Dallas + can read my parents' paper! I will be graduating from TTU in May with a BFA in Crafts/Jewelry, and will probably relocate to Dallas to continue my work. You asked for suggestions to add to your column, so I'd like to offer one (with no ulterior motive, of course!)

I would be interested in reading about an ~~upcoming~~ + coming crafts person in the area each week. A short biographical sketch + description of work + sales would familiarize Dallasites with those of us who haven't gotten much exposure otherwise. I believe you have done this on occasion, but perhaps a regular feature would give our patrons to be a reliable source.

When I move closer to your sphere of influence, I will be able to take better advantage of your efforts, thank you for a much needed service.

Sincerely,
Jan Byron

Denton, TX 76201



Dallas Handweavers
and Spinners Guild Inc.

Post Office Box 8193
Dallas, Texas 75205



Mary Albrecht
6211 W. N.W.Hwy
Dallas, Tx. 75225



Dallas Handweavers and Spinners Guild

VOLUME I, No. 5

FEBRUARY 1978

NOTES
FROM
THE
PRESIDENT

We wish to thank the staff at the Arts Magnet School for inviting us to use their facilities for our Jan. monthly meeting. We all enjoyed seeing the marvelous facilities available to students of the fiber arts and the work they have done this year. It's nice to know that there is such a course offered high school students in Dallas. Special thanks go to Wanda Hill, Irene Nicolaou and Kitty Baker for inviting us.

A special election for President Elect will be held at our Feb. meeting. Julia Johnson has been nominated and there were no nominations from the floor at our Jan. meeting.

One of our main goals for this year has been that of establishing a guideline for a scholarship program for the guild. Kitty Baker, as chairperson and members Hinke Schroen, Irene Nicolaou, Wanda Hill and Julia Johnson have worked very hard to gather up ideas from members and the guild officers. They have written a draft for membership approval and we will present this Scholarship Program plan at our Feb. Meeting. It is in each members interest to attend this meeting. The proposed program will serve to benefit all members educationally, which is the main purpose of our guild.

Diane Burchard, Pres.

FEBRUARY
MEETING
THE 20th
7:30

We will return to the Farmers Branch Community Building for the February meeting, beginning promptly at 7:30 p.m. However arriving early at 7:00 p.m. will allow you to participate in the ordering of books, browse through the various libraries and purchase from the fine assortment of yarn and fleece. So, come at 7:00 p.m. for all the sales!

PLEASE BRING YOUR NAME TAGS TO THE MEETING!!!

The program this month will be a slide presentation and narration of the "Howk-Coverlet Collection". The slides are arranged in the following two groups: Part I pictures the earlier coverlets of overshot, geometric double weave, summer and winter weave and reverse twill. Design motifs represented are pine tree border-snow ball variations, block and geometric patterns, star designs and variations of the wheel motif. Part II traces the double and single woven Jac-

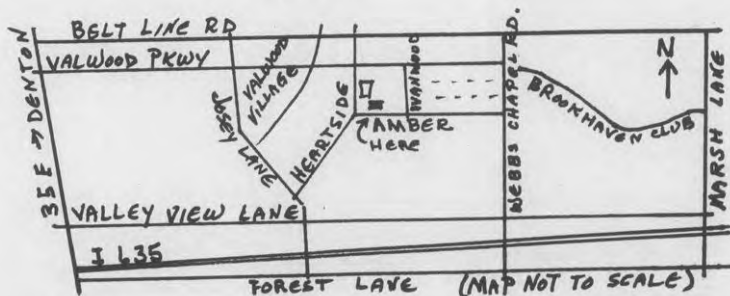
FEBRUARY
MEETING
CONT.

quard developments and includes both two piece seamed coverlets and one piece full width coverlets. Emphasis is on design. Many of these later coverlets (dating from the 1830's until a decade after the Civil War) contain woven corner panels with the weaver's name, location and date. Patriotic and centennial patterns of the 1870's are included.

You will find out about the Colonial Coverlet Guild of America and how to apply for membership. Also, I need your help in location and gathering coverlets and any books on this subject to exhibit. Please let me know if you or a friend own a coverlet! Thank you

...Sherry Owens

Farmers Branch Community Center
2919 Amber



HOSTESSES

Hostesses for the February 20th meeting are: Gene Drummond, Martha Granger, Phyllis Wirth and Stephanie Comfort.

JANUARY
MEETING

Deborah Papathanasiou of The Front Room Gallery was our guest speaker for the January program on "Marketing Your Craft. Thank you Deborah, for enlightening us all about the relationship of the gallery to the artist. You answered many difficult questions and we appreciate your honesty and willingness to share your thoughts with us.

And many thanks to all of the "mini-speakers" for sharing their ideas and work. The display of portfolios, brochures and slides on commissions, gallery shows and clothing were all very exciting and encouraging to those of us just beginning to market. Contributing artists included Diane Burchard, Letha Kieffer, Reid Barnhart, Deborah Reed, Carol Audelman, Louise Hunt, Stephanie Comfort, Irene Nicolaou and Beth Halladay. Good work is being exhibited and sold! It may be a "slow" market, but it is there!!!

Also, THANKS AGAIN to Wanda Hill and the staff of the Arts Magnet High School. The student exhibit added much to the atmosphere of exploring marketing possibilities.

...Sherry Owens, Program Chairman

NOTE

If you did not receive a hand-out for the November and/or January programs, extra copies will be provided at the February meeting.

COMING
EVENTS

APRIL
MEETING

The April 17th meeting is really going to be exciting. Fantastic food, good conversation and something new..."A Silent Auction"...Don't know what a silent auction is????...Don't be silent...ASK at the February meeting. The proceeds from this annual event will go into our most exciting venture yet...The Scholarship Fund. So-start looking around, for your craft items, books, plants, any-

thing you would like to donate to the guild for the auction and bring these with you to the April meeting. Get your "shed" together and lets have a great auction.

REMINDER

THE STORY OF THE COVERLET is out-of-print. Please see Judy Grant at the February meeting for a refund if you had ordered and paid for this booklet.

THE BIG EVENT CONVERGENCE '78

Convergence '78...Conference and Workshops June 21-30, 1978 at Colorado State University in Fort Collins, Colorado. All applications must be postmarked February 1, 1978 and thereafter. Submit your application soon to be assured of a reservation. See the winter 1977 issue #33 of "Shuttle Spindle and Dyepot" for registration form and more information. If you are interested in attending, contact Diane Burchard, or Sherry Owens,

THANK YOU

Thanks to Mary Albrecht for printing an article on the "Handweavers" in the Sunday Jan. 29th edition of the Dallas Morning News in the Intowner section. I've had several calls from people interested in weaving and spinning because of that article. Lets keep up this 'good communication'!!! ...Ellen

WORKSHOPS

Only 4 spots remain open for the Walter Nottingham workshop. If these are not filled during our February meeting, then we will invite members of other guilds to fill them. See Hazel Sigsby at the February meeting.

SHOWS

The DW Co-Op Gallery invites members to submit slides of clothing they have woven for a show planned for the May-June period. The show is entitled "Clothing as Art". Those interested should send their slides to Linda Surls, DW Co-Op Gallery, 3305 McKinney, Dallas, Texas 75204. Please send a self-addressed stamped envelope for return of your slides.

AND

The jury for the Waterloo Music and Crafts Festival will not meet until the end of February, 1978. This is a big event in Austin, Tx. April 8-9. Application information will be on the bulletin board.

SALES

An application for the Acadiana Weavers & Spinners Blue Ribbon Show in Lafayette, Louisiana will also be posted for those interested in entering. Deadline for mailing entries is March 17, 1978.

BINDERS ARE NEAT

Don't forget to buy your binder at the February meeting. They are just great for keeping up with your newsletters and other important papers. Only \$4.00 See Ellen Holt at the front desk as you come in.

MEMBER NEWS

Sherry Owens is collaborating on a book concerning effective approaches for developing a sequential related arts program for children.

Jill Bourland has a weaving on loan to Skyline Library in Dallas.



