

FOUND

LOOK

NEEDS

ASK

ALL ABOUT

DESIRE

REAL

HAD TO



1962

20th Anniversary Exhibition
of the Vogel Collection

Brainerd Art Gallery
State University College
of Arts and Science
Potsdam, New York

October 1 - December 1, 1982

Gallery of Art
University of Northern Iowa
Cedar Rapids, Iowa

April 5 - May 5, 1983

Cover: Robert Barry

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Brainerd Art Gallery
Potsdam, New York

Introduction

Our association with Potsdam College and the Brainerd Art Gallery began in the summer of 1980 when Dr. Jack Riordan of the Art Department called us on the telephone inviting us to participate in a symposium on patronage. I had heard of Potsdam because my brother attended Clarkson College, which is located in Potsdam, over 30 years ago. We accepted and attended the symposium in October 1980. We met the president, Dr. Jim Young and his wife Jackie, Jack Riordan, and many other wonderful people. We were impressed by the great interest in art, by the care the students gave to the art works installed throughout the campus, the honesty and integrity of everyone, the cleanliness of the campus, and most of all, the vitality and enthusiasm of Dr. Young. He had the vision to invite us to return to exhibit some of our collection and to interact with the students in some way — perhaps to inspire and stimulate them. I remember that this invitation came before our presentation in the program, and I told him that perhaps he'd better wait until he heard us before making up his mind; but he said he knew we were the people he wanted. After the symposium he kept in touch with us and in early 1981 he visited us and we came to an agreement about the exhibition. October 1982 was chosen since we all agreed it would take a year to plan everything very carefully. I suggested that the opening be at the height of the fall foliage season since we had just missed the peak at the previous symposium. We also discussed having a symposium on

collecting and bringing a lot of exciting people to the campus to participate in it. That fall Georgia Coopersmith was hired as director, and she visited us early in October — one full year before the opening. We all decided to do something different. We did not want to repeat the same type of exhibitions we had before and did not want to have the same type of catalog. We decided not to present a general survey of the collection but to show some of the larger pieces in the collection, some installation pieces, and some new works we had never shown before. Somehow people have the misconception that we only have small works and that we only have minimal and conceptual art. We wanted to correct this reputation and that is the philosophy for this exhibition! We have added various works that may have been shown before to round out the show and give it a good balance. We are in very close contact with Robert Barry who was well-informed about our project. He agreed to design the catalog. We asked Georgia if this were possible and she was delighted. We knew that we would have a unique catalog and one that we would be very proud of. Herby and I would like to thank him for all the work involved in the preparation of this catalog. We want to also thank Georgia Coopersmith for all her hard work, brilliant ideas and concern for the best quality, and last but not least, Dr. Jim Young for his vision which made all of this possible.

Dorothy Vogel

The Vogel Collection: 1982

This exhibition is an anniversary celebration of sorts, for it marks the 20th year for the art collection put together by Dorothy and Herbert Vogel. For the Vogels, acquiring art was a natural extension of their personal involvement with art and artists. Herby studied art history at the Institute of Fine Arts and painting at New York University in the 1950's. Following their marriage in 1962, both Vogels took evening classes at N.Y.U. in drawing and painting. Even before their first purchase (a crushed metal sculpture by John Chamberlain) Dorothy and Herb frequented museum shows, lectures and gallery exhibitions, and counted several artists among their circle of friends.

On their combined salaries (Dorothy is a librarian, Herb was a postal clerk until his retirement in 1979) they began buying small, quality works, restricted somewhat by finances as well as space. 1965 became an important year in terms of the collection. Sol LeWitt had his first show at the Daniels Gallery and the Vogels, intrigued and excited by the artist's work, became his first buyer.

Dorothy and Herb entered into a new stage of collecting. Through LeWitt and Dan Graham they met a group of artists working with minimal art, and later, conceptual art. The couple was excited by this new art and the makers of it. They visited the artists' studios and discussed their work. They found the artists receptive to their interest, and they further committed themselves by adventurous purchases of their work. Many artists they acquired in depth, like Sol

LeWitt, Robert Mangold and Carl Andre, which gave a distinctive personality to the collection as it evolved.

As the collection grew, so did the Vogels' necessity for personal involvement with the artists whose work entered the collection. Introduced to the work through gallery exhibitions or by other artists, once interested they must meet the artist, visit his or her studio, discuss the work and finally make a selection. The artists entered their collection and also became a kind of extended family. Dorothy and Herb speak of "their" artists; those represented in the collection receive the Vogels' wholehearted support and enthusiastic encouragement. The totality of the collection is obviously affected by these relationships.

Around 1970, the Vogels met the artist Richard Tuttle. Today they boast the largest collection of Tuttle's in the world, numbering well over 100. Other artists acquired in depth in the 70's (and represented in the exhibition) are Richard Nonas, Lucio Pozzi, Edda Renouf, Robert Barry, Sylvia Mangold, Mike Goldberg, and Richard Artschwager.

By the mid-seventies the collection numbered over 700 pieces and had become the Vogels' way-of-life. The collectors committed their personal time, money and living space to their acquisitions, their artists, and in discovering new talent. The collection became known — at first through the artists, then to others of the art world. In 1975 an exhibition from the Vogel Collection, curated by Alana Heiss and Linda Blumberg, was held

at the Clocktower and Susanne Delahanty organized a major show for the Institute of Contemporary Art in Philadelphia that travelled to the Contemporary Arts Center in Cincinnati. In 1977 a survey of the collection numbering 200 pieces was selected by Bret Waller for the University of Michigan Museum of Art. Some of the works in that show indicated a new thrust the collection would take. Although the minimal and conceptual remain the essence of the collection, the Michigan show presented introspective, heavily textured works by artists newer to the art scene: John Torreano, Judy Rifka and Richard Francisco. Since then, the Vogels have added a number of new artists, most working with a variety of unusual materials yet sharing that same attitude of introspection in their approach. In particular, the Vogels have singled out the work of Don Hazlitt, Lynda Benglis, Barbara Schwartz, Charlie Clough, and Michael Lucero to increase their collection. In 1981, Nancy Einreinhofer selected a show featuring seven artists from the collection for the Ben Shahn Gallery at William Paterson College, New Jersey.

Within the context of a private collection there develops a connection among the varied works that is integral to the sensibilities of the collector. The collection created by Dorothy and Herb is built upon a group of artists working with minimal and conceptual processes. Around this core group they have collected artists who, at first glance,

may appear at opposition because of their expressive use of color, texture and materials. Yet the newer artists in the collection share that same intellectual approach to art which is so exciting to the Vogels. The connection between the minimal art and the newer acquisitions is a similar emphasis on the idea, the thought, behind the object. As Jack Riordan noted in the published proceedings of the 1980 Art Patronage Symposium held in Potsdam, "they love the fusion of the visual and the conceptual in a work of art. Beauty, for them, is a combination of idea and materials."¹

Herb and Dorothy understand that their collection does not replace the objective survey collection. There is no attempt to "fill in the gaps."² The collection is an "eccentric" representation of artists selected on a highly subjective basis. It draws attention to a particular area of contemporary art more than a generalized museum collection can (or should) do. The Vogels see this as the essential difference between the private collection and the public collection. Herb said that "the very fact that a specific individual chose the works at a particular time makes it a very personal statement from the point of view of authenticity and history."³ Acknowledging its subjectivity "I say eccentric because that is, for me, the central part of collecting."⁴

The artists represented in their collection know and support this attitude, this commitment to documenting — however selectively — an era. As Richard Nonas states, "Herbie has

always said that nothing will be sold and that someday it will be a public collection. That's a big responsibility and it's the reason they have the work. We see ourselves as feeding into an archive, a record of American art during these twenty years."⁵ Unlike the public collection, obligated to remain removed from personal association, the Vogel collection is able to retain the presence of the artists and reveal something of their lives.

This show is an important exhibition in terms of documentation of the Vogel Collection. Organized in the 20th year since the initiation of this collection, it marks a new chapter in its history. It is an ever-growing collection, for Dorothy and Herb continue to collect the recent work of established artists already represented in the collection and also new work by still emerging talent. Their kind of patronage is important to the artists, for the Vogels act without the restraints imposed upon curators of public collections, who must answer to acquisition committees, financial offices and the general public. The Vogels have limited income but the freedom to take risks.

The selection process that went on during the organization of the show is typical of their selection criteria, for the new pieces by older artists attest to their lifelong commitment to a select group of artists and the introduction of new faces is indicative of their continuing interest in discovering and supporting new artists. The seriousness with

which Dorothy and Herb approach their collecting is emphasized by their commitment. For them, the collection comes before leisure time, living space and financial security.

Dorothy and Herb have established a unique collection. Descriptive of time, place and personalities, it is the desire of the collectors that the collection remain intact so not to lose its story. The collection of Dorothy and Herb Vogel presents a positive view of private patronage today — a genuine interest in art and artists, an eye for talent, and financial commitment. This exhibition is a salute to the twentieth anniversary of the Vogel collection.

