1954

North Dakota Artists

Paul E. Barr

University of North Dakota

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North Dakota Artists

Paul E. Barr
North Dakota Artists

By Paul E. Barr
Head of the Department of Art
University of North Dakota

University of North Dakota Library Studies
No. 1
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1954
In Memoriam: Paul E. Barr

Pale glory floods the adobes squarely based
And the spare flanks of high-flung mountains;
Pale glory on the broad lake and the furrowed field
Flickers and gleams: ever there, ever waiting;
While the lordly brush moves swiftly over the panel,
Marching, returning, with strokes imperious and sure.

Who shall command this glory, enforce it to abide,
Enchain it forever in the filmy bonds of paint?
The false light veers and slackens; the glory eludes;
The firm brush falters at last; and the painter,
Weary and frustrate,
Goes to his rest.
Who shall command the splendor that evades?

Yet on the painted panels, as we look,
Pale glory floods the adobes and the mountains,
Pale glory flickers and gleams on lake and field:
Ever waiting,
Ever there.

F. Y. S.
In Memoriam: Paul E. Barr

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F. Y. S.
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*Assisted by Mrs. Paul E. Barr*

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INTRODUCTION

North Dakota is a comparatively new state. Measured by Eastern standards we are still pioneers. To some extent this appraisal is true, for we have been absorbed in the establishing of homes, in wresting a living from the soil. The primary requisites of life have had to be dealt with adequately before we could spare time and energy for the living of fuller and richer lives.

This explains in part why North Dakota has not been an active participant in the art of our nation. As in all other frontier regions, art has been passed up as a luxury and an impractical pastime. There has been a lack of incentive which discourages young men and women. Because we have provided little opportunity for young artists who would like to remain within the state and pursue their work, they have been almost forced to seek positions elsewhere in order to maintain themselves.

Culturally, North Dakota is coming of age. We are realizing more and more that the appreciation of the arts is a rich source of happiness; that the arts are an expression of man's joy in his work. Their high office cannot be denied. Since we are all interested in living richly, it behooves us to bring to our lives those things that enhance life, make for enjoyment, and contribute to the common welfare.

There has been, during the past few years, a great upsurge of interest in the arts as a hobby, a recreation, a means of relaxation. Almost any magazine or newspaper one picks up contains some story of new activity in this line.

Within our own state there are many examples. The ceramics classes at the University have for years been filled to capacity with adults eager to create with their own hands something of beauty from clay. Again, a group of professional men sought me out a few years ago with the plea that they be allowed to come up to the Art Department one night a week in order to paint. Although many had never held a paint brush in their hands, they were all eager for the opportunity to create with brush and paint. This class has overflowed the facilities of the Art Department since it started—its members, men and women from many professions and from all age groups from University students to grandmothers and grandfathers. Not only do they paint enthusiastically all through the school year, but in the spring they organize, arrange, and put on an exhibit of their work in the Art Depart-

ment. Hundreds of visitors to this exhibit, each year, attest to the widespread interest in painting as a hobby.

Bismarck has taken the lead in community art activity by establishing its annual American Art Week Exhibit, sponsored by the State Historical Society and the Bismarck Recreation Association. Thousands of visitors attend this exhibit each year to see displayed the work of artists from all over the state.

Fargo has long had a Fine Arts Club, a section of which is concerned with art activities. The North Dakota Institute for Regional Studies at the Agricultural College in Fargo is working to build up interest in the artists of the state.

In other cities the same urge has made itself felt. Miss Zoe Beiler of Dickinson has conducted adult classes in painting for some years with great success. In Minot, Williston, Valley City and Jamestown activity in the arts has manifested itself more and more.

With active participation in art comes added interest in and appreciation of the whole field. Many are finding out the truth of the expression “One can live without art, but not so well.”

In preparing this book for publication, it has not been my intention to write a literary masterpiece—nor has it been my intention to write complete biographies of the men and women included in these pages. Rather, my purpose has been to provide source material about some of the art performers of North Dakota; to make available to the general public information concerning the art field that is not readily accessible.

This book is in no sense inclusive. In the state of North Dakota there are probably over a thousand individuals engaged in art activities. Of this number few are great, but all are important. Many are limited in training; many completely lack disciplinary art education; but their expression is genuine. I regret that limitations of space prevent a more complete listing.

The information within these pages is presented in the hope that it may encourage and stimulate art interest, art enjoyment and art performance within our state.

—Paul Barr
John D. Allen

John D. Allen was born in Italy Hill, New York, in 1851. He was aide to the Governor of Colorado before going to work for the Northern Pacific Railroad in Mandan, North Dakota. From 1881 until his death in 1947, at the age of ninety-six, Mandan was his home.

Mr. Allen opened a taxidermy shop after he had been in Mandan about a year. There were no taxidermy schools in those days and he had to learn the trade by trial and error. His skill and his active interest in nature soon brought him into contact with such celebrated visitors to North Dakota as Theodore Roosevelt and the Marquis De Mores. Mr. Allen prepared hunting trophies for these men. He was an intimate friend of Theodore Roosevelt during the time the former president was a cowboy near Medora, ranching to regain his health.

Mr. Allen's interest in Indian lore brought him into contact with celebrities of another race: Sitting Bull, Rain-in-the-Face, Red Tomahawk and many of the other great Sioux chieftains of North Dakota's turbulent days.

His knowledge of form and color led Mr. Allen to take up the painter's brush. He painted the Slope country perhaps better than any other artist. Usually his canvases picture wild life and Indian scenes, the buffalo hunt, the Indian encampment, or subjects connected with primeval life in the state. Most of his work is in oil, although he did some early work in pastels. His paintings have become collector's items and are widely owned throughout the United States.

Mr. Allen's name was the first from North Dakota to be placed on the Honor Roll of the American Artists Professional League. This award was made in 1946 "for long and meritorious performance in the field of art."
Paul E. Barr

Paul E. Barr was born in Indiana in 1892. He attended eight colleges and universities, receiving his A.B. and M.A. degrees, and (from the University of Paris) a Brevet de Histoire de l'Art et Archeologie. It was under a foreign scholarship from the Institute of International Education that he studied at the Sorbonne.

Mr. Barr traveled widely, both in America and abroad, and as he traveled he painted — in Europe, in the Western parks, on both the East and West coasts, in Mexico, in the Canadian Rockies and in the Southwest. He made many trips to the North Dakota Badlands, the first artist to paint extensively in that section of the state. The Badlands appealed strongly to him because of their grandeur and majesty.

Many honors and awards have come to Mr. Barr. His work has been exhibited in museums, galleries and schools throughout the country and his paintings are owned from coast to coast. For five years in succession he exhibited paintings in juried National Exhibitions in New York City. In 1940 his oil painting “Ranch and Rider” was chosen to represent North Dakota in the International Business Machines Corporation’s All-State Exhibition in New York City. The International Business Machines Corporation now owns this picture.

Mr. Barr’s contribution to the field of art was not solely as a performer. As a teacher he was unusual. He did not teach art in any ordinary sense, but gave the outlook of the artist, and that was contagious. He was Head of the Art Department at the University of North Dakota from 1928 until his death in 1953.

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Paul E. Barr
(Continued from Page 10)

Many North Dakota artists have had their first exhibits in the Art Department of the University. Mr. Barr was instrumental in bringing hundreds of exhibitions to the state. By voice and brush and pen he encouraged the art performers in the state. Indefatigably he worked to promote interest in the field of art.

For nine years Mr. Barr served as State Chairman for American Art Week. During that time North Dakota received two National Awards, and several names of artists in the state were added to the Honor Roll of the American Artists Professional League. Mr. Barr received this Citation of Honor in 1947.