SPECIAL
INTEREST
GROUPS

TRADITIONAL WEAVE: Designing and drafting: Meets every other Thursday PM at
Bridget Tulbert's, , Dallas. Call before going,
telephone:

LAST FRIDAY SPINNERS: Held their last meeting at Old City Park, Dallas. We
had fun-just a spinning on the Saxony wheel. It was different!!! A deli-
cious luncheon was served to us in the Brent House. Our next meeting will
be held at Reid Barnhart's home, , February 24, 1978. Until
then, will you spin and weave, knit or crochet the fibre you have spun?
Be able to tell us about the fibre and how long it took you to spin and
make whatever you plan to show. Any questions, call Mildred Sponsler...
telephone

FIRST MONDAY EVENING SPINNERS: Mar. 6, 7:30 PM, Hinke Schroen's
, Dallas, . Always call if you plan to attend.

ACT



ARTISTS COALITION OF TEXAS

An invitation is extended to all Dallas Handweavers & Spinners members to attend the Artists Coalition of Texas meeting on Monday, February 27. Our program this month, which will include most of the arts organizations in Dallas, will be an informative and lively affair. All participating groups will have information tables set up with info on their groups activities, what's showing where, and have reps there to answer any of your questions. What a great opportunity for all of you 'new Dallasites' and DHSG members to see what is going on in the arts in Dallas. The meeting will be held at Fretz Park Recreation Center, Hillcrest at BeltLine Rd., beginning at 7:30. Refreshments will be served. DO PLAN ON ATTENDING...BRING A FRIEND!

ARTS
CENTER

At our last meeting held at the Mag. School in Dallas, Grace Johnson spoke on the recent 'Arts Center Facility' which Artists Coalition of Texas (ACT) is presently trying to organize. A questionnaire was handed out with pertinent questions regarding an Arts Center and your needs as an artist. The POSITIVE response from the returned forms was overwhelming---indeed we all agree an Arts Center is a necessary, vital and much needed facility in our community. I have compiled the returned questionnaires and have listed the results below.

Of the 28 returned forms as of 1/24/78:

- A. 24 persons would not rent studio space for personnel use
- B. ALL were in favor of having art gallery facilities available to exhibit their work and/or exhibit regional and national exhibitions
- C. ALL were in favor of having facilities available in an Arts Center for monthly meetings of art organizations, lectures, workshops, seminars, etc.

For those of you who could not attend our last meeting (it was a great one) there will be questionnaires at the membership desk for you to complete and return to me. THANKS go to all of you that took the time and effort to answer our request. ...Ellen Holt

INSTRUCTION

See bulletin board for Craft Guild class schedule---Check your Oct. newsletter for a list of instructors in spinning, weaving and dyeing.

BOOKS!

Glance through the folders from the various publishers for great savings on books.

LOOMS FOR SALE: BARBARA V & HARRISVILLE: Order before the price increase.
...Diane Burchard

NEARLY NEW: \$200.00 plus tax-EACH LILLSTINA 28", 4 harness, converts from treadle to table, 12,8 dent reeds...PIONEER DESIGNER 15", 8 harness table, 12, 8 dent reeds. Call Julie Mc Donald

FOR SALE: Leclerc MECO LOOM, 4 harness, wire heddles, 22 inches,; floor stand with 6 treadles...\$222.00 Candee Montgomery, Days

FOR SALE: Round oak table with pedestal base, good shape, reasonable! Also- wooden hutch, early American, with two drawers and two swinging doors. Proper name for it is a 'Jelly Roll Cupboard'. Call Ellen Holt for details & cost. telephone

BARGAIN
HUNTERS

REDUCED MEMBERSHIP FEES in February. Come visit and JOIN in the fun!

NEW MEMBERS
AND
CORRECTIONS
TO YEARBOOK

Our WARMEST WELCOME to these NEW MEMBERS:

Debby Bingham

Deborah Papathanasiou
THE FRONT ROOM GALLERY
6617 Snider Plaza
Dallas, Tx. 75205

Irving, Tx. 75062

Kathleen K. Higdon

CORRECTION TO YEARBOOK
Janelle Lindley (not Lindsey)

Dallas, Tx. 75228

NOMINATING
COMMITTEE
REPORT

The following slate of officers for 1978-1979 is recommended by the nominating committee:

President	Julia Johnson	Treasurer	Kitty Baker
President Elect	Phyllis Murray	Librarian	Emily Walker
1st. Vice Pres.	Carol Audelman	Historian	Margaret Dempster
2nd. Vice Pres.	Felicity Sentance	Parliamentarian	Diane Burchard
Secretary	Rebecca Shanks	Editor	Peggy Norton

Other nominations will be accepted at the meeting...Shirley George, Chairman

Please give this Application to a prospective DH&SG member

APPLICATION FOR MEMBERSHIP IN DALLAS HANDWEAVERS & SPINNERS GUILD, INC.
I wish to become a member of the Dallas Handweavers & Spinners Guild, Inc. I enclose \$_____ which pays my dues for the remaining portion Feb. 20-May 31, 1978. Regular or Student membership entitles me to receive all Newsletters and participate in all activities throughout the year. I am 18 years old.

NAME	_____	REGULAR	\$7.50	_____
ADDRESS	_____	STUDENT	\$3.75	_____
		(full time)		
CITY	_____ STATE _____ ZIP _____	FAMILY	\$.50	_____
		(spouse/child of Reg.)		
TELEPHONE	_____	NEW	_____	RENEWAL _____

Make checks payable to: Dallas Handweavers and Spinners Guild, Inc.

Mail checks to: Ellen Holt Dallas, Texas 75230

Special Interest: TRADITIONAL _____ CONTEMPORARY _____ SPINNER _____

OTHER _____ Specify: _____

SCHOLARSHIP FUND DONATION _____

CALENDAR
OF
EVENTS

Feb. 20	March NEWSLETTER deadline!
Feb. 20	DH&SG regular monthly meeting
Feb. 24	Last Friday Spinners
Feb. 27	A.C.T. regular monthly meeting
Mar. 6	First Monday Evening Spinners
Mar. 20	April NEWSLETTER deadline!
Mar. 20	DH&SG regular monthly meeting
Mar. 27	A.C.T. regular monthly meeting

SHARE
A
RIDE

The following people would like to share rides to guild meetings: Rebecca B. Shanks, Denton; Willie Kay Farmer Grand Prairie; Jean Loughry Murphy (east of Plano). If you would like to participate in car pooling or sharing a ride, sign the SHARE-aRIDE sheet at the meeting.

LIBRARY
FIBER
AND
YARNS

Take advantage of the GUILD LIBRARY and check out a book at the next meeting, but please always return them. The late return charge is \$1.00...See Reid Barnhart and Joan Martin at 7:00 before each meeting for great savings on many lovely fibers and yarns. Remember, let Reid and Joan know what preferences you have in fibers and yarns, so they will know how to order to serve you best.

EDITORS
NOTES

Newsletter Deadline is the 3rd Monday of each month. Material must be copy-ready!

Peggy Norton, Editor Telephones: (H) (O) (214) 821-2700
Garland, Texas 75041

6



Dallas Handweavers and Spinners Guild Inc. Post Office Box 8193
Dallas, Texas 75205



Mary Albrecht
6211 W. N.W.Hwy
Dallas, Tx. 75225

Mrs. George T. Nicolaou

Dallas, Texas 75204

February 5, 1978

Dear Mary,

Grace Johnson asked me to forward the following information concerning the Fiber Designers, Creative Stitchers, Incorporated to you:

We are a State organization with Chapter groups located in Houston, San Antonio, and Dallas.

The purpose for which the corporation was organized are: to educate and stimulate interest in creative, personally expressive design in fibers; to further the artistic use of fibers as an art form; to aim for the highest standards of craftsmanship by sponsoring exhibitions and participating in competitive shows; to establish better communication and exchange ideas among fiber artists; and to study the history and techniques of fibers.

Our group carries out the purpose by means of an educational program which may consist of lectures, exhibits, demonstrations, workshops, tours, fairs, volunteer teaching and scholarships.