Georgia Coopersmith, Director
Brainerd Art Gallery

Notes

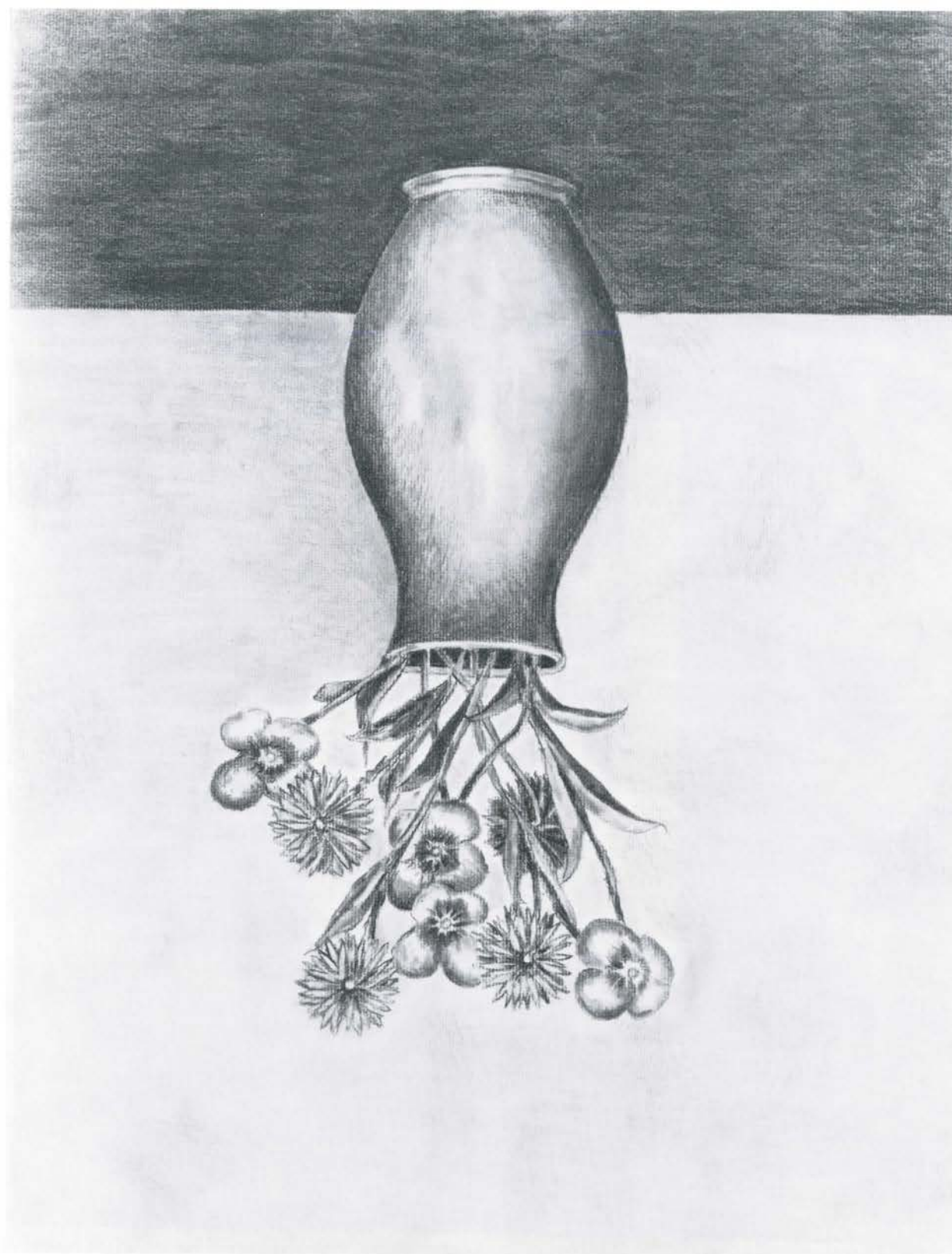
1. John C. Riordan (introduction) "The Private Individual as Collector and Patron: The Formation of a Contemporary Art Collection — Dorothy and Herbert Vogel," *Proceedings of the Art Patronage Symposium*, State University College of Arts and Science, Potsdam, New York, 1982, p. 81.
2. "Our collection is made up of individual works of art — not about filling gaps." Dorothy Vogel quoted by A. Bret Waller, introduction, *Works from the Collection of Dorothy and Herbert Vogel* (exhibition catalog). The University of Michigan Museum of Art, 1978, (pages unnumbered).
3. Herbert Vogel, *Proceedings of the Art Patronage Symposium*, p. 83.
4. *Ibid.*, p. 81.
5. Nancy Einreinhofer, *4 x 7 from the Vogel Collection* (exhibition catalog). Ben Shahn Center for the Visual Arts, William Paterson College, Wayne, New Jersey, (pages unnumbered).

On the following pages:
The artists and their works in the exhibitions:

*The asterisk indicates those works which are
in the exhibition in the Gallery of Art, University
of Northern Iowa.

Jon Borofsky

Upside Down Flowers, 1976* (illus.)
charcoal on paper
23⁵/₈ x 18"



Richard Tuttle

*2 Brown Bar #1, 1981**

watercolor, colored pencil, graphite on
museum board mounted on wood
9 x 7 x 1½"

*2 Brown Bar #2, 1981**

watercolor, colored pencil, graphite on
museum board mounted on wood
9 x 7 x 1½"

*2 Brown Bar #3, 1981**

watercolor, colored pencil, graphite on
museum board mounted on wood
9 x 7 x 1½"

*2 Brown Bar #4, 1981**

watercolor, colored pencil, graphite on
museum board mounted on wood
9 x 7 x 1½"

*2 Brown Bar #5, 1981**

watercolor, colored pencil, graphite on
museum board mounted on wood
9 x 7 x 1½"

*2 Brown Bar #6, 1981**

watercolor, colored pencil, graphite on
museum board mounted on wood
9 x 7 x 1½"

*2 Brown Bar #7, 1981**

watercolor, colored pencil, graphite on
museum board mounted on wood
9 x 7 x 1½"

*2 Brown Bar #8, 1981**

watercolor, colored pencil, graphite on
museum board mounted on wood
9 x 7 x 1½"

*2 Brown Bar #9, 1981**

watercolor, colored pencil, graphite on
museum board mounted on wood
9 x 7 x 1½"

2 Brown Bar #10, 1981 (illus.)*

watercolor, colored pencil on museum board
and wood construction
9 x 7 x 1½"



Sylvia Plimack Mangold

Untitled, 1981* (illus.)
oil on museum board
10 x 14"

Untitled, 1981
oil on canvas
12 x 14"

Untitled, 1974
acrylic and pencil on paper
18 x 24"

Three Different Twelve Inch Rulers, 1975
watercolor, pencil and crayon on paper
18 x 24"



Edward Renouf

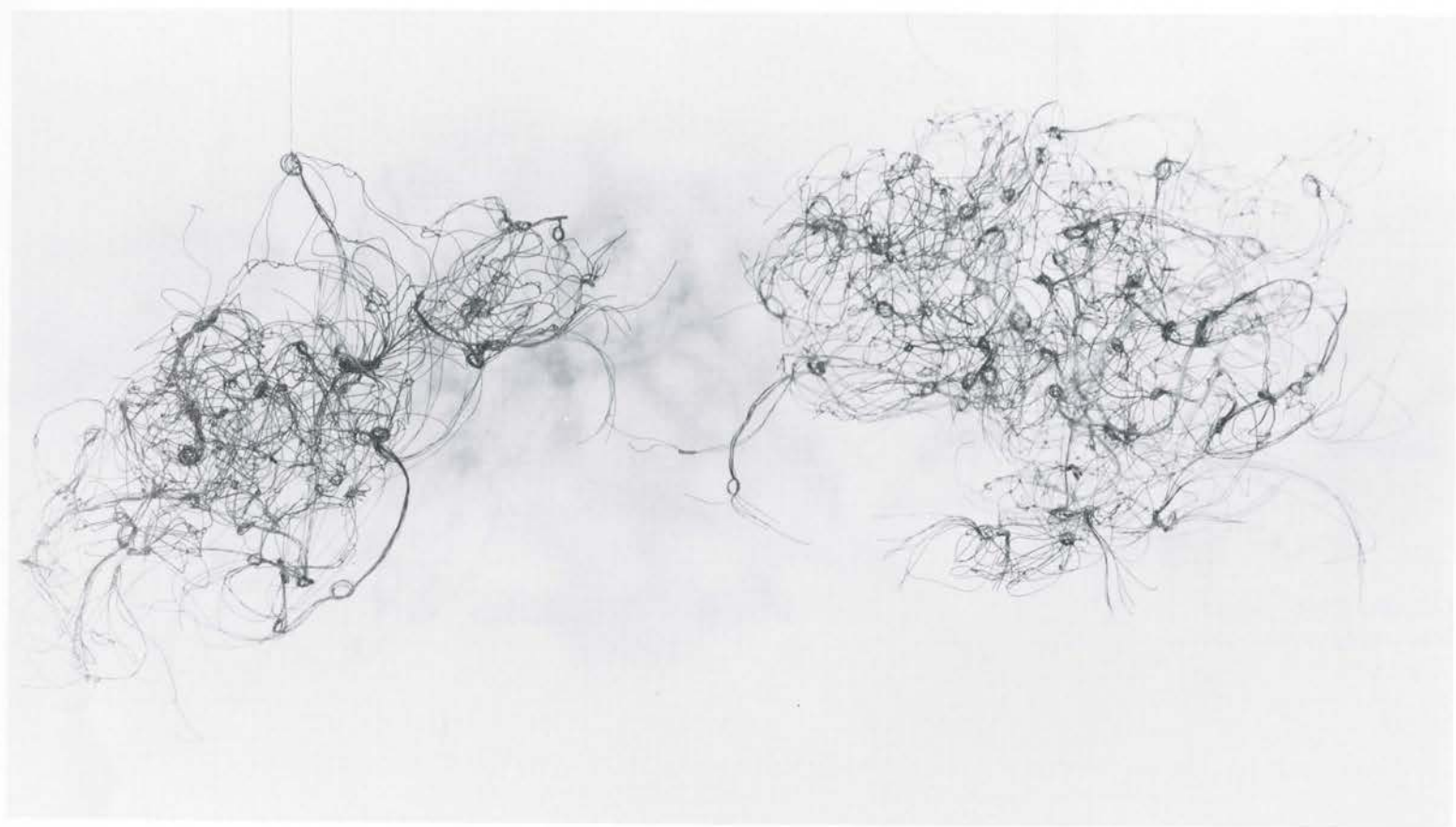
Coruscation, 1980* (illus.)
oil on canvas
10 x 12"

Coruscation, 1980
oil on canvas
16 x 14"



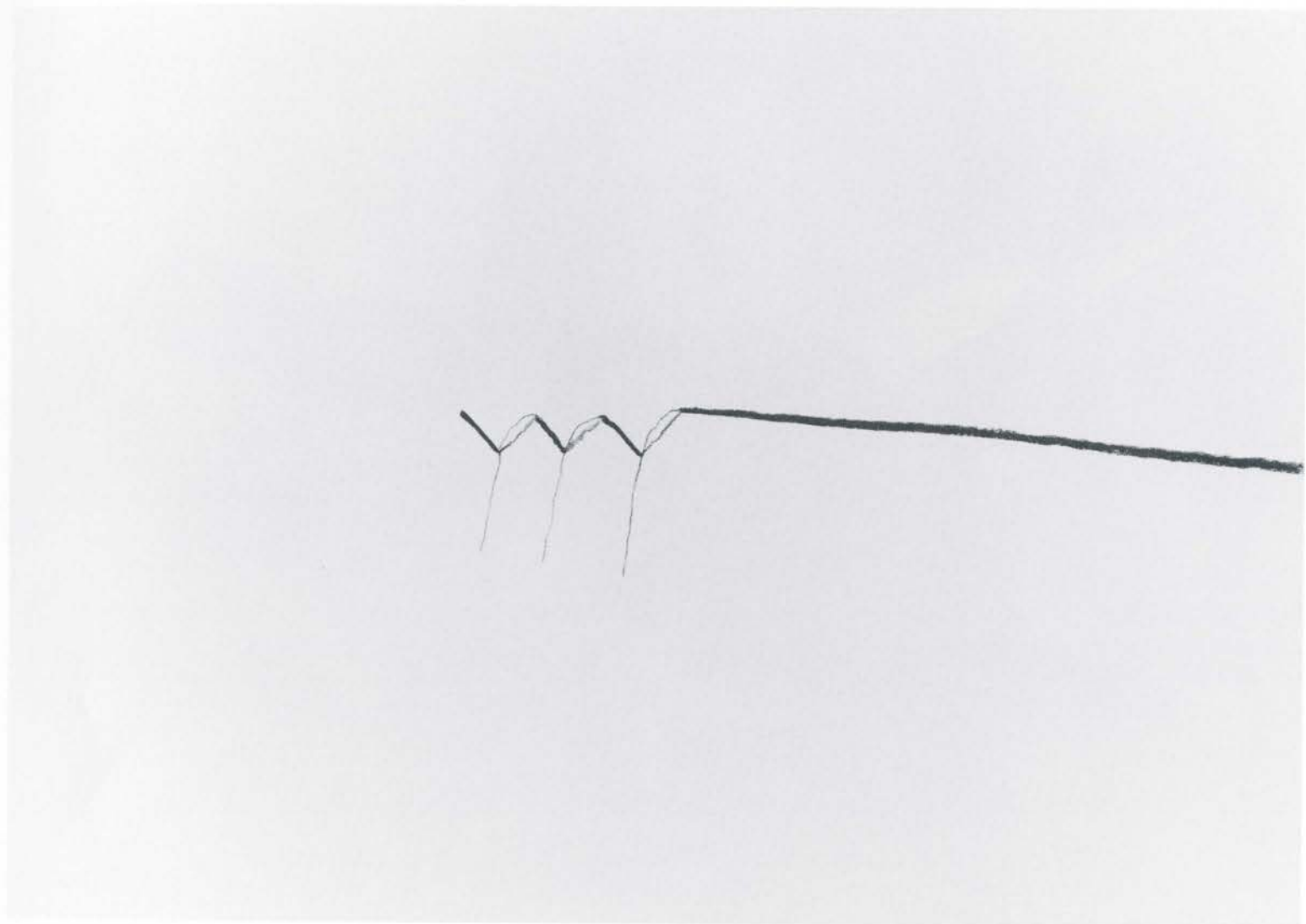
Alan Saret

*Untitled, 1975** (illus.)
galvanized wire (2 units)
28½ x 32"; 21½ x 40"