One of Mr. Barr's paintings of the Badlands, "Bullion Butte", hangs in the Governor's Office in Bismarck. It was purchased and presented to the state by the Federation of Women's Clubs of North Dakota.

Mr. Barr is co-author, with Eugene Myers, of a textbook Creative Lettering, widely used in art departments of colleges and universities.

In March 1954, the Institute for Regional Studies gave a one-man Memorial Exhibition of Mr. Barr's paintings at the Library of the Agricultural College in Fargo.

F. Y. S.

Kristinn P. Armann

Kristinn P. Armann was born on a farm near Gardar, North Dakota, in 1889. His parents had left Iceland in 1878, going first to Nova Scotia, then to Winnipeg, and finally to the vicinity of Gardar.

Mr. Armann's first art training was at Gustavus Adolphus College. From there he went to Chicago, where he attended the Art Institute for two years, studying under Vanderpool, Watson, Frazer, Norton and Philbrick.

Although Mr. Armann returned to Gardar and to farming, he never lost his enthusiasm for painting and sculpture. He is a good draughtsman and a fine colorist. His sculpture and paintings have been exhibited in North Dakota.

Recently Mr. Armann moved to San Luis Obispo, California, where he is painting extensively. He has shown his landscapes at various art exhibits in Southern California.

Mable Norris Bjork

Mabel Norris Bjork was born in Crookston, Minnesota, in 1902. From 1905 until 1928 she lived in Plaza and Valley City, North Dakota. While attending the State Teachers College in Valley City, she studied under Mary Goodrich Deem and Olga Stevning. Later she took special work in portraiture from Wienold Reiss and in sculpture from Alexander Archipenko.

In 1928 Mrs. Bjork went to Kalispell, Montana, where, for fifteen years, she taught art in the high school. From 1944 to 1947 she was again a resident of North Dakota, this time in Grand Forks, where she took a prominent part in art activity in the community.

Mrs. Bjork is the originator of the Blackfeet Indian portraits known and copyrighted as "Firelit Faces." She has had one-man shows in Kalispell, Butte, and Helena, Montana; in Grand Forks, North Dakota; and in Spokane, Washington.

In 1953 her work was exhibited at the National Amateur Art Festival in New York City, and at the Miniature Painters', Sculptors' and Gravers' Society of Washington, D. C. In 1952 and again in 1954 one of her paintings was included in the Montana Institute of Arts Traveling Exhibitions.
Zoe Beiler

Miss Zoe Beiler was born near Lima, Ohio, of artistic parents, who appreciated the talent she early displayed and encouraged its development. Her formal art training did not begin, however, until after her graduation from college.

In 1926 Miss Beiler entered the Art Institute of Chicago. Within a year she was awarded the Tuesday Art and Travel Club Scholarship and was made a teacher in the Saturday Junior Department. She graduated in 1930 with a B.F.A. degree, receiving Faculty Honorable Mention and Special Honorable Mention for her work in Life classes.

In 1931 Miss Beiler became Director of the Art Department of the State Teachers College at Dickinson, North Dakota. There, in addition to her teaching duties, she accomplished much. She painted many oils and watercolors of still-lifes, portraits, and landscapes. Through the years she has given many lectures on art to various local and state organization meetings.

In 1945 Miss Beiler received her M.F.A. degree. She had taken sabbatical leave from the College that year to study at the University of Chicago and at the Art Institute of Chicago.

Miss Beiler's work has been exhibited extensively. Three of her canvases have been shown in the National Exhibitions of Art in New York City. In the 1938 Spring competition at Fargo she won all prizes in oils. In 1940 her oil painting "Cowboy" was chosen to represent North Dakota in the International Business Machines Corporation's All State Exhibition in San Francisco. The International Business Machines Corporation now owns the "Cowboy".

Another of Miss Beiler's paintings, "Cattle Guard", bought and presented by the Women's Clubs of the state, hangs in the Capitol at Bismarck. Still others are owned by the Fine Arts Clubs of Williston and Fargo, and by the Colleges at Fargo and Mayville. The Public Library at Dickinson was presented with a painting by the Monday Club of that city. The State College of Dickinson owns thirty of her works.

In 1949 Miss Beiler received the Citation Award, and her name was placed on the Honor Roll of the American Artists Professional League.

Miss Beiler retired from teaching in 1953. She is now in Sarasota, Florida, painting at the Hartman Galleries under the criticism of Mr. Paul Shawb.
Ann Brown Bolin

Ann Brown Bolin studied at the Agricultural College in Fargo and took her M.A. degree from Columbia University, where she studied sculpture under Maldereelli. She has also studied under Grant Wood and Alexander Archipenko.

Before coming to teach at the Agricultural College, Mrs. Bolin served as supervising art critic in secondary education at Ohio University. In 1938 she received the Carnegie Fellowship for a summer's work at Harvard University. Mrs. Bolin served as Head of the Art Department at the State Agricultural College at Fargo from 1934 to 1944.

Sculpture has always been Mrs. Bolin's chief interest—working in stone and wood as well as clay. Her work was shown at the Third National Exhibit of American Art in 1938, and at the New York World's Fair Art Exhibition in 1939.

Although Mrs. Bolin produces but two or three pieces a year, these are exhibited widely. In 1946 her sculptured "Bison," of Georgia marble, received third prize and was purchased by the Walker Art Center in Minneapolis. This was an all-sculpture exhibition with entries from six midwestern states.

In 1947, at the Fourth Annual Sculpture Show at the Walker Art Center, Mrs. Bolin's exhibit pieces "The Ram," in marble, and "Pioneer Mother," in cedar, were shown. "The Ram" was chosen for inclusion in the traveling exhibition to go to midwestern cities. "Pioneer Mother" was also exhibited the following year at the annual Fargo-Moorhead Art Exhibit.

In 1954 her carving "Jezebel," done in rose wood, won Honorable Mention at the National League of American Pen Women Annual Competition in Sculpture.
Margaret Kelly Cable

Margaret Cable was born in Crookston, Minnesota, in 1884. She took her early schooling in Minneapolis, where she became interested in pottery making and joined a group of craft workers in the Handicraft Guild. She spent several summers in the potteries of East Liverpool, Ohio.

Miss Cable studied with two master potters, Charles Binns, of the New York State College of Ceramics, and Frederick Rhead, Art Director of the Homer Laughlin Pottery.

When the Ceramics Department of the School of Mines at the University of North Dakota was established in 1910, Miss Cable came to demonstrate the uses and value of North Dakota clays and also to teach the art of pottery-making. For the next thirty-nine years she taught ceramics at the University of North Dakota. She retired in 1949.

Miss Cable is a Fellow of the American Ceramic Society. She has given many demonstrations on the potter's wheel at schools, clubs, fairs, educational meetings and winter shows. Representing North Dakota, she talked and demonstrated the pottery art for ten days during the Century of Progress Exhibition in Chicago in 1933.

In 1951 one of the most coveted national honors, the Charles Fergus Binns Medal for “High Achievement in the Field of Ceramic Art”, was awarded to Miss Cable by the New York State College of Ceramics, Alfred University, and the American Ceramic Society, at its annual meeting in Chicago. No higher honor is given in ceramics.
Erwin O. Christensen

Erwin O. Christensen was born in St. Louis, Missouri, in 1890. He graduated from the University of Illinois and later received advanced degrees in Architecture and Fine Arts from Harvard University.

Prior to coming to the University of North Dakota, Mr. Christensen had taught art at Ohio State University. In 1919 he came to Grand Forks as Head of the Art Department at the University, and served in that capacity until 1926. During that time he and Dr. Theodor Karwoski worked on a test in Art Appreciation, a pioneer study in that field.

Since leaving the University, Mr. Christensen has served as Assistant Director and Curator at the Gardner Museum, Boston; has been Director of Educational Work with the American Federation of Arts, Washington, D. C.; and has taught art history at Syracuse University, the University of Pennsylvania, and elsewhere.