Our aim is to promote experimental innovative work involving the artistic use of fibers. Ideas and designs must be the original concept of the craftsman doing the work.

Anyone interested may join. Dues for one year are \$10.00. Dues may be sent to: Mrs. Joe L. Grigsby, [redacted], Richardson, Texas 75080

For information please call: Irene Nicolaou, President, Dallas Chapter, [redacted] or Susan Grisby .

Yours truly,

Irene Nicolaou

Irene Nicolaou, President
Fiber Designers, Creative
Stitchers, Incorporated.

March 13, 1978

Dear Mrs. Albrecht,

We read the article
about crafts in the Sunday
paper. We have shops in
Silverton, Colorado at the
terminus of the Narrow Gauge
R.R. from Durango to Silverton.
We would like to rent them
to Craftsmen. Would you
please call us at
as soon as possible.

Sincerely yours -

Mrs. and Mrs. Bruce Davey
Durango
Silverton

^{#450/4mos.}
10-10 x 22 restaurant -

May 29 - Oct.

small craft items

12-3

candy

gift items

T-shirts, jackets

turg. jewelry - feather

1100 people / day

500 car -

"I don't know much about art, but I know what I like!"

Was that you? Did you actually say that? Good grief! Bite your tongue!
Muffle your mouth! Look ashamed!

Did those remarks catch your attention? The "I don't know much about art..." comment all too often is true. But, why? Is a very common, often-heard remark at exhibitions - particularly at those shows where the juror has chosen work to be exhibited that stresses originality and ingenuity of thought and use of materials. If ~~xxx~~ the juror has been selected with care then he also is totally aware of all the techniques and craftsmanship involved in the creation of the p~~ee~~ces.

Is the person who makes the "K don't know much..." comment saying

How would it sound if he said, "I don't know much about French, but I know what I like, and I don't like what he said."

Biggie Blog
Lennon

Stephanie
Emery

3-11 Holiday Hotel

Robt. Z.

repair/restoration
fine china/glass

Banko

Wm Carl Klein
in business 150 yrs - A. Ludwig Klein Co.
Kroden - invisible
Hollywood, Ca. China repair
Smithsonian

N/m



THEATRE 3

2800 ROUTH STREET
DALLAS, TEXAS 75201
TEL: (214) 748-5193

DEAR MARY ALBRECHT,

I FEEL YOU ARE ON SHAKY GROUNDS CRITICALLY
TO SUGGEST THAT THE GUY'S ARTFEST IS A
DETIMENT TO THE "FINE ARTISTS" WHOSE PLIGHT
YOU CHAMPION. IT TAKES ONLY THE MOST MINOR
SOPHISTICATION TO KNOW THE ESSENTIAL DIFFERENCE
BETWEEN THE BEGUILING KNICK-KNACKS SOLD
UNDER CANVAS AND THE PROFOUND CANVASES
ON DISPLAY AT THE MUSEUM A FEW STEPS
AWAY. THE ART SOLICITED FOR ARTFEST IS
CONSUMER-COMMERCIAL -- THE ONLY TYPE SUITABLE
FOR SUCH A LIGHHEARTED SALES ATMOSPHERE.

I'VE GONE TO EVERY ARTFEST SO FAR
AND I'VE YET TO BUY ANYTHING. BUT
I'VE INVARIABLY HAD A GOOD TIME
BEING EXCUSED FROM THE PRETENSION
THE WORD "ART" OFTEN CONJURES... AND
I LIKE THEIR FOOD STANDS.

JUST SO YOU KNOW, MANY MUSICIANS AND ACTORS
PAY TO PERFORM -- MANY IN GRADUATE PROGRAMS,
OTHERS BY "FREE" SERVICES THAT, OF COURSE COST
THE ACTOR OR MUSICIAN. ULTIMATELY THE SIGNIFICANT
ARTIST, IN ANY FIELD, CREATES HIS ART BECAUSE
HE MUST, NOT TO EARN A LIVING.

(over)

ONE THING MUST BE EMPHASIZED: THE 500
MAKES A TREMENDOUS EFFORT ON BEHALF OF
THE ARTS IN DALLAS. I FIND THE ARTIST
INNOCENT FUN AND NO MORE A THREAT TO
DALLAS' VISUAL SOPHISTICATION THAN THE THREAT
OF A COPY CAT TO THE CUISINE OF THE
COPALISH HEAV.

INDEED I'M MORE NERVOUS
ABOUT THE ESTABLISHMENT THAT
WOULD SURELY RUN A TEN-
MILLION DOLLAR VISUAL CENTER.
THAT'S MORE LIKELY WHERE THE
TRULY IMPORTANT CREATORS WOULD
SUFFER THE OUTRAGES OF THE
PRIVILEGES. I TRUST NO ONE
WITH THAT AMOUNT OF MONEY.

YOURS COPDILLY,

JAC ALICE

PRODUCER-DIRECTOR
THEATRE THREE, INC.



WC ALP
THEATRE 3

2800 ROUTH STREET
DALLAS, TEXAS 75201
TEL: (214) 748-5193



Mary ALBRECHT

c/o PARAHURST PUBLICATIONS INC.

PROMENADE PARK TOWER

1545 PROMENADE CENTER

RICHARDSON, TEXAS 75080

Theatre Three is a non-profit, cultural/educational organization.



Ms Mary D. Albright
PO Box 25026
Dallas, Texas 75225

July 5, 1978

Dallas, Texas

Ms Mary D. Albrecht
Dallas, Texas

In reference to your article in the "Intowner" June 25th. I believe that most of the retired & people who must count their pennies voted against the arts proposition because no consideration is ever given to them. The symphonies on Monday nights accomodate the people in North Dallas chiefly.

It seems that no one realizes that retired women & retired couples cannot go out at night (it is unsafe) especially if they need to depend on public transportation. Also married couples with small children, they all would appreciate a Sunday afternoon concert down town. If n Dallas people require a night time concert - OK but dont expect us to pay taxes to accomodate them when nothing is done for us.

With all the empty buildings in the down town area, which to most people consists of - Elm, Main, Commerce, Pacific bounded on the east by Harwood & the west by Lamar Sts. there is simply no reason for not having a Concert Hall (for symphonies & Art Museum

down town which would be accessible to all.

Our down town will never improve until several new building go up instead of more deteriorating empty buildings & more "junky" trashy parking lots.

Also Mayor Folsom has said the tax-payers will not have to pay for "Folsom's Sally" but you know who will have to pay for the paving of streets & parking lots.

I've wanted to say this for weeks
& thanks for reading it

yours truly
Miss Bea Ruback

Dallas, Texas 75214



SM

BU



Mary D. Albrecht
P.O. Box 25026
Dallas, TX. 75225

Mary -

I want to tell you how much I enjoy your column. We have needed such coverage in the paper for a long time and I think you're doing a great job. Keep up the good work!

Berita Giller

Florence Art Gallery
2500 Cedar Springs
Dallas, Texas 75201

July 31-78

(214) 748-6463

Dear Mary D Albrecht.

Your comments on
Let's Talk "Sculpture" was
excellent. I must agree -
Dallas needs a "tug" and
a direction for Art ---
Sculpture and what have
you - If only - just only
one large - worthy - important
Business of any nature
would execute interest
in the Arts of Dallas. it

Dir. Estelle Shwiff

Kaye & Allen Gold

Giorgio Gianesi

would help - Dallas is a
great city + moving -

I can offer little, but
help in any way - do some
leg^{work} get on the phone -
etc etc etc -

Estelle Shuff



ART ACADEMY OF DALLAS

3400 UNIVERSITY • P. O. BOX 8288
DALLAS, TEXAS 75205

WALTER CARUTH EMERSON
DIRECTOR

6-19-78

Dear Mary:

That was some accomplishment,
getting an ACT-boosting editorial in
the Dallas News! Congratulations.

Those articles of yours in The Intown
are splendid. They're bound to inspire
a lot of people.

Wish Libby and I could join
you for the outing on June 26. But
we are leaving for Santa Fe on the
23rd. The picnic idea is tremendous.
I'll wager you'll have a huge turnout.