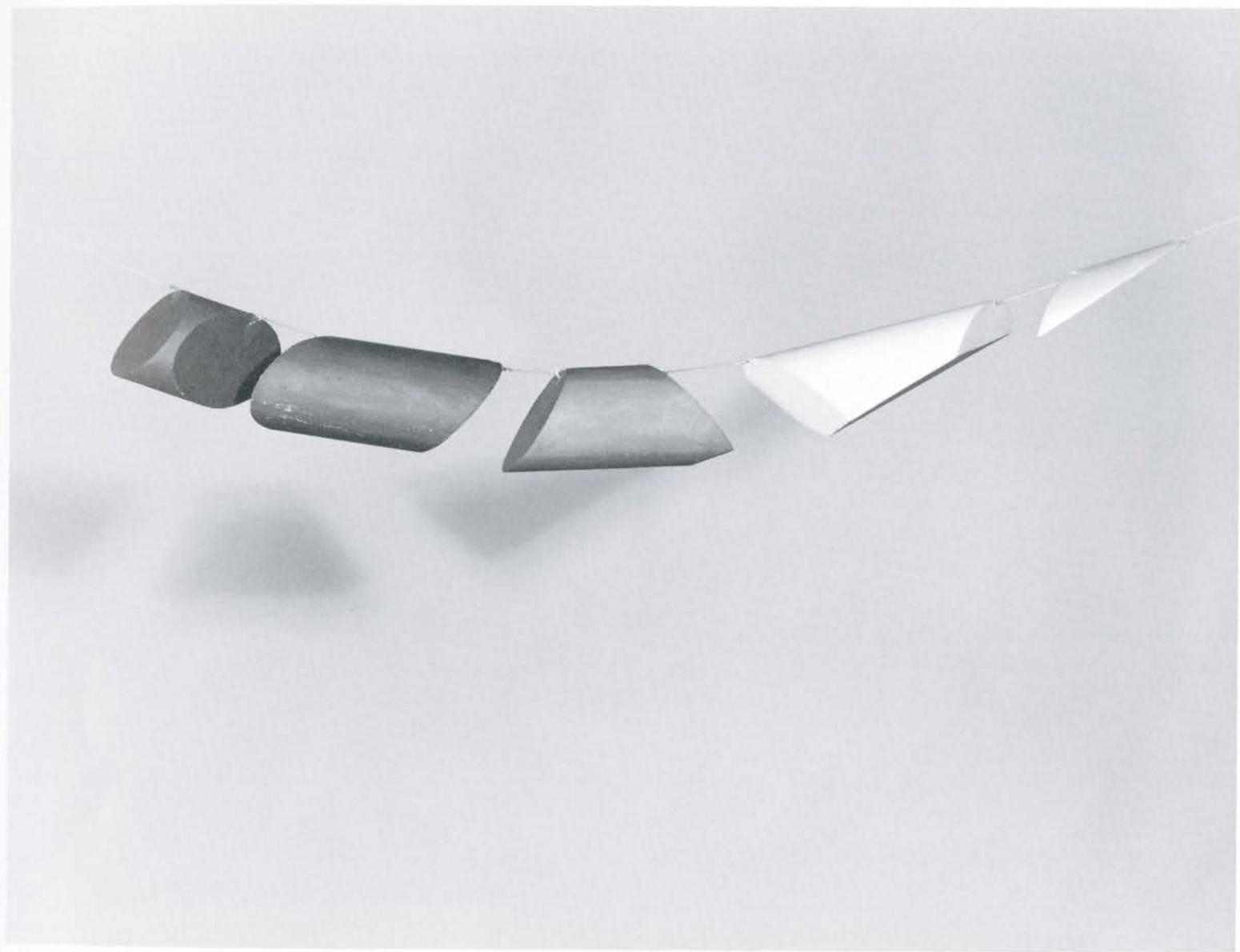
Jan Groth

Untitled, 1978* (illus.)
black crayon on paper
21½ x 34½"



Steve Keister

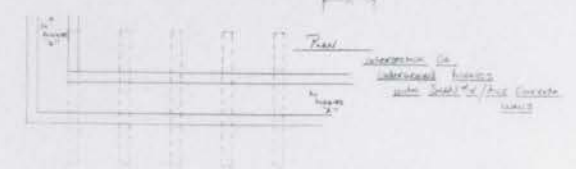
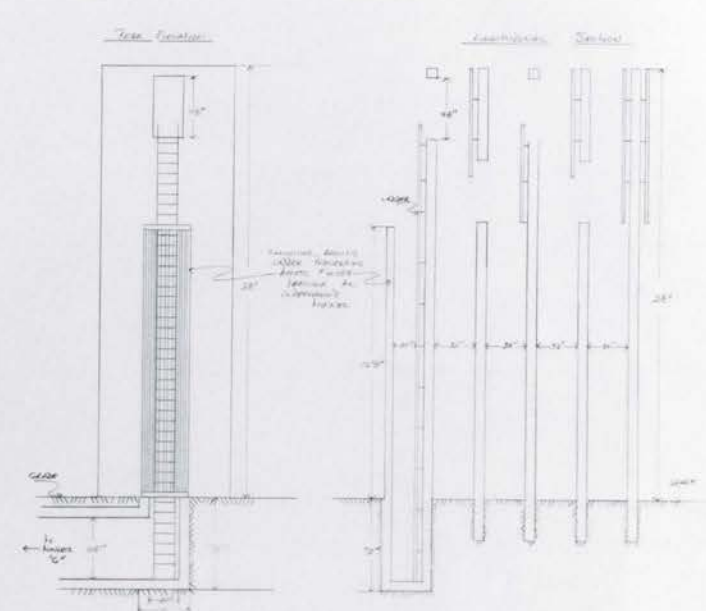
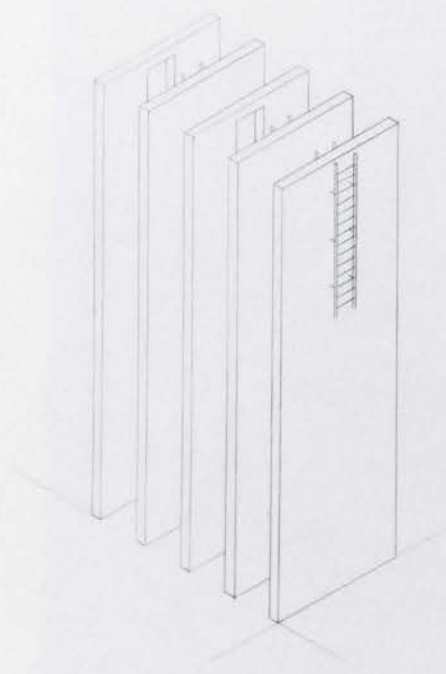
Cool Spectrum, 1978* (illus.)
acrylic on wood with monofilament
27 x 2½ x 2½"



Alice Aycock

*Plan-Intersection of Underground Tunnels
with Shaft #4/Five Concrete Walls, 1976* (illus.)*
graphite on paper
26 x 37½"

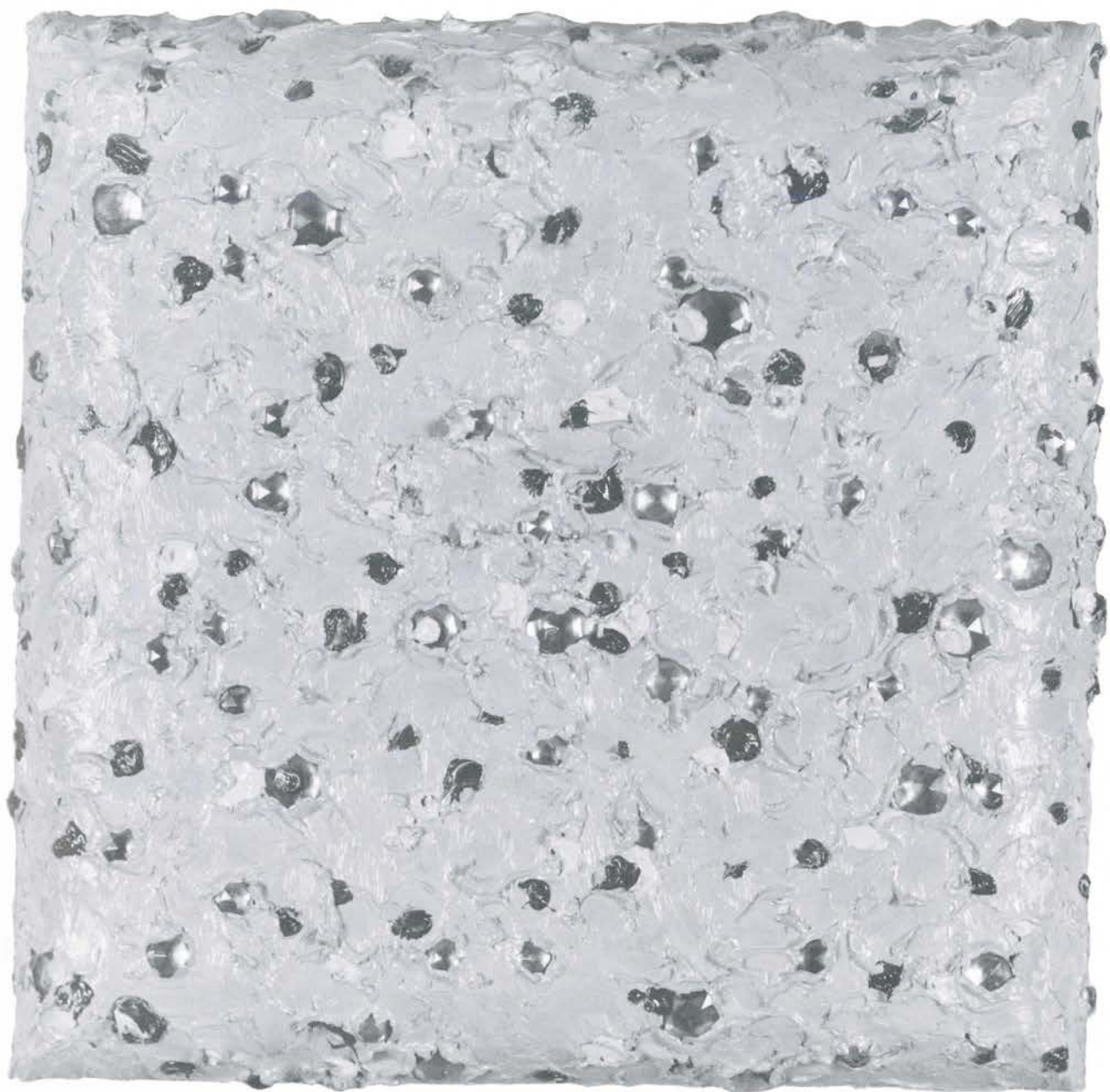
Floor Slab for Enclosure
 1st & 2nd Fls. 7' x 10' Slab
 Cont. #4 / 1/2" Concrete
 12/15/12