Since 1940 Mr. Christensen has been at the National Gallery of Art, Washington, D. C., where he is now Curator of the Index of American Design and Decorative Arts.

Books published by Mr. Christensen include Popular Art in the United States, Index of American Design, Early American Wood Carving, and others.

Mary Goodrich Deem

Mary Goodrich Deem was born in Indiana in 1868. She took her college work at the Hillsborough Female College of Ohio, graduating in 1886 with the degree of "Mistress of Liberal Arts". Except for the year 1920-21, during which time she took her M.A. degree at Columbia, she taught art continuously in Valley City until her retirement at the end of twenty-eight years of service. She is now living in Williamsville, New York.

Miss Deem was one of the pioneers in the field of fine arts in our state. Under her tutelage and inspiration many developed interest and received training in the arts. Her activities were not confined to her own special field of interest; she was active in promoting cultural development along many lines.

Frank Bennett Fiske

Frank Bennett Fiske was born at old Fort Bennett in Dakota Territory in 1883. He lived all his life along the Missouri River. Fort Yates was his home from the time he was six until his death in 1952.

Mr. Fiske was a photographer, artist, author, newspaperman and raconteur. His subjects, whether he was painting or writing, were usually Indians or cowboys.

The Fiske Collection of Indian photographs is considered the finest in the Northwest; his photographs have great artistic merit. They tell the story of the life and culture of the Indians of the Standing Rock Reservation.

In 1950 Mr. Fiske received the Citation Award, and his name was added to the Honor Roll of the American Artists Professional League "for the faithful recording and loyal interpretation of the culture of a people."

Raymond M. Fred

Raymond Fred was born in Willow City, North Dakota, in 1918. While attending the Minot State Teachers College, he studied art under Mrs. Eva Vaikier Hartnett.

After his graduation, Mr. Fred came to the University of North Dakota, where he received his M.A. degree, under the direction of Prof. Paul E. Barr, Head of the Art Department. His problem thesis, "The Mind of Poe," is a mural painted in oil. Mr. Fred also works in tempera and casein.

Immediately after receiving his M.A. degree in 1947, Mr. Fred became Head of the Art Department at the Mayville State Teachers College, where he has taught since.
Paul Fjelde

Paul Fjelde was born in Minneapolis in 1892, of artistic parents, his father being a sculptor and his mother a musician. After the father's death when Paul was four, Mrs. Fjelde brought her four children to a homestead near Wing in Burleigh County, North Dakota. Mrs. Fjelde kept sculptor's clay always at hand and gave Paul unstinted encouragement.

In 1911 the family moved to Valley City, where Paul came under the influence of Mary Goodrich Deem of the State Normal School. After six months of study young Fjelde went to the Lorado Taft Studio in Chicago. While there he helped in the execution of the great "Fountain of Time". Mr. Fjelde also studied in Minneapolis and New York, at the Royal Academy in Copenhagen, and at the Academie de la Grand Chaumiere, Paris.

To Mr. Fjelde's credit is a long list of accomplishments in plaster, stone and metal. A bronze replica of his Lincoln Monument in Fragner Park, Oslo, Norway, is in the Court House yard at Hillsboro, North Dakota, and a plaster replica is at the State Teachers College, Valley City.

After his study abroad Mr. Fjelde turned to architectural sculpture, in which he has become well known. His carvings in this style adorn the Federal Street Building in Boston. His panels on Transportation, Power, Manufacturing, Mining and Agriculture there are among the finest specimens of low-relief decorative architectural sculpture yet produced in America.

Mr. Fjelde has done a great deal in portraiture, especially in bas-relief, his work in this style sometimes being ranked with that of Augustus St. Gaudens. Mr. Fjelde says of his portraiture work, "My most distinguished subject modeled from life is Col. Charles A. Lindbergh, who gave me sittings for a portrait bust in 1940."

Mr. Fjelde maintains a studio in New York City. He devotes much of his time and energy to teaching modeling and drawing at Pratt Institute, Brooklyn, New York.
Clell Goebel Gannon

Clell Goebel Gannon was born in Nebraska in 1900. As a boy of eight he came with his parents to a farm near Underwood, in McLean County, North Dakota. After finishing high school he entered the Art Institute of Chicago and studied there for two years, until ill health forced him to withdraw.

Upon his return to North Dakota he began drawing the subjects about him. His use of local subject material and native scenes is characteristic, and he has become one of the outstanding interpreters of the scenery and wild life of the Great Plains.

A list of his achievements would include the following: backgrounds for Habitat Groups in the State Historical Museum, Bismarck; murals in the Burleigh County Court House; covers for the Oscar H. Will Company annual seed catalogues; illustrations for Yet She Follows, a prose book by Mrs. Edna LaMoore Waldo; illustrations for a book of verse For Many Moods, by Eva K. Anglesburg; and murals in the Bismarck High School Library.

Mr. Gannon has exhibited independently and in both state and national exhibitions. He is the author of a book of poetry, Songs of the Bunch Grass Acres, which carries his pen and ink illustrations. How Christmas Came to North Dakota is one of his contributions in historical prose.

In 1948 Mr. Gannon received the Citation Award, and his name was added to the Honor Roll of the American Artists Professional League.
Charles Grantier

Charles Grantier was born in Williston, North Dakota, in 1909. He studied at the State University, where he majored in art and ceramics.

In 1935 Mr. Grantier went to Dickinson, North Dakota, as a member of the staff producing the Dickota Pottery, made by the Dickinson Clay Products Company. From 1939 until 1942 he was Director of the W.P.A. Ceramics Projects for the state.

Mr. Grantier has taught in several North Dakota towns; he is at present the principal at Menoken. Besides being a teacher, he is a painter, weaver, ceramist and hobbyist.

In 1953 he received the Citation Award, and his name was added to the Honor Roll of the American Artists Professional League.

Gustav I. Gullickson

Gustav I. Gullickson was born in Norway in 1855. He studied art in Christiania, Copenhagen and Berlin. He came to this country in 1880 but stayed only a few years. Twenty-two years later he returned to the United States to make his home here. In 1918 he moved to Grand Forks, North Dakota, where he continued to live until his death in 1941.

Mr. Gullickson has painted many subjects: still lifes, landscapes, interiors, illustrations for fairy tales and Norse mythology, and portraits.

His portrait work is best known. He has painted many celebrities—Henrik Ibsen, President McKinley, Bjorn B. Bjornson, and Carl Ben Eielson. His painting of President Roosevelt was presented to the State Legislature and hangs in the State Capitol at Bismarck. His large oil painting “Declaration of Independence” is also in Bismarck.

Blanche Lillebridge Harding

Blanche Harding was born in Dickinson, North Dakota, in 1908. From her mother came an interest and talent in artistic expression.

At the State University in Grand Forks, Mrs. Harding studied art and ceramics. She also took work from Miss Zoe Beiler at the State Teachers College in Dickinson, North Dakota. Subsequently she became a pupil of Gaye Woodring Coons of Chicago.

In 1935 Mrs. Harding received an honorable mention on a Persian plate exhibited at the Syracuse, New York, Ceramic Art Exhibit. She received a first award on a landscape painting at the first Annual State Art Exhibit at Bismarck in 1937.

Mrs. Harding has engaged in weaving, wood carving and puppetry in addition to her ceramics and painting. She and her husband have created a troupe of marionettes. The Harding family presents the “Gaye Marionettes” in many of the traditional fairy stories. Of particular interest to North Dakotans is an original sketch of “Teddy Roosevelt in the Badlands”. The “Gaye Marionettes” have given hundreds of shows within the state, and have been seen as far away as Texas.