Sincerely, your friend,
Walter

Dallas County Community College District

June 20, 1978

Ms. Mary D. Albrecht
P. O. Box 25026
Dallas, Texas 75225



701 Elm Street
Dallas, Texas 75202

Dear Mary:

I enjoyed reading your article, "Crafts, Creativity and You," in this past Sunday's In Towner insert in the Dallas Morning News. You did an excellent job in bringing to the attention of the community information that needs to be known and acted upon. We appreciate your work and efforts to bring about change for the arts for all of us in the metroplex area.

Sincerely,

Ann McGee

Ann McGee
Resource Specialist
Dallas County Community College District

bh

Board of Trustees:

R. L. Thornton, Jr.
Chairman

Mrs. Eugene McDermott,
Vice Chairman

Jerry Gilmore

Mrs. William J. Powell

Robert H. Power

Durwood A. Sutton

Carrie E. Welch

Chancellor:

Dr. Bill J. Priest

Memo

from
RUSSELL H. PERRY

P. O. Box 223000 - Dallas, TX 75222

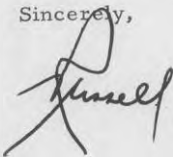
9/19/78

MARY D. ALBRECHT

Dear Mary:

I enjoyed your article. Hope you are making progress.

Sincerely,

A handwritten signature in dark ink, appearing to read "Russell", with a large, stylized initial "R" that loops around the first part of the name.

enclosure

904 Vista Sierra
Plano, Tx 75074
June 7, 1978

Mary D. Albrecht
P O Box 25026
Dallas, Tx 75225

Dear Ms Albrecht:

Since moving here from the East 8 months ago I have tried, unsuccessfully, to locate an artist by the name of Faye Vaughn. It occurred to me someone in your group may know of her whereabouts.

I believe she was, primarily, a portrait artist and either knew or studied under Georgia O'Keeffe.

I am searching her out for a friend in the East who commissioned her to do her portrait, then because

of a great personal crisis
(her son was shot and
paralyzed) lost her address.
She is concerned because
she owes her a considerable
amount of money for the
work she'd done. Because
she moved to another state
she fears Mrs Vaughn
had been unable to
contact her.

If you should hear
of a clue I'd greatly ap-
preciate hearing from
you.
Thank you.

Maivis Malarek
(Mrs. J.)

FIRST CITY BANK
OF DALLAS

Ms. Mary D. Albrecht
P.O.Box 25026
Dallas, Texas 75225

November 16, 1978

Dear Ms. Albrecht:

I have been enjoying your column...for its content, information and style.

We have something at our bank that YOU may enjoy!

For a few weeks we have been loaned five pieces of sculpture by Nicolaus Koni. We'd love to have you see it. Just drop by in the Main Banking Lobby, or come first to my office on the sixth floor, Personnel, and I will take you down.

We will have the Human Rights Sculpture until the end of the year. But the other pieces will probably not be on display after the first of December.

Do try to come!

Sincerely,



Emma Lou Nielson
Communications Director

News Release



**FIRST CITY BANK
OF DALLAS**

From: Emma Lou Nielson
Communications
(214) 655-8251

Date:

KONI SCULPTURE OF "THE HUMAN RIGHTS" ON DISPLAY

Dallas gets its first view of the Human Rights sculpture by world renowned sculptor Nicolaus Koni, starting Thursday, November 16. It will be displayed in the lobby of First City Bank of Dallas at One Main Place.

Loaned to the bank by Northwood Institute, the unusual art form represents man's freedom. Dedicated to the American democracy and free enterprise system, it is the essence of the Northwood idea.

The Human Rights Commission of the United Nations asked Koni to design a symbol representing human rights. To do it he created a new medium, Konilite, an acrylic crystal. The sculpture depicts the world sphere, one arm stretching upward holding aloft the torch of liberty; while the other hand, still in iron chains, attempts to reach for freedom. The experiment with Konilite is a unique revelation in the treatment of the scientific material. With it, Koni has achieved a multi-dimensional color synchrony producing a maximum of truth and optical reality to nature in a new art form.

The sculpture will be on permanent display at the Cedar Hill Campus of Northwood after the first of the year. The public is invited to view it now, Monday through Friday, from 9 AM to 3 PM in the lobby of First City Bank of Dallas, One Main Place.



B

"Koni brings out the 'spirit asleep in nature.' The cutting, the form itself, the inspiration must be born from the block . . . from its features, its colors, its crystallization. His sculptures emphasize this concept. Every curve is thought out with a lapidary's mind, trying to extract the gem's inner fire."

"His is the work of a creator."

Pierre Bourdelle, sculptor; France

A Etude, oil painting

B La Femme Solitaire, bronze

NICOLAUS KONI

World renowned as a master sculptor in bronze, marble, wood, jade, coral, gold, silver, copper, terra cotta, granite and crystal alabaster, Nicolaus Koni is famed as well for his watercolors and oils. In 1977 he introduced his challenging new modern art form: Konilite.

Koni was born in Transylvania and early displayed the earmarks of the great talent that was to come. Apprenticed to his uncle, Hofpainter at the Court of Emperor Franz Joseph, by age 12 young Nicolaus was recognized as a master artist.

International recognition came at 24 when Koni won the competition for a monumental sculpture of the Polish patriot Pilsudski. Acclaim led to Vienna and his 1935 meeting with then unknown American singer Marian Anderson. Her portrait bust remains among his noted works and is in the collection of the Metropolitan Opera Company, Lincoln Center, New York and other museums.

Through the early war years Koni worked in England where he had been summoned to do portrait bust commissions by a number of prominent Britons. Much of that work tragically was slated to be destroyed in the London blitz.

In 1941, with salvaged fragments of his work, Koni was sent to the United States under the sponsorship of the British Ministry of Information. Exhibitions throughout America brought immediate acclaim for

his superb creations. Here was a proficient worker, undaunted by adversity, displaying equal genius as a monumental sculptor, painter and portraitist.

Passionately involved with his newly adopted America, Koni joined the U. S. Army Medical Field Services.

Following the war he carved and cast the works for which he is best known today. His powerful war memorials, the delicate *Homo Nascendus* which was exhibited internationally under the co-sponsorship of the U.S. State Department and the National Museum in Washington D.C., and his *La Femme Americaine* are among the master works of this period.

Today, an American citizen, Nicolaus Koni lives and works in studios in New York, Palm Beach and Florence.



KONILITE

In 1977 Koni introduced an entirely new art form which he has named "Konilite." The entirely new technique uses crystal man-made transparent materials imported from the Orient to create multi-dimensional color synchrony in conjunction with light reflecting effects.

The transparent sheets are extremely heavy in weight and must be cut and polished before the artist approaches the material. "Etching must be 100 per cent," notes Koni. "It is not conceivable to make a mistake." Preliminary studies are followed by drawings on the material, the etching of the material and then the application of paint to bring the piece to glowing life. Each piece is then lighted with a special attachment that brings a radiance to the subject matter.

Koni sees great possibilities for Konilite in architecture, interior design, industry, murals and fine art in general.



A Primavera, Konilite
B The Morning, bronze

EXHIBITIONS AND LECTURES

The unusual collection of Nicolaus Koni, containing sculptures in bronze, marble, wood, jade, coral, gold and copper plus 20 paintings executed in pastel, watercolor and oil, has been exhibited in museums and galleries throughout the United States and Europe.

In addition Mr. Koni has executed a large number of portrait commissions for private collectors and public and governmental agencies.

Along with his collection Mr. Koni delivers lectures on 'The Classical School; Its Influence and Values in Modern Art.' Communicating the essential meaning of art and its role in human life, Mr. Koni's lectures also are available on tape for use by educational institutions and interested groups. Lectures are accompanied by color slides.