[Handwritten signature or initials]

John Torreano

Untitled, 1977* (illus.)
acrylic modeling paste, oil, glass on wood
16 x 16"



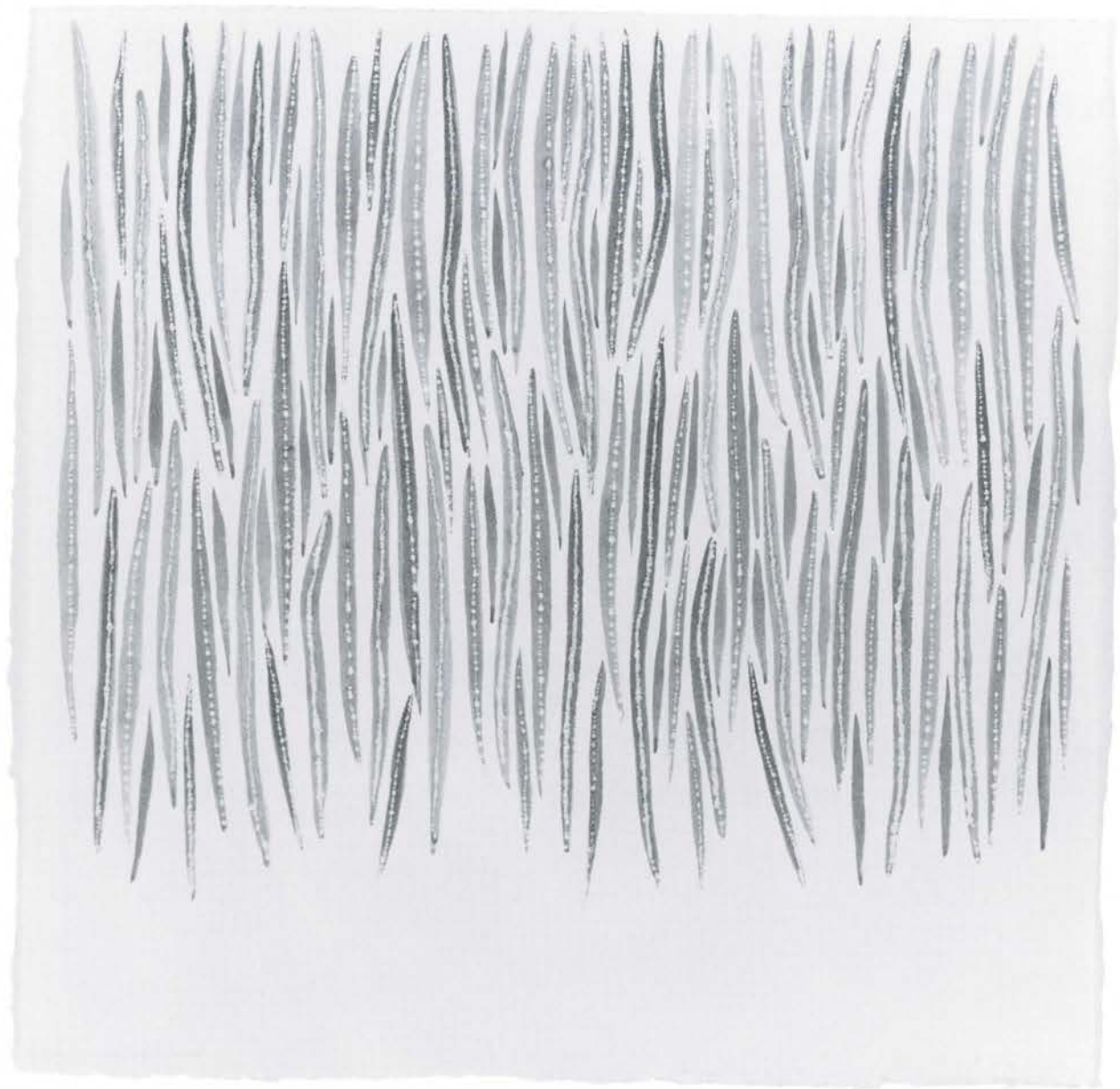
Edda Renouf

Watercolor Marks #5 (Water), 1981* (illus.)
watercolor on arches paper
15½ x 15½"

Watercolor Marks #6 (Fire), 1981
watercolor on arches paper
15½ x 15½"

Wing Piece III, 1980
acrylic on Belgian linen
39¾ x 39¾"

Water Sounds Totem, 1982
acrylic on Belgian linen
90 x 15¾"



Michelangelo Pistoletto

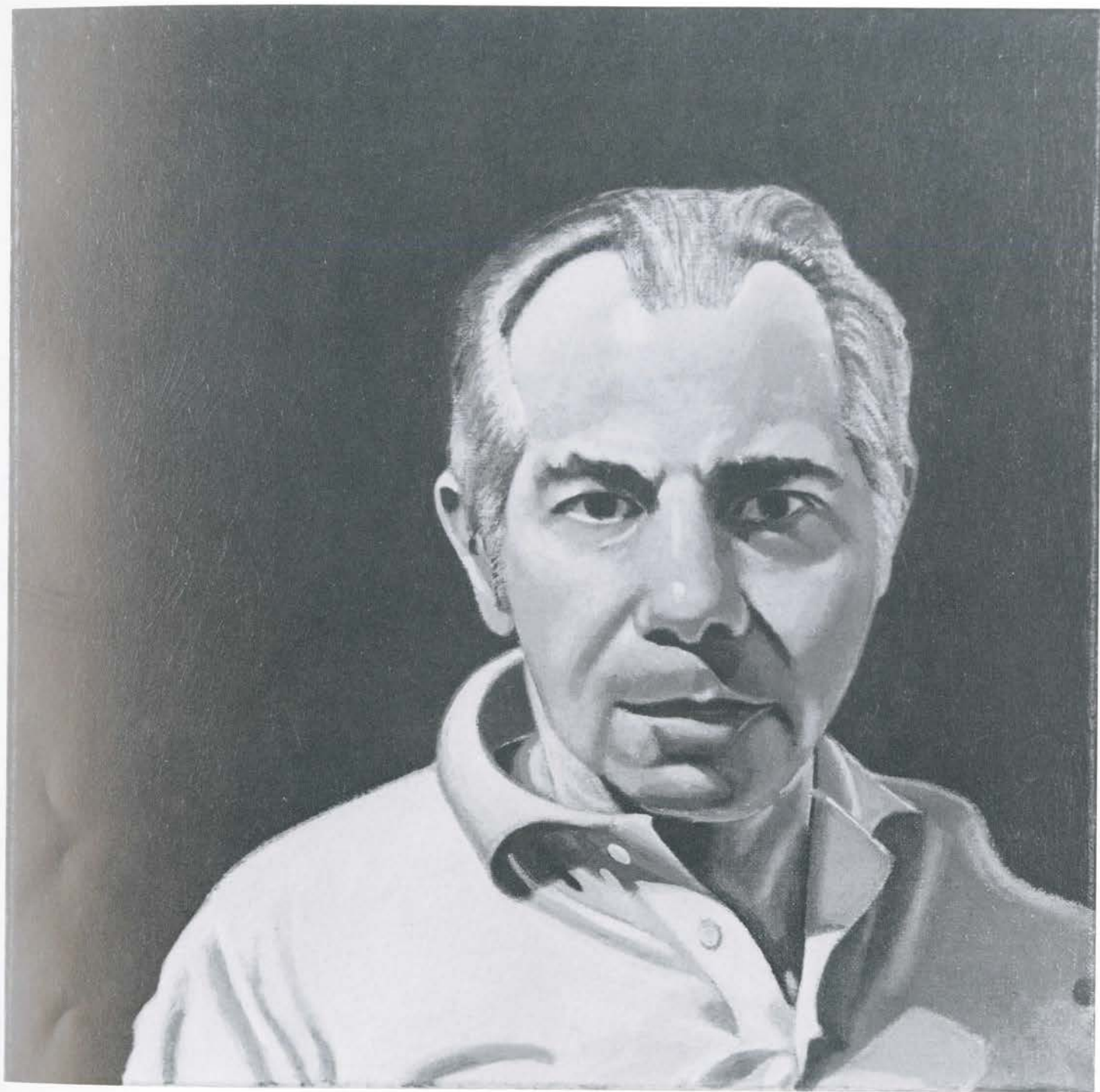
Indian Yellow, 1980* (illus.)
silkscreen on silk with mirror
57 x 47½"



Michael Clark

Collected Collector, 1976* (illus.)
oil on linen
12 x 12"

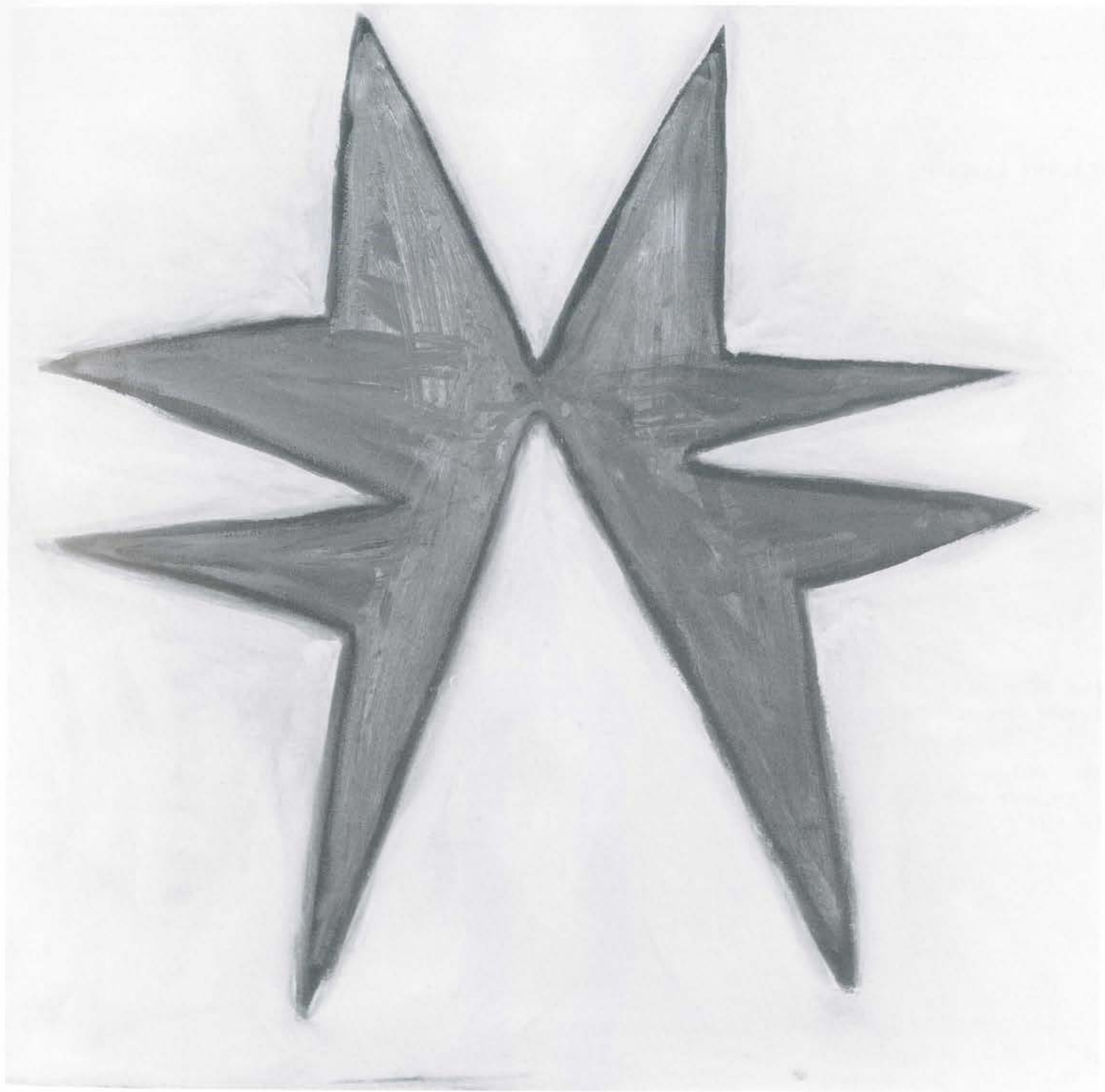
Lower East Side Series: Rivington St. 1908, 1981-82
oil on canvas
25 x 30½"