Jean M. Hay

Jean M. Hay was a native of Kansas. She studied art at the Ecole des Beaux Arts in Paris, and also in Italy. She was at one time a co-worker with Lorado Taft at the Art Institute in Chicago. She was a great admirer of his, believing as he did in a blending of the ideal and the real in artistic productions.

Miss Hay was Director of Art at the State Teachers College at Mayville, North Dakota, for eighteen years, from 1916 until her retirement in 1935. She died in 1942. She was an artist, a philosopher and a poet, but she is best remembered as a teacher of art.

Miss Hay gave fine, intelligent instruction, carrying enthusiasm into her field of endeavor. She did much to promote interest in art throughout the state.
Louis J. Haahr

Louis J. Haahr was born in Grand Forks in 1921. He entered the University of North Dakota in 1938, the youngest member of the freshman class. He had been interested in painting and drawing from the time he could hold a pencil and was one of the most outstanding and talented students enrolled in the Art Department of the University during its fifty-year history. His skill was unusual, his capacity for work pronounced, and his achievement great.

Mr. Haahr was one term short of graduation when he entered the service in 1942. While in the service Lieutenant Haahr did much art work, including a set of murals for the Regimental Day Room at Ft. McClellan, Alabama. He did numerous drawings of officers, men, camp, coast and battle scenes.

At Fort Benning, Georgia, he was offered a post as artist on the Staff of the Fort Benning Publications, but he asked permission to remain with his regiment. Early in 1944 he was sent into the South Pacific Area. In May, 1945, he was killed in action on Mindanao, P. I.

The Louis J. Haahr Memorial Collection was presented to the Art Department of the University by Mr. Haahr's parents. It consists of almost a hundred studies in pencil, charcoal, ink, watercolor, pastel and oil, and covers a variety of subjects, portraits, landscapes, battle scenes, costume illustrations, and prints.

Mr. Haahr's parents offer annual awards to the winners of the Louis J. Haahr Memorial Contest in Art.
Elmer Halvorson

Elmer Halvorson was born in Wheelock, North Dakota in 1916. He studied art at the Minot State Teachers College and at Concordia College, where he received his degree.

For some years Mr. Halvorson taught art in North Dakota schools, but since 1945 he has devoted all his time to painting. His studio is in his home town of Wheelock, North Dakota.

The first one-man exhibition Mr. Halvorson held was in Williston in 1946, when twenty-five of his paintings were exhibited under the sponsorship of the Williston Chapter of the American Federation of Art. After showing in Williston, Mr. Halvorson's paintings were exhibited in the Art Department of the University of North Dakota in Grand Forks, at the State Teachers Colleges in Valley City and Minot, and in the Fargo High School.

The Williston Chapter of the American Federation of Art subsequently purchased one of Mr. Halvorson's North Dakota landscapes, "View from Flagstaff Hill". This panoramic view of the Missouri River country is now hung in the Plainsman Hotel in Williston.

In 1952 the North Dakota Institute for Regional Studies presented the work of Mr. Halvorson in its first exhibition of regional art. Thirty-three works were shown, of which the majority were water-colors and others were in oil and pastel.

Also in 1952 Mr. Halvorson was commissioned by the Ford Motor Company to paint two illustrations of the story of Hazel Miner, a fifteen-year-old girl from Center, North Dakota, the heroine of a blizzard tragedy. The magazine "Ford Times" of February, 1953, carries this story, together with the illustrations by Mr. Halvorson.

In 1952 Mr. Halvorson received the Citation Award, and his name was added to the Honor Roll of the American Artists Professional League.
Eva Valker Hartnett

Eva Valker Hartnett was born in Wahpeton, North Dakota. Her parents were pioneers who came to the state when it was still Dakota Territory.

Mrs. Hartnett attended the Minot State Teachers College for two years. Then followed nine years of elementary teaching. Returning to school, she attended the University of Minnesota, receiving a degree in Art Education in 1926. In 1936 she received her M.F.A. degree from the University of Oregon.

Since 1927 Mrs. Hartnett has been Head of the Art Department of the Minot State Teachers College.

Mrs. Hartnett’s influence in the field of art education has been widely felt in the state. Her art interests are many. Her special interest in crafts has led to her making a collection of many fine examples of handiwork from other countries.

Mr. and Mrs. Hartnett have traveled extensively both in this country and abroad. They have organized and conducted tours, for the Minot State Teachers College, to most of the scenic spots in this country and to Europe.

Aside from her teaching, Mrs. Hartnett has made a great contribution to the community through the many talks she has given on subjects related to art. She has been active in promoting art performance and art interest in the state.

Margareth E. Heisser

Margareth E. Heisser spent the early part of her life in Minneapolis. She taught in the Moorhead State Normal School and later spent three years in the art schools of Paris and Italy.

Upon her return to America, she established a studio in Fargo, North Dakota, where she engaged in portrait work. She painted portraits of people prominent in public life at the time. One of these is of President Webster Merrifield of the University; others are of Governor John Burke, Colonel Clarence B. Little, and Judge Charles F. Amidon and his daughter, Beulah.

Miss Heisser was commissioned to do fifteen portraits of North Dakota Indians. Only three of these were completed when, in 1906, death stilled her hand. These are of Gros Ventres Indians, painted at the Fort Berthold Reservation, and now hang in the State Historical Museum at Bismarck. The portraits are of “Bear’s Necklace”, “Bad Brave” and “The Mink”, a granddaughter of Sakakawea and the model for Leonard Crunelle’s statue of Sakakawea on the Capitol grounds at Bismarck. Thus Miss Heisser’s work is a rich contribution to this state, portraying leading men of two nations, the conquered and the conquerors.

Miss Heisser’s work is highly professional in character. It is harmonious in color, good in drawing, well composed and soundly executed. She was thoroughly schooled and splendidly equipped to make a fine contribution to the field of painting.

Miss Heisser’s religious beliefs, which set her apart, incorporated some of the mysticism of the East; she was a Theosophist and a believer in reincarnation. She always wore a scarab, symbol of eternity and resurrection, and she used a painted scarab as a signature to her works.
Laura Taylor Hughes

Laura Taylor was born in DeLamere, North Dakota, in 1903. While a student at the State Teachers College at Valley City, she took her first formal art training under Mary Goodrich Deem. There, too, she studied pottery making under Glen Lukens, and it was at that time that she decided to make this subject her life work.

After teaching for several years, Miss Taylor took special work in art and ceramics at the University of North Dakota from 1932 to 1935. A year later she was appointed supervisor of a state-wide Federal Clay Project.

When the World of Tomorrow opened in New York in 1939, Miss Taylor was sent there, as part of her work for the Project, to demonstrate pottery making on the wheel.

Early in 1940 Miss Taylor and Mr. R. J. Hughes of Wahpeton, North Dakota, organized the Wahpeton Pottery Company. "Rosemeade", a name suggestive of the wild prairie rose, North Dakota's State Flower, was chosen as a trade name for the ware of which Miss Taylor became the designer. In 1943 Miss Taylor and Mr. Hughes were married.

As a result of her work with clay, Mrs. Hughes has received a number of honors. While she was still a student at the University, a ceramic tile picture which she designed and executed was shown in the North Dakota Building at the Century of Progress Exhibition in Chicago.

Mrs. Hughes was one of the two artists who were featured in the story "North Dakota Comes into its Own", in the September 1951 issue of the National Geographic Magazine.

Two of Mrs. Hughes' hand-thrown fish were accepted for the National Exhibition of Ceramics in Syracuse, New York, in 1951. The same year Mrs. Hughes received the Citation Award, and her name was added to the Honor Roll of the American Artists Professional League.
O. Stanley Johnson

Stanley Johnson was born in Crookston, Minnesota, in 1919. He graduated from the University of North Dakota in 1953, with a major in art. Since that time he has been taking work toward an advanced degree. In 1952, while still in school, he won first prize in the Louis J. Haahr Memorial Art Contest.