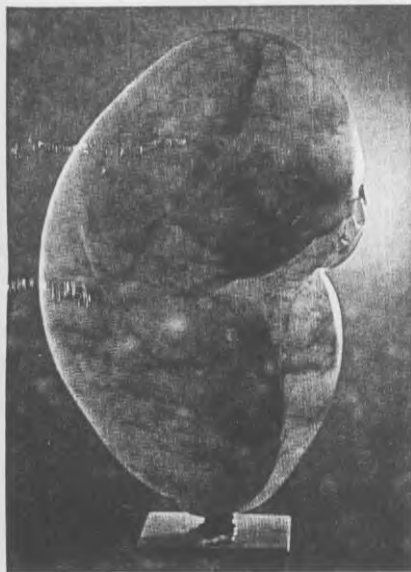
The Koni lectures and slides provide an introduction to the meaning of sculpture, clarifying the meaning of classical modern and abstract art, and furnish insight into how the sculptor creates.

Recently, Koni was chosen to be the subject of a half-hour television special on Public Broadcasting entitled "Koni: A Sculptor Bringing Out the Spirit Asleep in Matter."

Filmed on location at the artist's Long Island studio, the program was sponsored by the New York State Council on the Fine Arts.

"Koni maintains an aloofness, an objectivity toward his pieces, concentrating on his amazing technic mastery."

The New York Times



"My style is contemporary modern based upon classical tradition. Classical means just this: an overall excellence
Nicolaus Koni

"He is contemporary in that his works represent the spirit of modern time but do not lose the classical influence and skilled technique which together reach a logical concept of modern art."
Nan Sheets, Oklahoma Art Center

A Koni with Hackney Pony, bronze

B Homo Nascendus — The Birth of Man, crystal alabaster

In 1951 Homo Nascendus was chosen by the Cultural Division of the U.S. State Department to be exhibited world-wide. On loan from the artist traveled for four years to major world capitals.

C La Femme Americaine—The American Woman, bronze, 6'; black wood base

COLLECTIONS

The works of Nicolaus Koni appear in collections throughout the world. Selected Collections:

Metropolitan Opera Association, Lincoln Center, New York
New York University
The Kennedy Center, Washington D.C.
The Forrester Building, Washington D.C.
Naval Academy Museum, Annapolis
Museum of Modern Art, Oklahoma Art Center
Brooklyn Museum of Art
Rockford Museum of Art
Washington County Museum of Art
National Museum of Israel
Reynolds Foundation, Winston Salem
Texas Museum of Fine Arts
The Arthritis Foundation
Galerie Moderne, Paris
Wake Forest College
Seminole Golf Club, Palm Beach
Cincinnati Enquirer
Birmingham Museum of Art
New Vienna Conservatory, Austria
The Deutscher Volks Theatre, Vienna
Lafayette Gallery, Bucharest, Roumania

PATRONS

Among Mr. Koni's private collectors:

Lady Mernony Balfour
Mr. and Mrs. Paul Baron
Mrs. Samuel Brimberg
Lady Pamela Chichester
Mr. and Mrs. Paul de Cleve
Mr. and Mrs. Milton Cremer
Princess de Croix
Mrs. Arno Dalby
Mr. Sidney DeYoung
Sir and Lady Duff Cooper
Sir Anthony and Lady Eden
Vice Chancellor Emil Fey, Austria
Mr. and Mrs. John Folger
Mr. and Mrs. George Friedland
Mr. and Mrs. H. J. Fulton
Mr. and Mrs. Stanley Gardner
Mr. and Mrs. William Green
Sir A. P. Herbert
Mr. and Mrs. Nelson Howe
Mr. and Mrs. Walter Joyce
Mr. and Mrs. Charles Lachman
Sir Allan Lane
Count Adolf Ledebur, Austria
Mr. and Mrs. Herold Mantaque
Mr. and Mrs. Julius Mark
Mrs. Cyrus McCormick
Mrs. Aljur Meadows
Mr. and Mrs. Frederick J. Oppenheimer
Lord and Lady Oren More and Brawn
Princess Natalie Paley
Mr. and Mrs. Richard Pistell
Mr. and Mrs. R. J. Reynolds
Miss Patricia Rinehardt
Mrs. J. Myer Schine
Dr. Louis Schlatter
Mr. and Mrs. Serge Semenenko
Sir C. Aubrey Smith
Mr. Abe Sonabond
Miss Beatrice Straight
Mrs. Clifton Taggart
Mr. Paul Von Ganthard
Princess Irma Werckesheim
Mrs. Lona Duval Wershaw
Lady Joan Westmoreland



November 17, 1978

Ms. Mary D. Albrecht
P. O. Box 25026
Dallas, TX 75225

Dear Ms. Albrecht:

I too find the omission of "Dallas Arts Alive" in the weekend guide listings of the Dallas papers a bit disconcerting.

As public relations coordinator for Cityfest '78 and its numerous festivities, I can assure you that both the Dallas Morning News and the Dallas Times Herald received the information on "Dallas Arts Alive" in advance of their respective weekend guide deadlines. It was an "editorial decision."

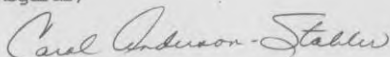
However, in their behalf, I must state that the media did not, by any means, ignore Dallas Arts Alive. The Dallas Times Herald ran an article in "What's Happening in Dallas" on September 22 explaining the concept of the juried art show and soliciting participation. They again listed the event in their "What's happening at Cityfest '78" on October 27.

The Dallas Morning News mentioned Dallas Arts Alive in a feature article on Cityfest '78 on September 28. Pete Oppel wrote an article for "Call Board" on October 26, and a three column picture ran in Section A of the Sunday Morning News on October 29. On Saturday, October 28 and again on Sunday, October 29, Dallas Arts Alive was featured on WFAA Channel 8 News. As is always the case, we would have preferred greater coverage for this worthwhile event and expected, at least, a listing in the weekend guides.

Cityfest '78 was a first for Dallas. At the time of its conception, no one could anticipate how the community or the media would respond. It was a gamble that proved to be successful.

There will be a Cityfest '79. We hope for greater support both from the media and the major Dallas corporations who help fund the various events. It is to the pioneers of Cityfest '78, the Central Business District Association, The City Arts Program of the Dallas Parks and Recreation Department and the Junior Chamber of Commerce that we owe our thanks. And a great deal of appreciation goes to kind people like you who took the gamble with us and helped make it all happen. Thank you for making your opinions known to Dallas readers and for listening to mine.

Regards,

A handwritten signature in cursive script that reads "Carol Anderson-Stabler".

Carol Anderson-Stabler
Senior Account Executive

CAS:mm

Dallas, Tx. 75234

April 24, 1978

Mary D. Albrecht
P.O. Box 25026
Dallas, Tx. 75225

Dear Ms. Albrecht,

Some time ago you published an article concerning the problems that the artist/craftsman has to deal with and you invited comments, information, and questions.

I graduated from Stephens College two years ago with a B.F.A. in Studio Art and have been more or less free-lancing ever since. Up till now it's been a pretty rough road to travel, supporting myself through works purchased by family, friends, and friends of friends. It pays the rent, but is still not satisfactory. I want to share my work with as many people as possible - not only a select few. Having something very worthwhile to offer and keeping it within a limited circle is not only doing an injustice to myself, but to Art itself and to the public who has yet to see my work. So, what I am wondering is how an unknown artist like myself begins to make a name for herself. My work demands more appreciation than that involved in selling off the street corner, yet I don't know where else to start. I know there are

Dallas, Tx. 75234

April 24, 1978

Mary D. Albrecht
P.O. Box 25026
Dallas, Tx. 75225

Dear Ms. Albrecht,

Sometime ago you published an article concerning the problems that the artist/craftsman has to deal with and you invited comments, information, and questions.

I graduated from Stephens College two years ago with a B.F.A. in Studio Art and have been more or less free-lancing ever since. Up till now it's been a pretty rough road to travel, supporting myself through works purchased by family, friends, and friends of friends. It pays the rent, but is still not satisfactory. I want to share my work with as many people as possible - not only a select few. Having something very worthwhile to offer and keeping it within a limited circle is not only doing an injustice to myself, but to Art itself and to the public who has yet to see my work. So, what I am wondering is how an unknown artist like myself begins to make a name for herself. My work demands more appreciation than that involved in selling off the street corner, yet I don't know where else to start. I know there are

galleries that deal with new artists, yet I am unfamiliar with them and unsure of the ones that are interested in new talent. I would greatly appreciate any suggestions you have to offer. For the record, I paint in several medias, draw, design and construct stained glass windows and am intensely interested in Art Photography.