Stewart Hitch

Straight Rider, 1980* (illus.)
oil on canvas
40 x 40"

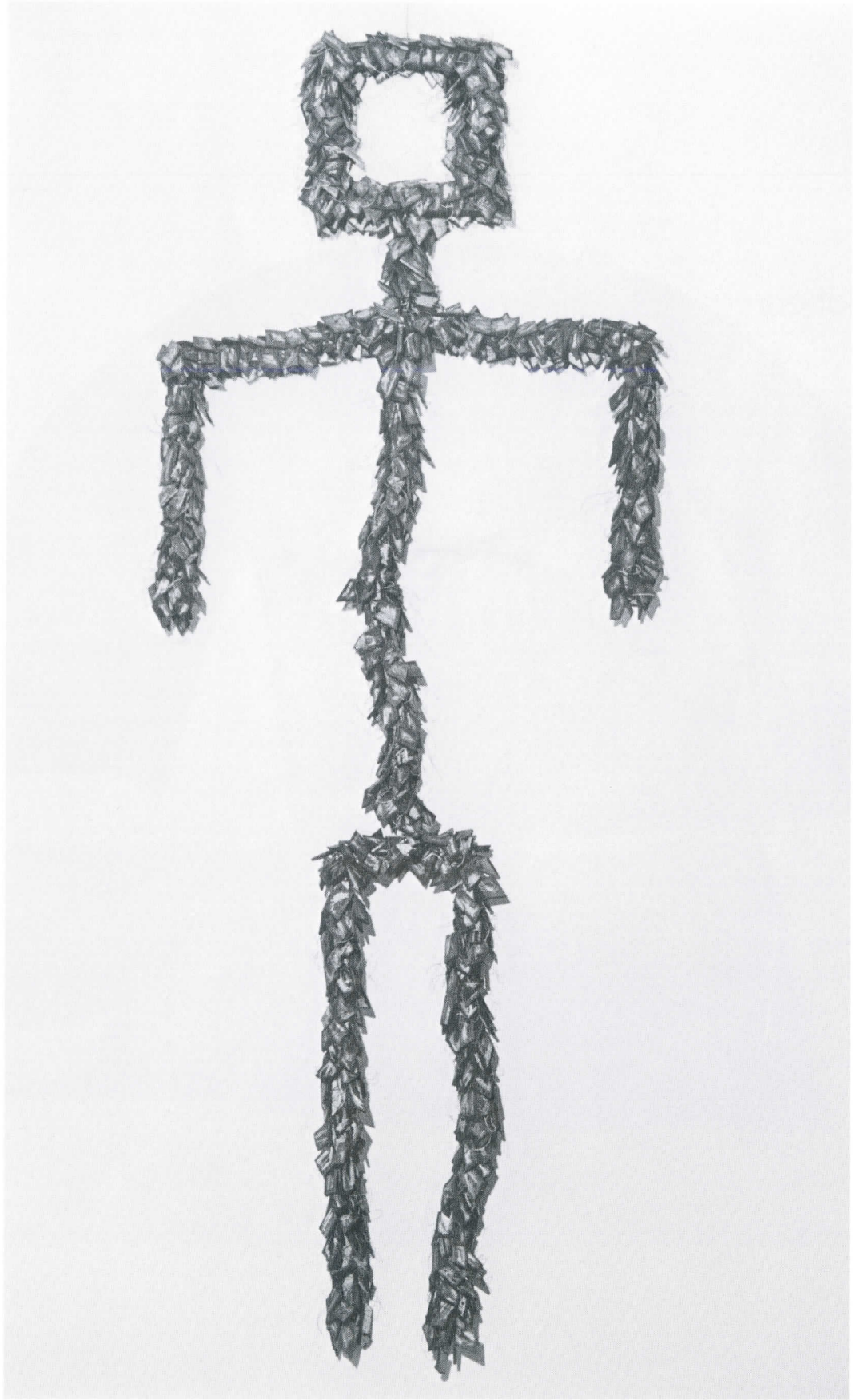
Schenevus, 1982
oil on canvas
36 x 30"



Michael Lucero

Untitled, 1979* (illus.)
wood, wire, crayon and acrylic
9' x 37" x 4"

Untitled, 1981
clay, pipe, wire, underglaze stains
89 x 36 x 24"



Stewart Hitch

Straight Rider, 1980* (illus.)
oil on canvas
40 x 40"

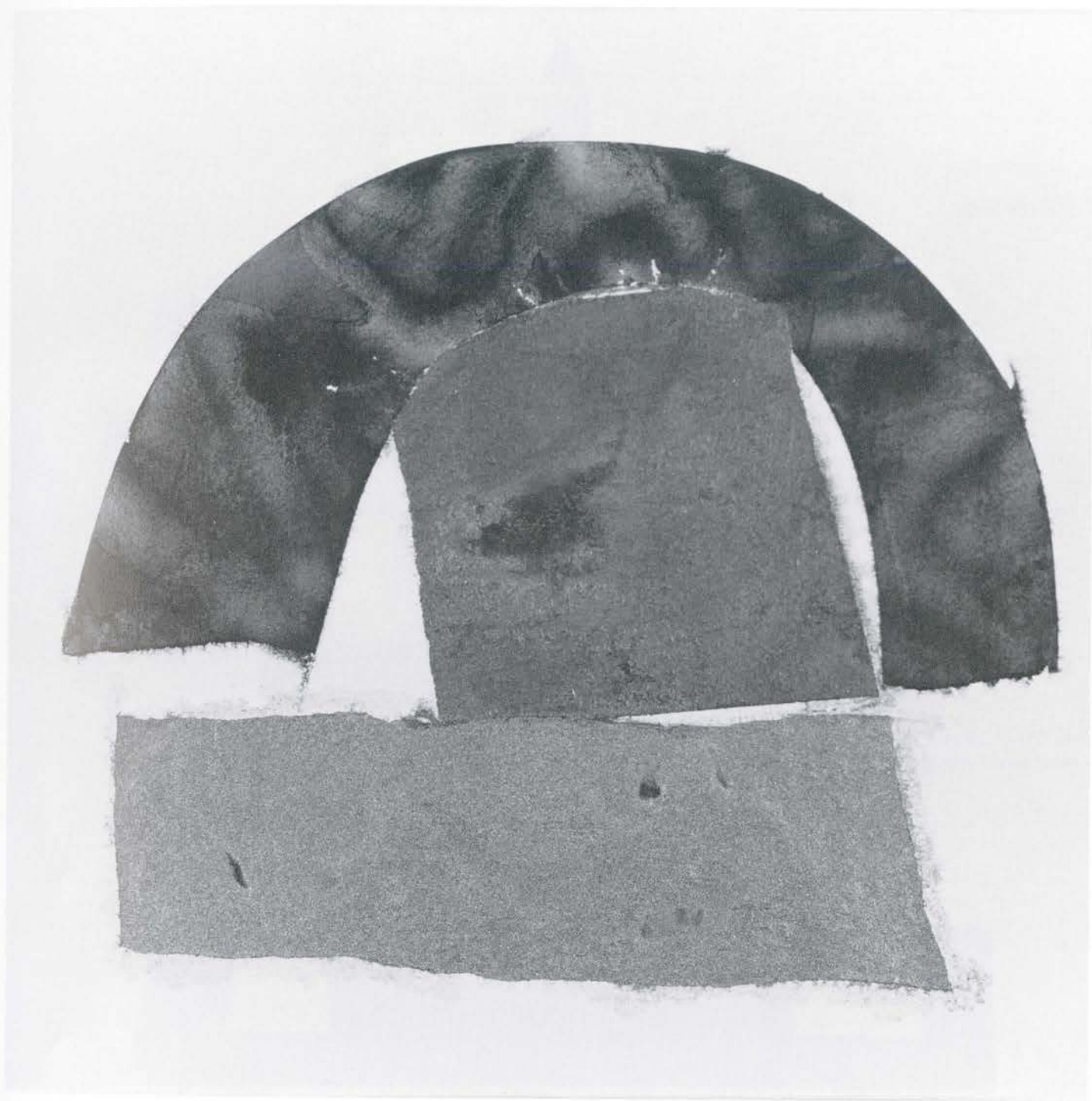
Schenevus, 1982
oil on canvas
36 x 30"

Michael Goldberg

Abba Labba I, 1978* (illus.)
bronze powder and clear alkyd on paper
15 x 15"