Mr. Johnson works in oil and water-color. He is also interested in sculpture, both of stone and wood. His paintings and sculpture have been exhibited in several cities in the state, as well as at the University of Minnesota.

Since 1953 Mr. Johnson has been a member of the faculty of the University, teaching in the Art Department.

James A. Kirkpatrick

James A. Kirkpatrick was born in Minnesota. His parents came to North Dakota in 1903, homesteading near Sentinel Butte. His training in art was secured at the School of Applied Art at Battle Creek, Michigan, and in Chicago.

Mr. Kirkpatrick has lived all his life in North Dakota, and his paintings display his love for the plains and his interest in the history of his state. Many of his oil paintings are of such subjects as the buffalo hunt, pioneer homesteaders, old prospectors, and ranch scenes.

Paintings by Mr. Kirkpatrick have been exhibited in many cities in North Dakota, in Minneapolis, and in Washington, D. C. His present home is Jamestown, North Dakota.

Jon Magnus Jonson

Jon Magnus Jonson was born near Upham, McHenry County, North Dakota, in 1893, of Icelandic parents. After some schooling at Fargo he entered the Minneapolis School of Art. From there he went to Chicago, where he studied and worked as an assistant in the Lorado Taft Studio, and studied under Albin Polasek at the Art Institute.

Seeking new fields of endeavor, Mr. Jonson went to New York, where he attended the Beaux Arts School of Design, studying under Nadelman and McCartan. Among the noted sculptors under whom Mr. Jonson worked are Gilbert Riiswold, William Ordway Partridge, and Lee Lawrie.

In 1927 Mr. Jonson received the Tiffany Foundation Award, a much coveted recognition sought after by scholars in creative arts.

Upon his return to Chicago came important commissions. He carved the tympanium over the door to the Haskell Oriental Museum at the University of Chicago. He designed and carved the sculpture on International House in Chicago.

From 1931 on, Mr. Jonson's sculpture won important prizes wherever his work was shown. His sculpture was chosen to represent the State of Indiana at the Chicago Century of Progress Exposition and at the Architectural League Exhibit in New York City.

In 1940 came the dedication of the new Music Hall at Purdue. For this building Mr. Jonson created five decorative figure panels and three symbolic heroic-size figures of Indiana limestone.

In 1940 came the purchase of his bronze sculpture "Work Horses Resting", by the International Business Machines Corporation.

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Jon Magnus Jonson

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Other works of Mr. Jonson worthy to be mentioned are a portrait bust of his wife, carved in Tennessee pink marble; a noble portrait of Abraham Lincoln, carved from an African walnut log nearly two feet thick; "Four Horsemen of the Apocalypse," an eloquent but mute plea for peace, reflecting the sculptor's deep humanity; and "Betrothal," an inspiring piece of stone depicting all the idealism marble can hold.

In 1944 Mr. Jonson was invited to teach sculpture at the Cranbrook Academy of Art, under the celebrated Swedish sculptor, Carl Milles. He remained there until his untimely death in 1947.

Mr. Jonson was genuinely creative, an artist of real power and originality, who seriously took the trouble to learn and to perfect his craft. He worked according to the standards of the ages, free from freakish interpretations. An unusual feature of his work was that it was all freehand, done without previous design or modeling. Like the great masters of old, he carved directly upon the medium.
Louise Minert Kelly

Louise Minert Kelly was born in Waukon, Iowa. Her first art training was at the Art Institute of Chicago; however, she continued her interest in and study of art throughout her life.

After her marriage, Mrs. Kelly and her husband lived in Carrington, North Dakota, for many years.

Mrs. Kelly traveled extensively. Her quest for the beautiful led her to many parts of the world. She visited England, Italy, North Africa, and Mexico; and wherever she traveled she studied and painted. During a trip to southern France she painted a picture which was subsequently hung in the Paris Salon, winning for her high recognition.

Many galleries in this country as well as abroad have exhibited Mrs. Kelly's paintings. She was a member of the Women Painters of New York, the Chicago Galleries Association, and the Rockport Art Association.

In 1934 a painting by Mrs. Kelly won first prize in the League of American Pen Women Exhibtion in Washington, D. C.

As an artist, Mrs. Kelly enjoyed a solid and growing reputation, especially as a painter of landscapes. Her paintings, both oils and watercolors, are notable for their excellent composition, their brilliant coloring, and their fidelity to nature. They are quiet, restful, decorative.

Before her death Mrs. Kelly presented to the Carrington High School a fine oil painting, "The Harvest," featuring that picturesque section of Wells County known as "The Hawk's Nest".
Ida Prokop Lee

Ida Prokop Lee was born in South Dakota in 1902 of Bohemian parents. As a small girl she came with her parents to establish in the town of Lidgerwood, North Dakota. To her mother Mrs. Lee owes the early inculcation of an interest in the beauties of nature and in growing things.

Except for a brief period of study at the Minneapolis Art Institute, Mrs. Lee is self-taught. Recently she has taken work in the Ceramics Department at the University of North Dakota, commuting from Valley City to Grand Forks in her own plane.

Mrs. Lee's first attempts at sculpture were designed to beautify her gardens in Lidgerwood. Then came an important commission, a bas-relief, half life-size, "Daughters of Dakota", symbolizing pioneer womanhood of the prairies. In 1939, at North Dakota's Jubilee Celebration, this plaque was presented to the State Historical Society by the Fourth District of the Federation of Women's Clubs.

Through her talent and industry Mrs. Lee has accomplished many fine things in the crafts. She has realized something of the great possibilities of materials at hand. She has dug the local clay and molded it; from metals she has created numerous designs and decorations; her feather work is most unusual in variety and beauty.

In the finely colored feathers of the Chinese ring-necked pheasant, Mrs. Lee found a medium worthy of preservation. In her Prairie Studio near Valley City she creates "Prairie Pictures", artistically combining pheasant feathers, native grasses with the air brush. She has developed this craft into an important commercial industry. Recently she has added

"Ida Lee Lamps", adapting the feather technique to lamp-making.

Mrs. Lee has undertaken a major project in sculpture, designed to preserve for posterity examples of the Indian tribes of our plains. She is modeling, and will present to the state, a sculptured portrait bust of an Indian man and woman of each of the five major tribes of North Dakota Indians. Six have been completed: from the Mandan Tribe, Crows Heart and Mrs. Sitting Crow; from the Arikara Tribe, Perry Cadwell Ross and Hanna Fox; from the Hidatsa Tribe, Drags Wolf; and from the Sioux, Flying Cloud.

In addition to these Indian busts, Mrs. Lee has produced sculptured busts of such prominent men as Governor John Moses, Mr. L. L. Twichell, Dr. L. R. Waldron, Dr. C. B. Waldron, and Dr. H. L. Bolley.

Commissioned by the State Junior Chamber of Commerce, she has just completed a sculptured bas-relief plaque commemorating World War II dead, for the National Memorial Home at Tulsa, Oklahoma.
Henry Lorentzen

Henry Lorentzen was born near Washburn, North Dakota, in 1900. His early home on the sunny slope of the great Missouri stamped its influence upon him.

Mr. Lorentzen has had no formal art education. He is of poetic temperament with a strong appreciation for the beautiful. His love of his native North Dakota surroundings has inspired him to paint, with such help as he could get from artist friends, art magazines and books. Local subjects interest him primarily.

Oils and water colors are his favorite media, although he does some pen and ink and pencil sketches.

Laura Mulford

Laura Mulford was born in Stuart, Nebraska. She attended Park College where she received her B.A. degree. She also studied art at the University of Nebraska, Chicago University, and Columbia University, where she received her M.A. degree. One summer she spent in Mexico at the International School of Art. She has also studied at the Colorado Springs Art Center and at Colorado State University.