Thank you for your time.

Sincerely,
Mercy Lawler



**ARTISTS and
CRAFTSMEN
ASSOCIATED**
(non-profit organization)

February 15, 1979

(FOR IMMEDIATE RELEASE)

WILLIAM HENRY EARLE, Wilton, Conn.

Lecture-Demonstration -----Oil Painting Workshop

Artists and Craftsmen Associated announces the return of widely acclaimed Artist-Instructor William Henry Earle of Wilton, Conn. on Sunday, February 25. He will hold a lecture-demonstration beginning at 7 P.M. at the Lakewood Bank, seventh floor, 6323 LaVista and Gaston. The demonstration is open to the public, there is a \$3.00 per person donation at the door.

Mr Earle will hold an oil painting workshop February 26th through March 9th at The Artist Courtyard.

William Henry Earle has been instructor of Art with the State Department in South America, also, Avon Old Farms School, Walden School, Buckley School, Greenvale School, The Art Career School in New York City and New Canaan County School, Conn. He has lectured and/or taught in the following Texas areas: 19 years with Artists and Craftsmen Associated, 8 years at Brownwood, Texas, 3 years with Coppini Academy of Fine Arts in San Antonio, 2 years at the Houston Art Center, 3 years at the Civic Art Center at Lubbock and 3 years in Breckenridge. He has taught 10 years with the Froman School of Art, Cloudcroft, N.M.

Mr Earle is a member of the Grand Central Galleries in N. Y. City, Artists Fellowship, American Artists Professional League, Hudson River Valley Art Association, Artists and Craftsmen Associated, American Watercolor Society, Coppini Academy of Fine Arts and the National Association of Independent Schools.

NEWS RELEASE

Artists and Craftsmen Associated
Dorris Cleere 253-0134
Publicity Chairman

ABOUT THE AUTHOR

WILLIAM HENRY EARLE was born July 12, 1925, the third son of Harry Woodward and Rose Lillian Agnew Earle. At an early age Mr. Earle evinced a talent for art and when his brothers and sister chose to study music he opted for art. At age eleven Bill was studying with Harry Townsend at the Silvermine Guild in Silvermine, Conn. He also studied with Delos Palmer who gave him lessons in return for his sister's sitting for him.

Mr. Earle is a graduate of St. Lukes School in New Canaan, Conn. His academic training was interrupted at age seventeen when he entered the U.S. Navy, however he returned to St. Lukes three years later to receive his high school diploma. After high school he studied at the Art Students League in New York City, and the Beaux Arts and Le Grand Chaumier in Paris.

Mr. Earle has taught with the U.S. State Department in South America, Avon Old Farms School, Walden School, Buckley School, Greenvale School, Art Career School, and the New Canaan Country School. He has been a member of the Salamagundi Club and the National Arts Club and presently holds membership in Artists and Craftsmen of Dallas, The American Artists Professional League, the Coppini Academy, and the American Watercolor Society. Mr. Earle is the subject of biography in *The National Social Directory* and *Who's Who in the East*.

He has executed murals for the E. R. Squibb Company, Norwich University, The Museum of Art Science and Industry, and Mrs. Barbara Rockefeller. Bill has won awards from The Hudson River Valley Art Association, the New Canaan Outdoor Show, Artists and Craftsmen of Dallas, Huntington Art Museum, Salamagundi Club, National Arts Club and the Greenwich Village Outdoor Art Show. He has lectured for the public high schools of New York City, the Salamagundi Club, The Art Center for the Oranges, The Hudson River Valley Art Association, the Classical Arts Club of Connecticut, the National Arts Club, Artists and Craftsmen of Dallas, the Coppini Academy, the Ramon Froman School of Art, the Brownwood Arts Club, and in Brownfield, Breckinridge, Houston, and Tyler. He recently returned from lecturing in Kaiserslautern in Germany and Lucerne, Switzerland.

He has designed sets for theater, television, and cinema, has had one man shows at the Vera Lazuk Gallery on Long Island, Grand Central Galleries in New York City, the Daumos Gallery in Sao Paulo, Brazil, The Bruce Museum in Greenwich, Conn., The Wadsworth Atheneum in Hartford, Conn., The Museum of American Art in Hartford, Conn., The Farragil Gallery in New York City, the Wichita Art Museum in Wichita, Kansas, and the Fine Arts Gallery in Hartford, Conn.

Mr. Earle has written a series of articles for, "The Artist," this is his first book.

His allusions to music are drawn from twelve years of piano study with Mrs. Mary Gelders, Mrs. Betty Mason Ginnel and presently with David Tate at The Westport School of Music, in Westport, Conn.

"
Art / Music / Education
" *Letter to Mrs. K.*



ARTISTS and CRAFTSMEN ASSOCIATED

(non-profit organization)

ANNUAL PRIZE AWARDS SHOW

The Annual Membership Exhibition of Artists and Craftsmen Associated will open Thursday, February 22nd at Richardson Square Mall, 501 S. Plano Rd., Richardson, and will remain on display for two weeks.

Artists and Craftsmen Associated is a Dallas based organization of approximately five hundred members, many nationally known, from throughout the United States.

The awards will be as follows:

Ramon Froman Award of \$250.00
Seven awards of \$100.00 each
Honorable Mentions (as judges choose)

Artist Choice Awards

1. Accepted Show - Art Book (as voted by attending artists)
2. Runner's up Show - Art Book (as voted by attending artists)
3. Public's Choice at Richardson Square Mall - Art Book

Distinguished judges for this show are two well known professional artists, Jodie Boren and Paul Milosevich.

Jodie resides in Abilene, was a teacher at Abilene Christian College (now Abilene Christian University) for fourteen years. Has won many awards, including the Silver Plaque in the watercolor division of the Kansas City Society of Western Art. Was awarded the silver medal for his oil at the George Phippen inside show in Prescott, Arizona.

Paul Milosevich, resides in Lubbock, received the MA degree in art from Long Beach State. Taught at the college level for ten years, first at Odessa College, where he was Art Department Chairman, then at Texas Tech University in Lubbock. His drawings and paintings have received regional and national awards.

The Artists and Craftsmen Associated Prize Awards Show at Richardson Square Mall will be on public display from 10 A.M to 8 P.M. daily beginning February 22nd through March 3rd. The public is invited to view the exhibit.

NEWS RELEASE

Dorris Cleere 253-0134
Publicity Chairman



Contemporary Artists & Sculptors Association

Helen deBerg, Publicity Chairman

Dallas, Texas 75238

Phone: [REDACTED]

IMMEDIATE RELEASE

The Contemporary Artist and Sculptor Association (CASA) will present two exhibitions of art works during the coming weeks to which the public is cordially invited.

The first show will be in the lobby of Number One Main Place from February fourth through the 17th. The second will be a juried show presented at North Park from March 18th through April first.

Both exhibits will feature oils, acrylics, water colors and sculpture.

*Sincerely yours,
Helen S. deBerg*



Texas
Commission
on the Arts
& Humanities

P.O. Box 13406
Austin, Texas 78711
(512) 475-6593

February 2, 1979

ARTISTS' DEADLINE EXTENDED Artists who could not meet the February 2 deadline for Artists-in-Schools now have a second chance to participate. A second deadline of March 2 has been set for submission of application materials for Artists-in-Schools residencies.

Originally, the deadline was advanced from July to February so approved artists could contact potential sponsors during the spring when school budgets are planned. Applications received by the first deadline will be reviewed during February and the artists approved may begin seeking residency sponsors.

The second deadline was set in response to artists who felt they had not received adequate notice of the early deadline. Although notices were mailed in December, many were not received until late January.

Artists meeting the March 2 deadline will be reviewed in a second series of interviews and should receive notice of approval by April 1.