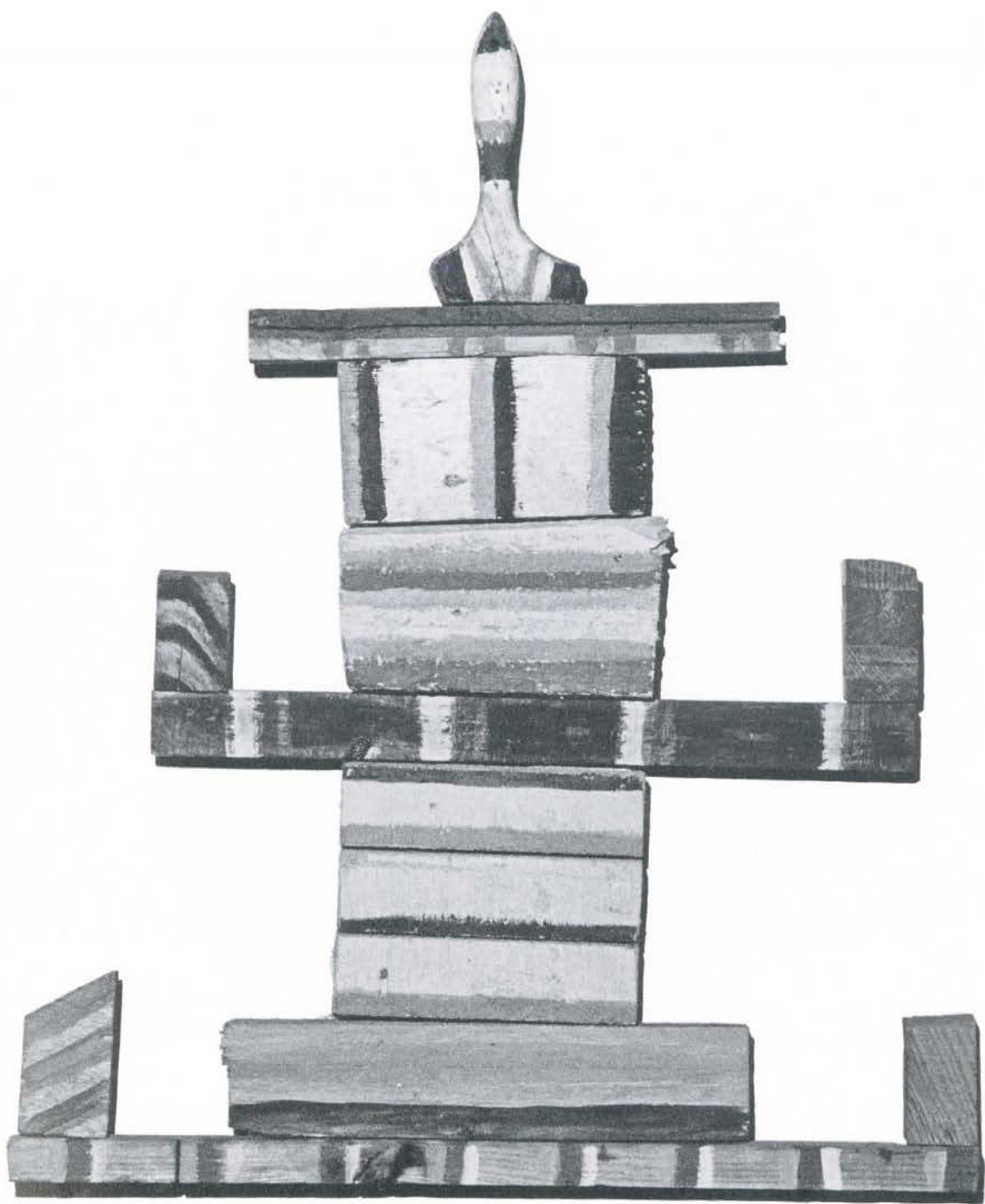
Mesura di Ventura, 1980
chalk on pastel, fixative on paper
19½ x 14"

Piede Contadino VII, 1982
chalk on pastel, fixative on paper
19½ x 14"



Betty Parsons

Paint Brush, 1974* (illus.)
paint on weathered wood
25 x 21"



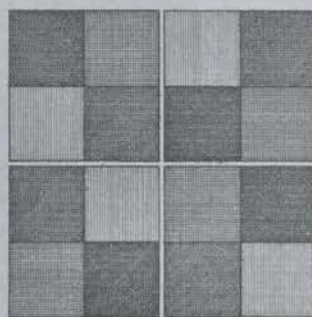
Sol LeWitt

Drawing Series I, II, III, IIII, IA, 1969 (illus.)
pen and ink on blue paper
11⁵/₈ x 23¹/₂"

*One-Inch Grid with a Vertical, Horizontal
or Diagonal Line in Each One-Inch Square, 1969**
pencil in wall
size variable

Pen and Ink Drawing of Diagonal Lines, Black on White, 1969
ink on paper
15¹/₂ x 19³/₄"

Red Grid, Blue Circles, Black Arcs from Four Sides..., 1972
pen and colored ink
13 x 13"



von Heide und Dorothea Vogel

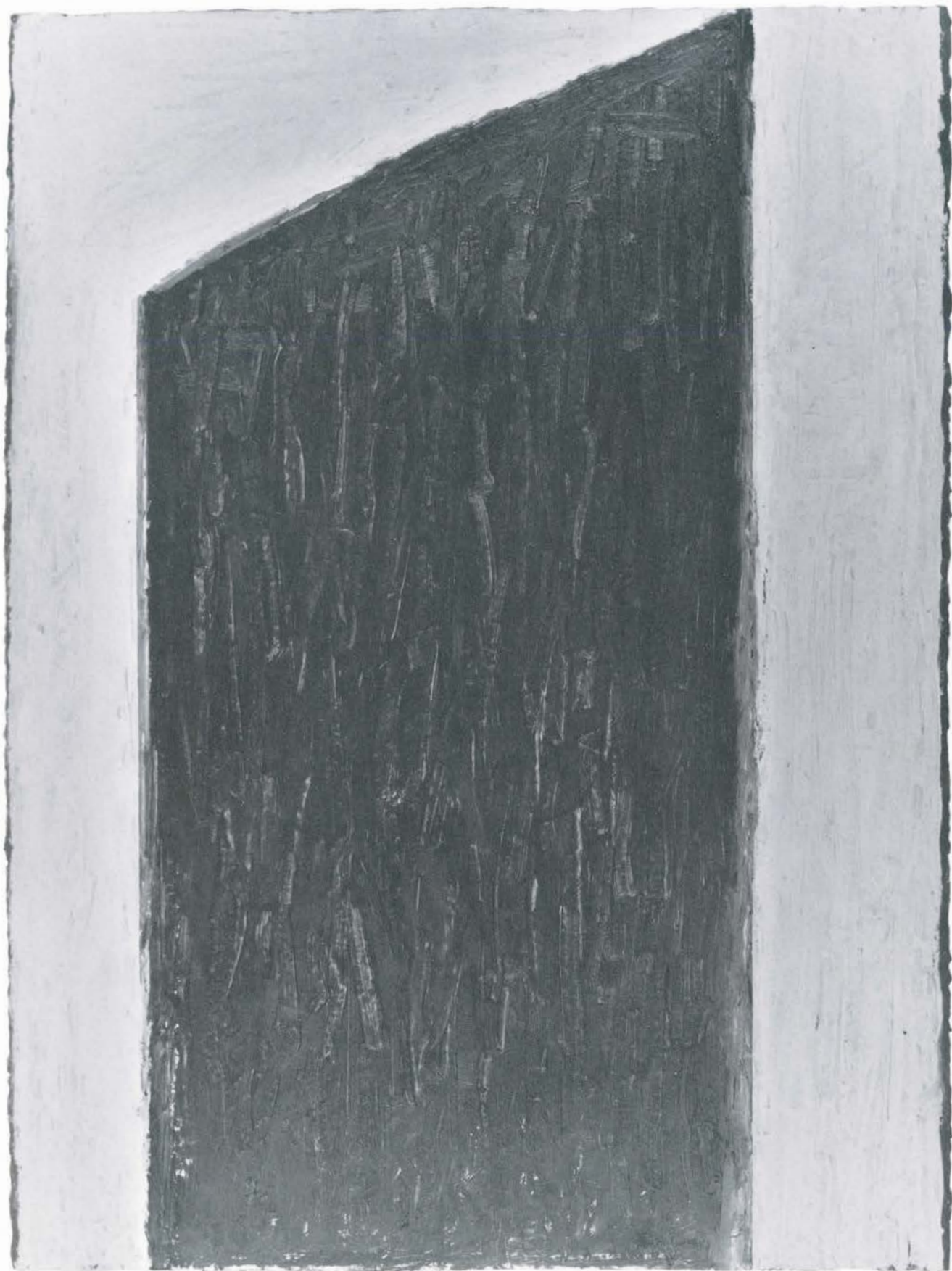
J. F. Schmitt
Mannh. 12. 57



Thornton Willis

The Tall Patriot, 1981* (illus.)
oil stick on paper
30 x 22"

Little Rock II, 1980
acrylic on canvas
36 x 36"



Rodney Ripps

Rosette No. 1, 1978 (illus.)
oil paint, wax medium, cloth on wood
10 x 8 x 7"



R. M. Fischer

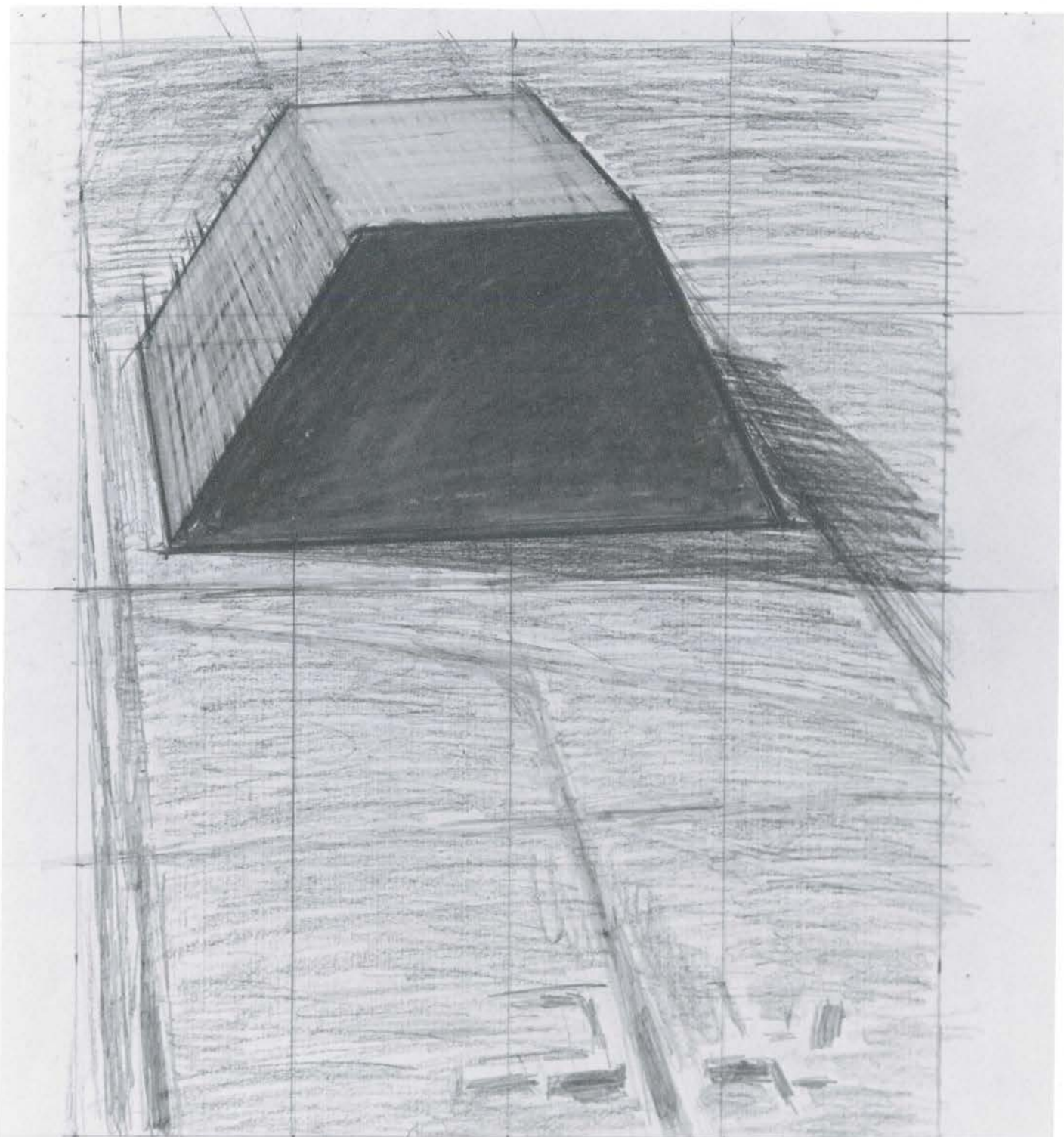
Apparatus Lamp, 1979* (illus.)
galvanized steel, wood, light bulbs, sockets and wires
80½ x 9" diam x 14½" diam at base