During her residence in Nebraska, Miss Mulford wrote the course of study for Art Education in Public Schools for the State of Nebraska.

She has been Head of the Art Department of the Valley City State Teachers College since 1938. During her residence in Valley City, she has striven to make the city beauty-conscious—to make it known for its beauty and for its interests in arts and crafts.

Besides teaching, Miss Mulford has encouraged art performance and art interest both by example and by lectures, magazine articles, exhibits and craft shows.

She devotes her summer vacation time to painting in oil, watercolor, and gouache.

Eugene E. Myers

Eugene E. Myers was born in Grand Forks, North Dakota in 1914. He took his early schooling in Grand Forks and studied art at the University of North Dakota, graduating in 1936. In 1940 he received his M.A. degree from Northwestern University in Art, Art History and Education. He also attended the University of Oregon, the Advanced Graduate School at Columbia University, and the Advanced Management Program at Harvard University.

Mr. Myers has taught at the University of North Dakota, at the Mayville State Teachers College where he was Head of the Art Department, at the University of Vermont and at Columbia University.

In addition to his teaching, Mr. Myers has been the author and co-author of a number of books and magazine articles on art, art education, communication skills, etc. Mr. Myers and Mr. Barr were co-authors of a textbook on lettering, Creative Lettering, which is widely used in art departments of colleges and universities.

For several years he has been serving with the U. S. Air Force as a colonel. From 1948 to 1951 Col. Myers headed the Academic Instructor Division of the Air University in Alabama. Since then he has been stationed in Washington, D. C.

Mr. Myers prefers to work in water-color and oil. His paintings have been exhibited widely since his college days. His work is bold and strong in design and modern in treatment.
Julia E. Mattson

Julia Mattson was born in Kensington, Minnesota. She studied art and ceramics at the University of North Dakota, graduating in 1924. At the Art Institute of Chicago she studied design under Arthur Gunther and oil painting under Anthony Angerola. Later she studied pencil and oil painting from Emil Bisttram at the Taos School of Art, and Indian Art from Kenneth Chapman at the University of New Mexico.

Miss Mattson’s travels have taken her into many of the European countries and across the United States. As she has traveled, she has painted, both in water-color and in oil.

Miss Mattson has been active both locally and nationally in Delta Phi Delta, National Honorary Art Fraternity. In 1929, when the local chapter of Delta Phi Delta published a booklet of Indian Legends of North Dakota, Miss Mattson made the illustrations for five of these legends. She served as National Treasurer from 1930 to 1933. Since 1922 to the present Miss Mattson has exhibited ceramics, water-colors or oils at every National Convention held by Delta Phi Delta.

In 1938 Miss Mattson was invited to exhibit pottery in the National Ceramic Exhibition at the Syracuse Museum of Fine Arts. During the Century of Progress three large tile plaques of her making were on display; they pictured typical North Dakota scenes. Photographs of these tiles were reproduced in the School Arts Magazine.

In 1945 an exhibition of water-colors by Miss Mattson was presented in Denver, Colorado, under the auspices of the American Association of University Women. In 1950 a piece of her ceramic work was shown at the All States Fair in Washington, D. C.

Miss Mattson received her M.A. degree from the University of North Dakota in 1951. Her thesis title was “A Survey of Indian Pottery, Arts and Crafts and Symbolism, West of the Mississippi River.”

Since 1924 Miss Mattson has taught ceramics at the University of North Dakota. In addition to her teaching, she has lectured and demonstrated pottery making extensively within the state and throughout the middle west. Her ceramic work has been widely exhibited.
Einar Hanson Olstad

Einar Hanson Olstad was born in Lillehammer, Norway, in 1876. When he was a year old his parents came to this country and settled in South Dakota. As a young man, Mr. Olstad moved into North Dakota, settling in the Badlands area.

As a boy in his teens, he had tried his hand at copying and outdoor sketching. These copies, after half a century, are startling in the beauty and in the quality they display.

In 1936 Mr. Olstad started painting again. His subjects are invariably local—landscapes, animals, portraits. He has a fine sense of fun and often injects this element into his work. His only formal art training has been two short periods of study at the Layton Art School in Milwaukee.

Mr. Olstad also does ornamental iron and stonework. He designed and fashioned the three iron cowboy figures set in the entrance gateway to Roosevelt National Memorial Park. The wrought-iron grill fence and gate for the Marquis de Mores Park in Medora is also his.

He was represented in the Third National Exhibition in New York City and in the New York World’s Fair. He was one of the two artists featured in the article “North Dakota Comes Into Its Own” in the September, 1951, issue of the National Geographic Magazine.

In 1951 Mr. Olstad received the Citation Award, and his name was added to the Honor Roll of the American Artists Professional League.

In November, 1952, Mr. Olstad completed the re-lettering of the east entrance sign at the Theodore Roosevelt National Memorial Park. He forged the hand-made iron letters and mounted them on the stone pylon. This free and easy branding-iron style of lettering is to be used in all informational and interpretive signs throughout the park.

Early in 1953 the Institute for Regional Studies gave a one-man exhibition of Mr. Olstad’s paintings in the Library of the Agricultural College in Fargo.

The April 19, 1953, issue of the Minneapolis Sunday Tribune Picture Magazine contains a feature story on Mr. Olstad, together with numerous color photographs of his paintings.
Ole A. Olson

Ole A. Olson was born in Dramman, Norway, in 1882. He was less than a year old when he came to the United States. Almost his entire life has been spent in North Dakota: he grew up on a farm close to Valley City, spent ten years in the western part of the state and finally, in 1942, moved to Valley City, where he still makes his home.

Mr. Olson (or "Ole the Hermit," as he is usually called) is a professional woodcarver of excellence. He has always liked to whittle; even when he was a small boy a knife and a piece of wood could make him happy.

Many of Mr. Olson's portraits in wood are sympathetic studies of stooped old men and women of pioneer types. Often, however, his sense of fun will show up in a figure. He claims to be "just a whittler," but the demand for his carvings and the thousands of names in his guest book attest to the wide appeal of his work. Today Mr. Olson's carving can be found in homes in nearly every state in the union, throughout Canada and in many foreign countries.

Kenneth Dwight Piper

Kenneth Piper was born in Ashley, North Dakota, in 1906. He studied art at Concordia College, Moorhead, Minnesota, and at the Agricultural College in Fargo.

Although Mr. Piper's major interest lay in engineering, his painting was more than just a hobby to him. He and his wife, Marion, were very active in promoting art interest, not only in Bismarck but throughout the state.

Mr. Piper exhibited widely through the state and in the western section of the country. His favorite subjects were rodeo and ranch scenes.

After his death in 1952, one of Mr. Piper's paintings, "threshing in the sun," was purchased and presented as a memorial to the McIntosh County Memorial Hospital at Ashley, North Dakota.

Margaret Davis Pachl

Margaret Pachl was born in Lincoln, Nebraska. She studied at the Kansas Art Institute in the fields of art and ceramics, and at the North Texas Agricultural College in Arlington. In 1947 she graduated cum laude from Alfred University, the New York State College of Ceramics, with a B.F.A. degree. The next year she received her M.F.A. degree. She taught briefly at Alfred University.

In 1948 Mrs. Pachl went to Kalamazoo Institute of Arts, where she was Head of the Ceramics Department. The next year she came to the Ceramics Department of the University of North Dakota, where she is still teaching.

During the summers Mrs. Pachl has studied widely: ceramic sculpture with Archipenko, in Woodstock, New York; drawing with Boardman Robinson, in the Colorado Springs Fine Arts Center; and pottery with Marguerite Wildenhain in California. She has taken special seminars in ceramics in Wichita and in St. Paul.