* * *

AIS SPONSORSHIPS OPEN There is no deadline for sponsor applications for Artists-in-Schools. Sponsors may apply any time during the year as long as funds are available. Approximately \$40,000 remains available for the current school year.

* * *

BUDGET HEARING SET The Commission's budget request for 1980-81 was presented to the Senate Finance Committee January 23 and a hearing is set for February 19 with the House Business and Industry Committee. The budget will also be presented to the House Appropriations Committee before the lengthy process ends with passage of the biennial appropriation bill by the House and Senate. The committee hearings are open to the public and written testimony may be submitted. For information, contact the Commission.

* * *

TEXAS ARTS AWARDS Nominations are now being accepted for the annual presentations which recognize outstanding volunteer contributions to the arts in the following categories: individual, organization, school, business, media, community, creativity, and professional.

-more-

The awards are jointly sponsored by the Texas Commission on the Arts and Humanities and the Texas Arts Alliance and will be presented during the 1979 Texas Arts Showcase in Austin April 3. Although only Texas Arts Alliance members can submit nominations, non-members are invited to contact a Texas Arts Alliance member to suggest nominations or to join the Alliance (membership fee is \$10). Nominations are due February 28 and should be sent to the Texas Arts Alliance, P.O. Box 5513, Austin, Texas, 78763.

Tickets to Showcase are available from the Alliance for \$15 per person.

* * *

NEW GRANT CATEGORIES Funds were allocated for two new special grant programs by the Commission in December:

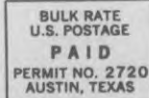
Original Works of Art - Grants of up to \$750 are available to arts councils or other community groups to foster the creation of original works of art in local communities. Funds may be used to sponsor competitions, hire consultants or designers, and other activities relating directly to the creation of original works of music, drama, literature, murals, sculpture and other art.

Community Theaters - Grants of up to \$750 are available to fund technical consultants to work with community theater groups to help solve long-range problems. Funds cannot be used to solve problems related to a single production nor for materials or salaries related to productions.

Applications for the special categories may be submitted at any time and awards will be made to qualified applicants on first come, first served basis. A total of \$7,500 is available in each category.

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Texas Commission on the Arts and Humanities
P.O. Box 13406, Capitol Station
Austin, Texas 78711



extra copy

ARTISTS COALITION OF TEXAS
PO BOX 12693
DALLAS, TX

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75225

The Stewart Gallery

NEWSLETTER

Jan 79

GALLERY DIRECTIONS

by John Stewart Houston

We have been very fortunate during the last five years. Our gallery artists have experienced remarkable success, on the local, national and international levels. Our original staff has expanded to include a gifted curator-historian. Our Stewart Gallery facility now houses the associated businesses of J and B Houston Agency, Inc. (which acts as the national and international agency for Nathan Jones, Arie Van Selm, Lau Chun and Dick Phillips) and Houston-Brice Graphics, a limited edition publishing company now specifically working with Arie Van Selm's lithographs.

We are pleased that since our staff addition of Gene Amend, we have been able to provide several new gallery services. These include art appraisal services of both contemporary and historical works, historical collection procurement and corporate art portfolio acquisitions.

Though we will continue our policy of representing a select group of excellent artists, we will, from time to time, introduce special exhibits such as our just completed French impressionist show. We feel that these special programs afford our patrons an opportunity to observe diverse and interesting areas of the art world.

PORTRAITURE

Many of you are aware that two portrait artists are available through the Stewart Gallery for you to commission; they are Albert Lake and Lau Chun. The reason for two different portrait artists is two-fold different artistic style; and the history of portraiture per se.

Albert Lake, a recognized national portrait artist has received wide acclaim by many eastern art critics. His portraits go beyond the mere state of likeness, capturing the essence of the sitter in terms of pose, light, careful draftsmanship and intuition of the moment allowing few detractors from the subject.



Portrait of Mrs. J. L. Williams
by Albert Lake

Lau Chun, whose art also receives national acclaim, treats portrait painting in a more contemporary manner. The sitter in Chun's portraits becomes an integral entity in an environment of constant flux, dynamic diagonals and color juxtaposition playing prominent roles in the overall composition.

Both Albert Lake and Lau Chun are portrait artists but of different schools. Simply stated, Mr. Lake is ingrained in a more traditional approach to portrait painting, while Mr. Chun practices with a contemporary brush. Nevertheless, each is highly qualified in his own school and reflects a long tradition of portrait painting.

Even though little is written about portrait painting today, it has a very long history in the United States. In fact almost the entire realm of American art of the 17th, 18th and early 19th centuries (well over 250 years) is in the form of portrait painting. It reflects the sobriety, directness and forceful statement of our early ancestors character.

These early portrait artists were usually itinerate craftsman and artists, who with little or no training called upon the leading citizens of budding cities and townships. Indicative of the men and women of the westward expansion, their art reflects a slightly archaic simplicity but severe honesty of spirit.

Today, portraiture is more than yesterday's precursor of the photograph, and it is enjoying a resurgence of popularity as a viable art form. Therefore, we present two type of portrait artists; one with a more traditional approach, the other, a contemporary approach. If you are interested in having your portrait done, please give us a call.



Portrait of Mrs. Dave Markley
by Lau Chun

ABOUT THE ARTISTS

NATHAN JONES

It appears that 1979 will be as exciting and successful for our master artist as was 1978. The sixth annual Christmas Show at the Northpark Inn brought many new collectors to us and we were pleased that Jones' new limited edition landscapes, "Misty" and "Louisiana Bayou", received such immediate response.

We just received word from Dennis Trout of WFAA (Channel 8) that the upbeat, success oriented program, "PM Magazine", will be doing a segment on Jones. This show will probably be aired sometime during February. Also, "American Artist Magazine", with the largest circulation of all the national magazines, has contacted us about publishing a feature article on him. We expect this article to be published during the late spring or early summer.

LAU CHUN

Lau Chun is now back in Hawaii, having just completed a one-man exhibit at The Village Gallery in Lahaina; He will remain in the islands until late spring when we will bring him over for an exhibit in Houston. The special commission piece for Ray Ellison Industries has been delivered and installed in the corporate offices in San Antonio. The formal unveiling will be in the spring when Chun returns to our area.

We know many of you will be pleased to learn that a very beautiful color brochure on Lau Chun's works is now available at the Gallery. Work is also progressing on a major catalog that will be published when several of his future commitments are done.

GEORGIA HOUSTON

With a major commission painting just completed and another one coming up, I am rather surprised to see Georgia Houston with three classes scheduled to begin on Monday, January 15. However, she has created such a following with her beautiful color technique with oils that her classes are filling very rapidly. For information about future classes, call Alleen Willis at

Also noteworthy are significant developments with Art Connections, Los Angeles based design group, working specifically with corporate collections throughout the United States.

DICK PHILLIPS

We had so much going on these last few months that we were unable to follow up on Phillip's very successful exhibit and workshop here at the gallery and courtyard. We placed the remaining works of art from the exhibit in the atrium of Park Central III

where they were on view until the end of January.

As has been Phillips' custom, both of his watercolors submitted to the annual Southwestern Watercolor Society Show placed, one winning a cash award.

We feel very honored indeed that he asks us to represent him as his agency on a national basis, and we look forward to seeing that he becomes as well known nationally as he is in Arizona and Texas.

ARIE VAN SELM

Arie Van Selm's international exhibition schedule will commence on February 24, at The Stewart Gallery with a special showing of his personal collection and the introduction of his first limited edition lithograph. The print, entitled "The Sea.... Never Far Away", will have its premier showing on this evening. Collectors will also be able to see the full page, four color advertisement of the piece in the March issue of "Art News". Van Selm's private collection and lithograph will be exhibited next at Texas Womens University in Denton, Texas at the request of museum director, Dr. David Smith.

On March 17, The Village Gallery in Lahaina, Maui, Hawaii, will have a one-man exhibit of Van Selm's most recent works. We were sorry to have to disappoint the very successful and hard working DeLigny Gallery in Fort Lauderdale, when we found that we did not have enough paintings to provide them with a show this February.