Christo

Abu Dhabi Mastaba, Project for United Arab Emirates 1977* (illus.)
pencil, crayon on paper
11³/₄ x 10¹/₂"

Valley Curtain, Project for Rifle, Colorado 1971
collage, photostat, fabric, pencil, crayon,
blueprint on white paper
28 x 22"

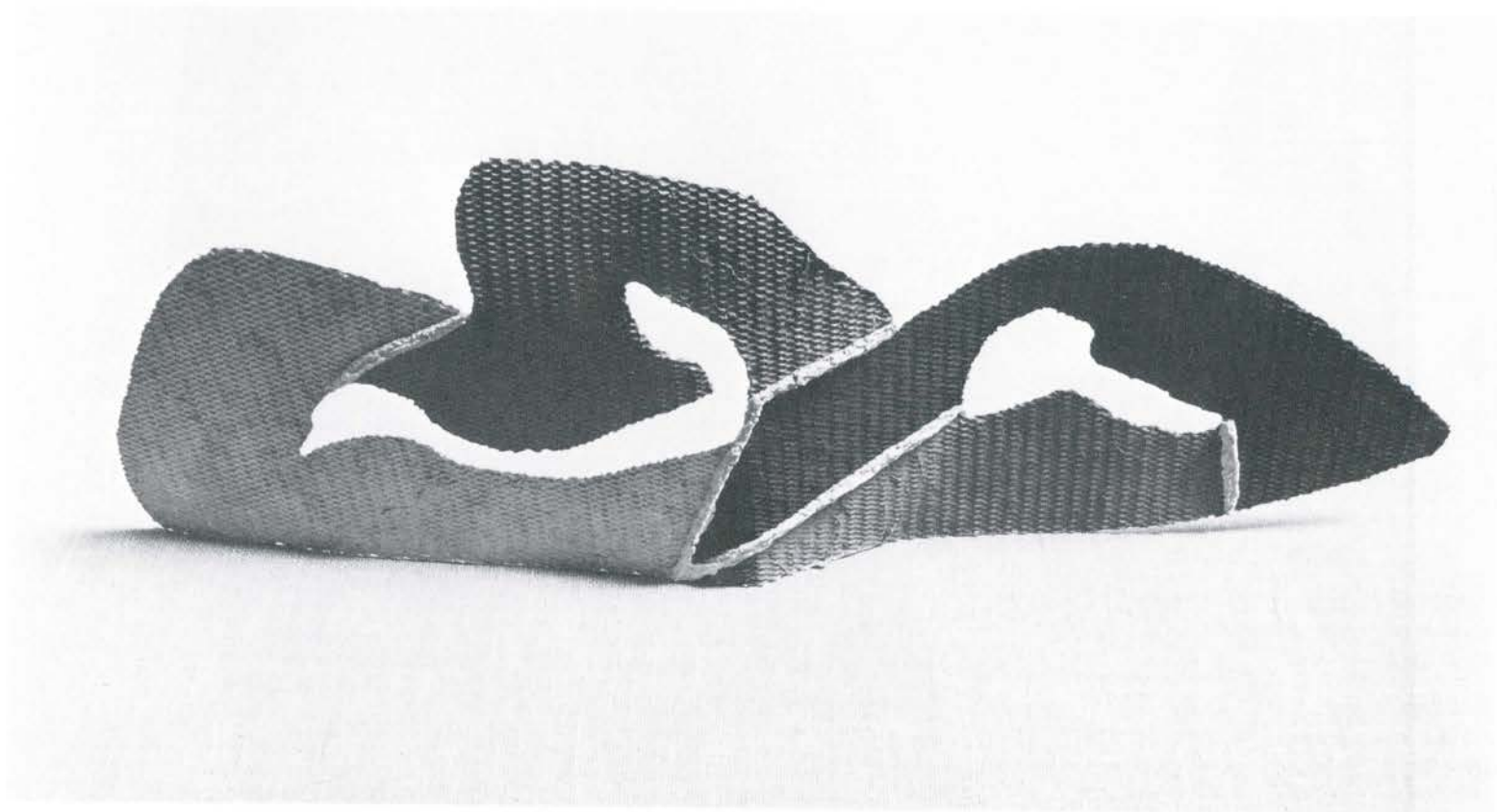


Abu Dhabi Masjida (project for United Arab Emirates) / Chini
1977

Barbara Schwartz

Vanger, 1981* (illus.)
casein on handmade paper over lath
18 $\frac{3}{4}$ x 52 $\frac{1}{2}$ "

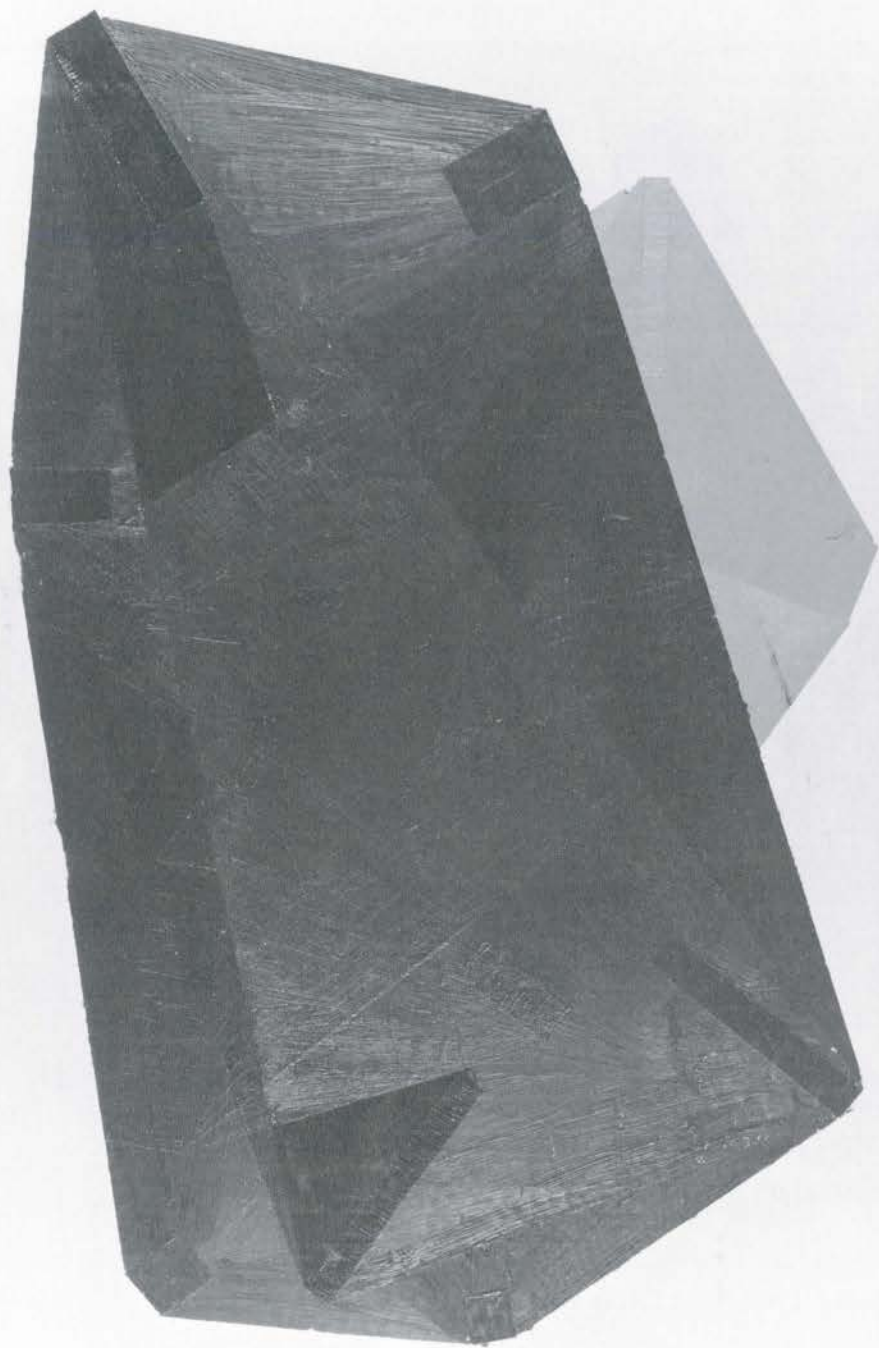
Untitled, 1979
linen pulp on wire lath screen, casein paint
51 x 25 x 9"



Judy Rifka

Cardboard Painting, 1974 (illus.)
acrylic on corrugated paper
43 x 44½"

Untitled, 1974*
acrylic on plywood
48 x 48"



Charles Clough

Wonderland of Love II, 1981 (illus.)
enamel on paper
46 x 60"

On Our Own, 1980*
enamel on paper
46 x 60"

H K, 1980
enamel and collage on muslin mounted on paper
41 x 33½"

E C, 1980
enamel and collage on muslin mounted on paper
40 x 29"



Lucio Pozzi

My Wind, 1981 (illus.)
graphite, silver crayon, industrial enamel spray,
egg tempera on museum board
40 x 52"

Hermes and Aphrodisia, 1982
oil on canvas
56 $\frac{1}{8}$ x 56 $\frac{1}{8}$ "

Three Memories in a Red Storm, 1982*
oil on canvas
60 $\frac{1}{4}$ x 60"

Scattergrowth, 1982
oil on canvas
54 x 49"



Lynda Benglis

Untitled (original proof/3rd paper series), 1979* (illus.)
acrylic paint on molded paper
29 x 24 x 9½"

Lagniappe, 1978
pigmented molded paper
36 x 11 x 5½"