Mrs. Pachl has exhibited work at the Ceramics National, Syracuse Museum of Fine Arts, in 1948 and 1953. In 1948 her work was selected for the traveling show, a year's tour of leading museums. Her work has been shown at the William Rockhill Nelson Gallery of Art in Kansas City; at the Fort Worth Museum of Fine Arts; at the Roundhouse Gallery, Arlington (All-Texas Sculptors' Show); at the Dallas Museum of Fine Arts; and in a one-man exhibit in the Civic Auditorium, Kalamazoo, Michigan.
Marion Jordan Piper

Marion Jordan Piper was born at St. Maries, Idaho, in 1915. Her first interest in arts and crafts came as she was traveling through North Dakota as Field Supervisor for the State Library Commission. Those were depression days, and she saw many people engaged in creative hobbies. Later, while in Dickinson, she maintained in the St. Charles Hotel a "North Dakota Craft Corner" which featured art work by North Dakotans.

That Bismarck leads the state in community interest and participation in art activity, in connection with the annual American Art Week Exhibitions, is due in great part to the fine beginning it had under the direction of Mrs. Piper. In 1945 Mr. Paul E. Barr, then State Chairman for American Art Week, asked her to be Chairman of Art Week for Bismarck. She accepted the responsibility, and for three consecutive years she was in charge of the American Art Week Exhibitions there. These shows have been most successful. Her contribution to the promotion of art interest and activity throughout the state has been great.

It was under Mrs. Piper’s direction that the first Honor Roll Award in North Dakota was presented in 1946 to Mr. John D. Allen of Mandan.

In 1949 Mrs. Piper undertook to create and produce souvenirs for the Dedication of the Theodore Roosevelt National Memorial Park. In addition to her craft work, her paintings have been exhibited. Her favorite medium is oil.

In 1952 Mrs. Piper compiled an extensive index of North Dakota artists and craftsmen; the index was printed and distributed by the North Dakota State Library Commission. It contained a list of all exhibitors at the American Art Week Exhibits in Bismarck from the beginning in 1945 through 1951; the exhibitors at the Theodore Roosevelt National Memorial Park Dedication in 1949; the exhibitors at the North Dakota Booth at the All-States Fair in Washington, D.C., in 1950; information about American Art Week and the American Artists Professional League which sponsors it; and a list, with biographical sketches, of all those North Dakotans who had received the Honor Roll Awards up to that time.

In 1952 Mrs. Piper, herself, received the Citation Award, and her name was placed on the Honor Roll of the American Artists Professional League for "developing and promoting an appreciation and display of arts and crafts in the State of North Dakota."

Thelma Rudser

Thelma (Telle) Rudser was born in Grand Forks, North Dakota, in 1910. She attended the State University, graduating in 1935. Although her major was physical education, her special interests took her into the Art Department and the Industrial Arts Department for some work.

According to Miss Rudser, her interest in carving began at the age of five when a neighbor gave her a jackknife. She has been carving ever since.

In 1937 she moved to Bismarck, where she was specialist in Craft Work for the Works Progress Administration. In 1943 she enlisted in the Waves and served for two years. Even this did not entirely stop her carving, although she had to substitute plexiglass for wood as her medium.

Upon her return to civilian life, Miss Rudser established "Telle's Hobby Lab" and launched upon a full time career of wood carving. In 1948 she moved her shop to McKenzie, North Dakota, a few miles east of Bismarck, on Highway 10. As her work has become better known, her carvings have found their way across the country, both east and west.

Through her family in Norway, Miss Rudser has had access to old and authentic Norwegian designs, which she has incorporated in what she calls her "Norsk-Kraft" carvings.
Ruth Rudser

Ruth Rudser was born in Grand Forks, North Dakota. She graduated from the University of North Dakota in 1926, with a major in art.

For four years Miss Rudser taught art in Cedar Rapids, Iowa. Since then she has taught art in Bismarck, in the high school and in the Junior College.

Miss Rudser has taken graduate work at the Taos School of Art, Taos, New Mexico, under the direction of Emil Bisttram.

In 1952 she received the Citation Award, and her name was placed on the Honor Roll of the American Artists Professional League.

Ross Shattuck

Ross Shattuck was born in Enderlin, North Dakota, in 1895. His father was a hotel man for the Harvey System and as a consequence he lived in every state in the Mid-West during his childhood and early manhood. Ultimately, he obtained his art education at night at the Chicago Academy of Fine Arts, Chicago Art Institute, and the Pennsylvania Academy summer school.

Mr. Shattuck's education was somewhat scattered, as he was in the advertising business and studied usually in his spare time and vacation periods. During World War II, he served as Publications Officer in the Middle Eastern theater, with *Stars and Stripes* and *Yank* magazines under his jurisdiction.

Although his present home is in California, Mr. Shattuck spends considerable time painting in Mexico. He has done a great deal of painting and is represented in many museums.

Mr. Shattuck was the artist selected by the Container Corporation of America to represent North Dakota in the series of paintings from the United States.

Ralph Waldo Smith

Ralph Waldo Smith was born in Minnesota in 1877. In 1902 he homesteaded near Antler, North Dakota. His first art training was under Miss Zoe Beiler at the Dickinson State Teachers College. Later he studied in Texas and California.

For thirty-two years Mr. Smith was Federal Agronomist at the Dickinson Experimental Station. It was therefore fitting that the State Historical Museum should ask him to combine his professional knowledge and his artistic skill in producing a series of five paintings showing the progress of farm machinery, from the breaking of the prairie sod with oxen to threshing with large steam thresher.

In addition to the above series, Mr. Smith painted fourteen portraits for the State Historical Society.

Paintings by Mr. Smith have been exhibited at many places in North Dakota, and in Texas and in California as well.
Isabel Pearl Snelgrove

Isabel Pearl Snelgrove was born in Michigan. From early childhood she has been interested in painting and drawing. She studied oil painting under Louis W. Wilson and watercolor under Dudley Crafts Watson at the Art Institute of Chicago and under Robert Reid at the Colorado Springs Art Center. Later she took work at the Cleveland School of Art and at the Detroit School of Applied Art. She received her A.B. degree from Olivet College and her M.A. degree from the University of Michigan.

Miss Snelgrove has taught in colleges in Michigan, Ohio, Texas and Oklahoma. In 1930 she came to teach in the Art Department of the University of North Dakota, where she is Acting Head of the Department.

Miss Snelgrove has painted and exhibited widely. Many different subjects appeal to her: portraits, still life, flowers, landscapes. She has done good etching and fine pencil renderings. In 1933-34, she did a hundred abstract designs in color of the Century of Progress. These color designs have been exhibited in many places through the mid-western colleges and universities. Her collections of paintings have been shown at Leland Stanford University, Michigan State College, the Milwaukee Art Institute, and in Oklahoma and many places in North Dakota and the State of Washington.

The University of North Dakota owns two of Miss Snelgrove’s works: “Milling Wheat” and a life-size portrait of former President Thomas F. Kane. Her work is characterized by a pronounced feeling for design, a sense of strong pattern, and beautiful color.

In 1935 Miss Snelgrove wrote a textbook, The Practice and Appreciation of Design. This book, revised and enlarged in 1947, is used extensively in art departments of colleges and universities.

In 1950 Miss Snelgrove received the Citation Award, and her name was added to the Honor Roll of the American Artists Professional League.

Miss Snelgrove’s most recent works include twenty water-colors of views along Highway 2 between North Dakota and the Pacific Northwest. These have been shown in North Dakota and were sent on tour through the state of Washington.
Thorarin Snowfield

Thorarin Snowfield is a native of North Dakota. Of Icelandic parentage, he has lived for many years in Cavalier, North Dakota.