On the international scene, we have just completed final negotiations for Van Selm's one-man exhibit in his native land of Holland this coming fall.

To follow up Van Selm's Caracas exhibit in November, over 60% of the show sold on opening night, and Gallery Rapanui just informed us that only two of the eighteen piece show remains.

ART VIEWS

by E.M. Amend

INVESTING IN THE ARTS

Over the last few years, but especially this past year, there has been a great proliferation of articles in various journals, magazines and newspapers about art as an investment. In fact the word "investment" has become such a cliché in the gallery operation during this time that one feels that a new word will have to be coined, to

indicate true investment art. Nevertheless, one has to ask: "What is the true status of art as an investment?" and "How does one get involved?"

The former question has to be analyzed from a historical point of view. In general, it is safe to say that the investment angle of art is a relatively new field in American business. This phenomenon parallels the historical fact that mass public recognition of the arts is a relatively new happening in the United States.

Since the field is relatively new -- is it not then just a passing fad? Hardly! One only has to gauge certain occurrences, such as the record sales being recorded at the largest auction houses in this country, Sotheby Parke Benet and Christie's, where sales of \$150 million have been accounted for this past season (1977-78). Also, one has to consider the successes of many smaller auction houses and galleries throughout the United States. This action has been a gradual growth, and from all indications the surface has only been scratched.

The appeal of art, from the investment angle, is that it can be enjoyed for its own intrinsic value, while at the same time its value is appreciating. Thus, there is a marriage between the ideal (art) and the real (business) in a culture which traditionally has advocated realism over idealism. Concerning the arts, to phrase it differently, one can have his cake and eat it too!

The point to comprehend here is that twenty years ago this essay could not have been written. It has only been since the sixties that the arts truly have caught the attention of the business world (i.e. the majority of Americans). This is because more people are involved and asking questions -- questions which reflect many social trends.

The arts today are receiving tremendous support from all levels. Education now starts at the earliest levels. Museums are changing their traditional role from great musty warehouses to viable community centers. Government funds are appropriated more readily than ever before. There is an awakening in the general public for the arts. These factors and many more do exist. Without it, the art investment possibility would have no base.

It is not always a question of the classic supply and demand syndrome because the arts are a non-utilitarian entity: they are a luxury. Nevertheless, luxury plays a major role within our society today.

All these factors must be acknowledged

when investment in the arts becomes a consideration. The question then arises: "How does one invest?"

This question is a very complex issue, because of the very nature of the arts. Therefore, some of the possible courses of development of a feasible art investment plan will be outlined in the March issue.

HISTORICAL COLLECTIONS

The Gallery now has access to several private "historical" collections, which are being made available to the public, (historical being defined as the arts rendered before World War I, which delivered the final coup de grace to the concept of traditional society). Works by nineteenth century artists are the nucleus of the collection, including pieces by Mattie Dube, Douglas Adams, A.J. Jansen, Henry Andrews and several other listed and unlisted artists.

Mme. Dube's painting (approx. 33" x 54") is thought to be an interpretation of classical subject matter from the pages of the *Iliad* or the *Odyssey*. It is a fine example of the French Academy conceits of the middle to late nineteenth century. Likewise the painting reflects the influence of her mentors, Bouguereau and Robert-Fleury.

Also in the collection is a large Douglas Adams hunting landscape scene which is representative of the English hunt and landscape paintings traditional to the nineteenth century. The title of the painting is "The Moors - 12th August 1895" and is very typical of Adam's style as documented in various catalogues, surveys and monograms.

One of the jewels of the collection is a masterfully rendered copy of Raphael's "Madonna with the Goldfinch", the original

being housed in the Uffizi Gallery in Florence, Italy. To view this original copy and to compare it with the original, one discerns that the unknown artist who rendered this piece was a master in his own right, executing compositional control worthy of praise from the master. Research is now being rendered to ascertain the origins and complete history of this exquisite, antique copy. There are many other fascinating and beautiful pieces. If you are interested in viewing these pieces for your collection, please give Gene Amend, our historian, a call. Slides and photographs are available.

"Madonna with the Goldfinch"



The Stewart Gallery
12610 Coit Road
Dallas, Texas 75251

BULK RATE U. S. Postage PAID Permit 501 Richardson, Texas

Mary: Include this in ACT

Trinity Arts Guild

TRINITY ARTS GUILD & GALLERY
Bedford Boys Ranch Park
Harwood and Forest Ridge, Bedford Texas
Mailing Address: P.O. Box 671, Bedford Texas 76021
Area Code 817 283-1422

5 February 1979

JURIED ART EXHIBITION

BEDFORD, TEXAS. Trinity Arts Foundation is proud to announce its first Annual TRINITY VALLEY ART EXHIBITION. The exhibition will be displayed in the Trinity Arts Gallery between April 7 th and 27 th. The Gallery is located on the Bedford Boys Ranch Park.

Open to artists within 100 mile radius of Fort Worth. Media: Paintings, Graphics, and Three-Dimensional Art. Juried entry with Cash Awards and over \$ 500.00 in Purchase Awards. Fee: \$ 5.00 for each entry. Commission: 20% for works sold from the Gallery only. Art works to be hand delivered on March 31 and April 1 st. All entries must be original (no copies, prints, or kits) and must have been executed since January 1978. Cash Awards will be given in every catagory that has -adequate representation. The juror for paintings will be Ronald Thomason of Weatherford, a well known Texas artist that has won many Awards with his paintings, and his works are in many collections, including many museums. The juror for three-dimensional art will be Mary Albrecht of Dallas. Mary is a sculptor, gallery owner, and founder and presently President of ACT, Artists Coalition of Texas. For Entry Blank and Exhibition details write Trinity Arts Foundation, P.O. Box 18345 Fort Worth, Texas, 76118, or call (817) 283-1422 / 282-0087 evenings..

PS An Arts and Craft Sale will be part of a Community sponsered Fair on April 7-8 at Bedford Boys Ranch Park. For more details on the sale write; Trinity Arts Guild, Box 671, Bedford, Texas 76021, or call (817)283-1422.

W. L. Cole, Jr.
V.P. and Exhibition Chair.



Dallas Community Chest Trust Fund, inc.

Fred M. Lange Center 4605 Live Oak Street, Dallas, Texas 75204 (214) 826-5231

April 18, 1972

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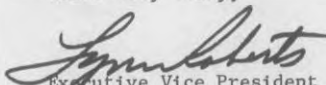
J. Lynn Roberts
Executive Vice President

Mrs. Mary Albrecht
7646 La Bolso
Dallas, Texas 75240

Dear Mrs. Albrecht:

Attached is a check in the amount of \$800.00 for the sculpture known as "With the Wind" for the Park Department of the City of Dallas.

Yours very truly,


Executive Vice President

JLR:jap

deposited
4-19-72
CJH



Texas Fine Arts Association

P. O. BOX 5023 • AUSTIN, TEXAS 78703

458-5812

July 13, 1971

Mrs. Mary Albrecht

Dallas, Texas 75240

Dear Mary:

We are indeed pleased to inform you that your painting, "The Image of Man", has been selected for circuit by being awarded Circuit Merit. Also, your sculpture, "Up Reach" was awarded Jurors' Choice, but will not go on circuit.

Please send a short biographical sketch of yourself to this office at your earliest convenience. This information is necessary for all work included in the traveling exhibition.

Sincerely,

Mrs. John D. Haltom
President



CITY OF DALLAS

For further information, contact:
Steve Rosen
Special Events

Or:
Mary D. Albrecht

For immediate release:

An exhibit of sculpture by the Texas Society of Sculptors will be on display in the West Lobby of Dallas City Hall from October 1 to October 26. Hours will be 8:15 a.m. to 5:15 p.m., Monday through Friday.

The 18 sculptors, who will be showing over 60 pieces of various media and technique, are members of the chartered, professional, non-profit organization interested in promoting sculpture. Objectives of the Society include educating the public about sculpture and the many mediums of this art form, promoting sculpture by Texas artists in the construction of public works, and conforming to an ethics code, assuring that each piece maintains a fine arts status.

For further information, call [redacted] or [redacted].

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