Mr. Snowfield studied at the Minneapolis Art School, the Art Students League and the National Academy of Design, the last two in New York City. He has traveled widely.

In 1934, under the P.W.A. Project, Mr. Snowfield was one of the artists chosen from North Dakota to paint "the native scene." His paintings were "Threshing Crew at Noon" and "County Fair." Mr. Snowfield's North Dakota paintings are typical of his locality.

Henry J. Tanous

Henry J. Tanous was born in Hettinger, North Dakota, in 1909, of Syrian parentage. He studied art at the University of North Dakota; at the Chicago Academy of Fine Arts, where he was a pupil of R. Weisenborn; and at the School of the Minneapolis Art Institute, where, on scholarship, he was a pupil of Edward M. Kopietz and Glen Mitchell. Upon graduation he received the coveted traveling fellowship.

In 1934, under the P.W.A. Project, Mr. Tanous was one of the artists chosen from North Dakota to paint "the native scene." His paintings were "Ice Harvest," "Jack Rabbit Round-Up," and a group portrait of three University faculty men, Drs. Gillette, Libby, and Hult.

In 1939 Mr. Tanous went to California, where he started to work for Walt Disney, first in the Story Department and later as an animator. Besides working for the Disney Studio, Mr. Tanous and his wife design fabrics and wallpapers and write children's books.

Marilue Vig

Marilue Vig was born in Grand Forks in 1931. Upon graduation from high school she went to Minneapolis for work at the Walker Art School. In 1950 she was awarded a scholarship for further training at the school and she continued her painting under the direction of Mr. Mac LeSeur.

Miss Vig is probably one of the youngest professional artists the state can claim. She is gaining broad experience by doing free lance work in Minneapolis. She is particularly interested in murals, portraits, and illustrations for publications of various kinds.
Emile Walters

Emile Walters was born in Winnipeg, in 1893, of Icelandic parents. At a very early age he came to the United States and grew up in the Icelandic settlement in Pembina County, North Dakota. He received his schooling at Gardar, North Dakota and bought his first paints in Grand Forks.

Mr. Walters studied for three years at the Art Institute of Chicago and for another three years at the Pennsylvania Academy of Fine Arts. To pay for his schooling he pumped cattle and played semi-professional baseball in Canada, ushered at the Chicago Grand Opera during the winter season, waited on tables, and did chores at the Art Institute. At the Academy he did various kinds of manual labor.

The Louis C. Tiffany Scholarship is awarded to young American artists of exceptional merit. Mr. Walters was the first person to receive this scholarship. While at Tiffany's, Oyster Bay, Long Island, he painted one of his most famous paintings, "Theodore Roosevelt Haunts, Early Autumn", now the property of the National Collection of Fine Arts, Washington, D. C. Upon its purchase Mr. Walters became the youngest artist to be represented in this collection.

Mr. Walters has exhibited extensively in this country and abroad. His museum representations include: Palace of the Legion of Honor, San Francisco; Seattle Museum; Los Angeles Museum; Pomona College Museum, Claremont, Calif.; Newark Museum; Brooklyn Museum; Thomas J. Watson's United Nations Collection, N. Y.; Fogg Museum, Harvard University; Glasgow Art Gallery, Glasgow, Scotland; Municipal Gallery of Modern Art, Dublin, Ireland; National Museums of Iceland, Finland, and Thailand; Rouen Museum, Rouen, France; Luxemburg Museum, Paris, France; Grainger Museum, Melbourne, Australia, and many others. He is also represented in numerous important private collections in different parts of the world.

The birthplace of his parents has attracted Mr. Walters strongly. He has made several journeys to Iceland. His paintings of the ice-scarred mountains and rolling plains of Iceland show a striking sense of design and a skillful rendering of atmospheric effects. The exhibition of his impressive Iceland landscapes was a brilliant success, and his paintings of Iceland are in permanent exhibitions in many lands. Nor has he neglected North Dakota. A number of his paintings depicting the Theodore Roosevelt country of the North Dakota Badlands are owned by The Theodore Roosevelt Memorial Association, Sagamore Hill, Oyster Bay, Long Island.

Mr. Walters is the recipient of many national and international honors and art prizes. He has been elected an active member of the New York Explorers Club, in recognition of the exploratory value of his paintings of Iceland, and has been decorated with the Knight's Cross of the Icelandic Order of the Falcon.

R. B.
Levon West

Levon West was born in Centerville, South Dakota, in 1900. His mother, Henrietta West, was a descendant of Benjamin West, the early American painter. Mayville, North Dakota, was the family home for many years.

Mr. West majored in a business course at the University of Minnesota, although he was continuously interested in art. By chance he came into possession of three books of the Modern Masters of Etching series and, as he studied these books, became interested in etching. On his way east to enter the Harvard School of Business, he stopped to see Joseph Pennell, Whistler’s most outstanding pupil. Pennell persuaded him that he should turn seriously to etching.

Mr. West’s rise to fame in etching was meteoric. Charles Lindbergh’s historic flight brought West and his etching of the “Spirit of St. Louis” before the public, and almost overnight he stepped into the first rank of American etchers.

Mr. West’s interests have carried him far and near. In 1926 he visited Spain, where he made the etchings for Vivid Spain by J. M. Chapple. A few years later Sir Thomas Lipton called him to England to illustrate his Autobiography. His art, rising out of his experiences, reveals a robust nature, rich, strong and straightforward. He etches simply and directly what he sees and what he feels. He prints all his own etchings on the same press Whistler used.

No. 24 of Modern Masters of Etching series—the books which first aroused his interest in etching—is devoted to Levon West. Making an Etching by Mr. West is the first of the “How To Do It” series of books.

Under the name of Ivan Dmitri, Mr. West has become a master of modern color photography. His work in this field is unexcelled for sheer beauty of color and composition. As a color photographer he has traveled the world over. He has photographed America and its people at work and at play; he has done the American Scene in color photography. His book, How to Use Your Candid Camera, has done much to bring photography before the public eye.

Mr. West, under the pseudonym Ivan Dmitri, served as a war correspondent for the Air Transport Command during World War II, and in 1945 produced a book, Flight to Everywhere, containing 500 of his photographs, half in color. He continues with his monthly Americana color picture spreads for the Saturday Evening Post. This work started in 1937 and now totals more than 180 color assignments. Also, he has for the past fourteen years, produced twelve pictures annually for the American Airlines calendar.
Ernest V. Wenner

Ernest V. Wenner was born in 1906, on the homestead of his parents, Andrew and Ellen Wenner, in Malung Township, near Roseau, Minnesota. He attended the rural and village grammar schools and graduated from the Roseau High School.

Mr. Wenner studied at the University of North Dakota, serving as a student assistant in the Art Department as an undergraduate. He graduated from the University with a B.A. degree and a B.S. in Education degree. Later he took graduate work at the University of Minnesota, receiving an Owatonna Art Research Fellowship granted by the Carnegie Research Foundation.

Mr. Wenner has received a number of commissions and awards. He has engaged variously, free lance and professionally, as a commercial artist, designer, letterer, typographer, book illustrator, production illustrator, architectural and engineering draftsman, scenery designer and painter for community theatres, sculptor, and model and diorama builder. His work has been exhibited at the Chicago World’s Fair and the San Francisco Exposition.

Mr. Wenner was the first in the nation to introduce linoleum block carving as a means of reproducing cartoons and illustrations in the printing of collegiate newspapers. The method is now widely used.

One of Mr. Wenner’s commissions was from the Federal Government, a large mural map in the foyer of the U.S. Bureau of Mines Lignite Laboratory Building in Grand Forks, North Dakota.

In 1947 Mr. Wenner came to the University of North Dakota as Head of the Department of Engineering Drawing.