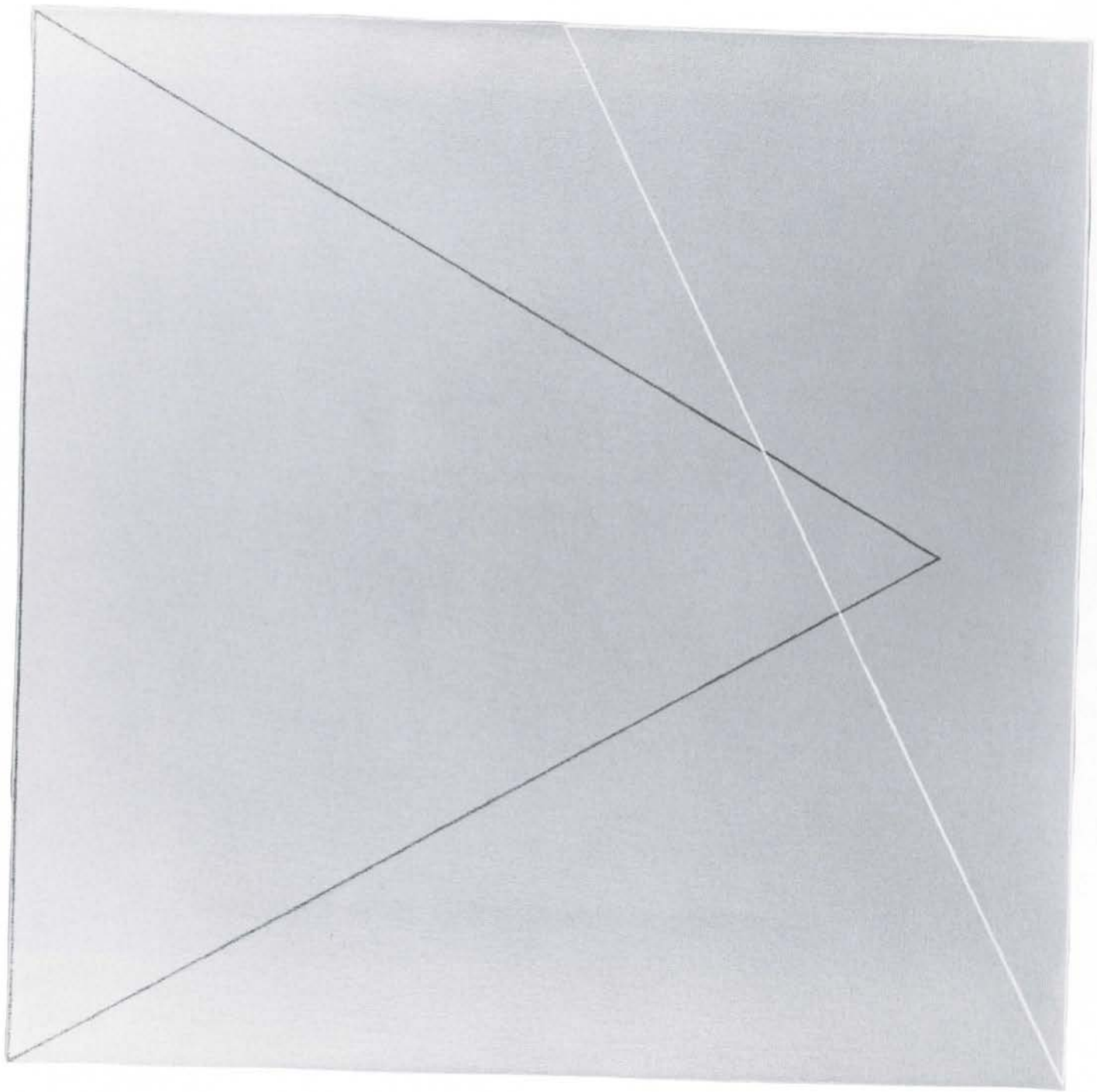
Robert Mangold

Two Triangles Within a Square #2, 1975 (illus.)
pencil and acrylic on canvas
36 x 36"

Red/Green X Within X, 1981*
acrylic and pencil on paper
35¹⁵/₁₆ x 42¹¹/₁₆" irreg.

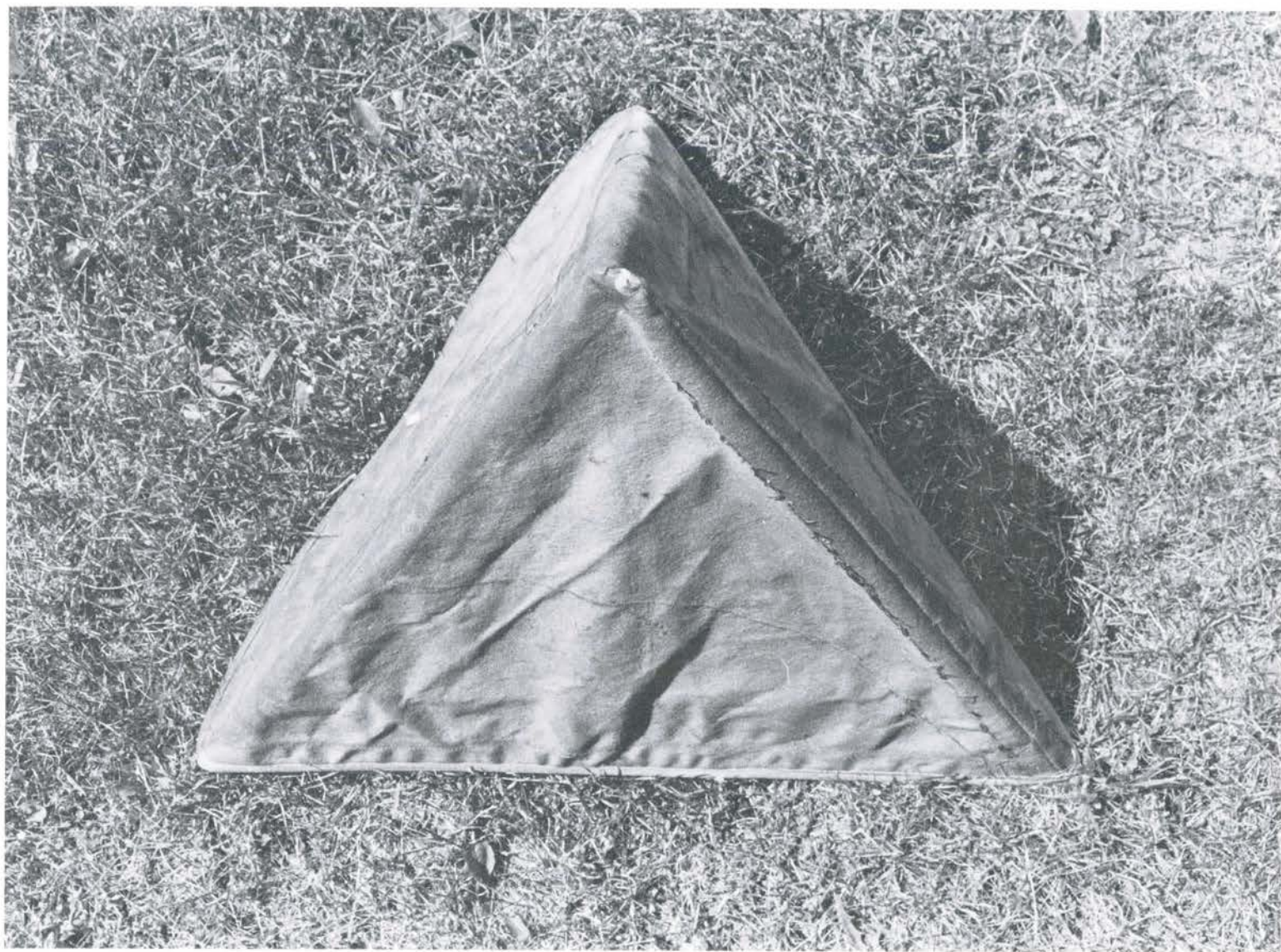
Two Triangles Within Three Rectangles, 1978
pencil and acrylic on masonite
18 x 29³/₄" irreg.

A Square Not Totally Within a Triangle, 1975-76
acrylic and pencil on masonite
12¹/₂ x 25"



Alan Shields

Untitled, 1972* (illus.)
painted canvas over wood
19 x 20½ x 20½''



Richard Nonas

Untitled, 1973* (illus.)
wood
11 x 48 x 45"

Chair, 1973 (illus.)
wood
42 x 9 $\frac{3}{4}$ x 19 $\frac{1}{2}$ "

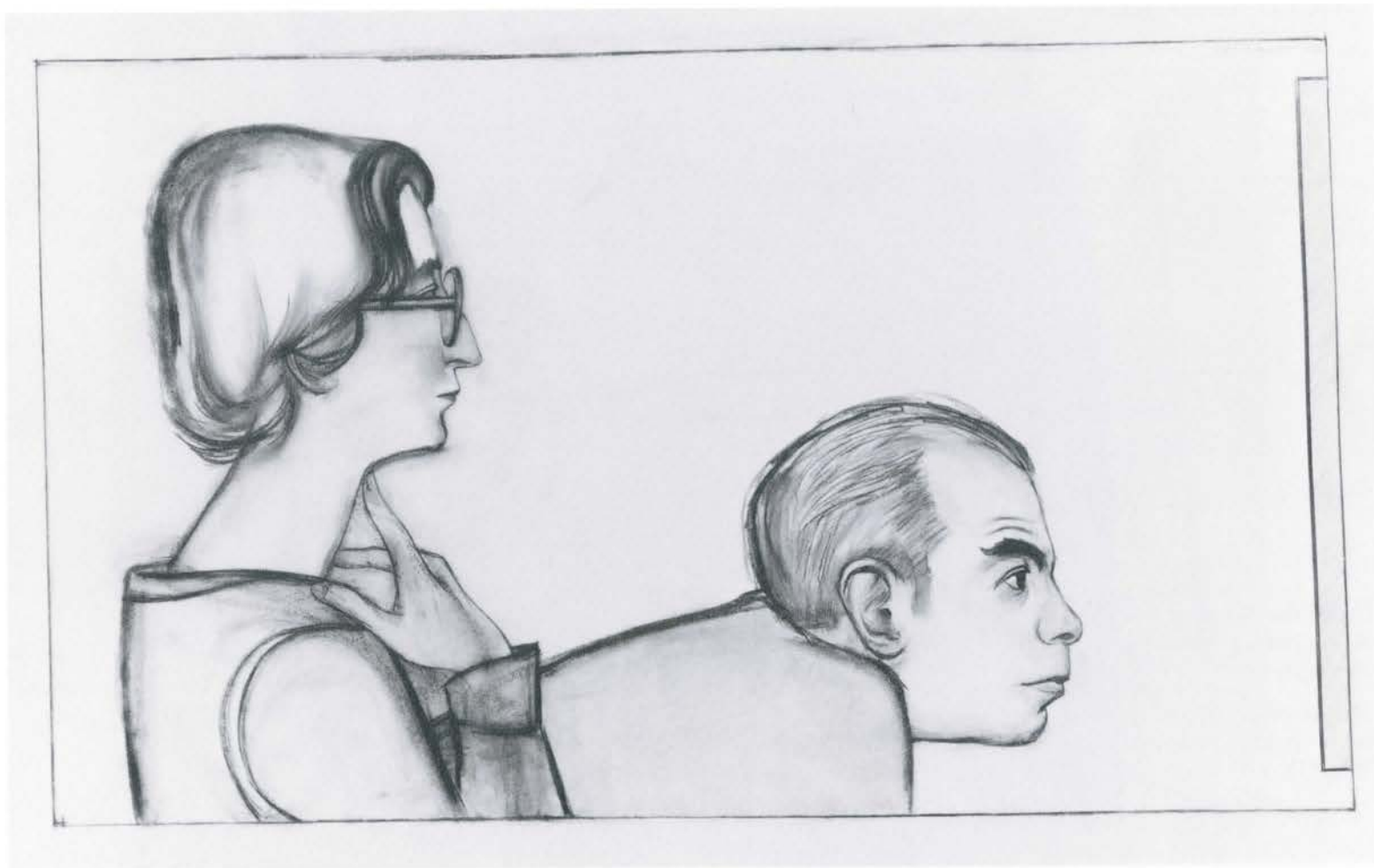
Untitled (J. B. Series), 1981
oil crayon on paper
6'4" x 5'

Big Toe, 1981
wood
12 x 10 x 10"



Will Barnet

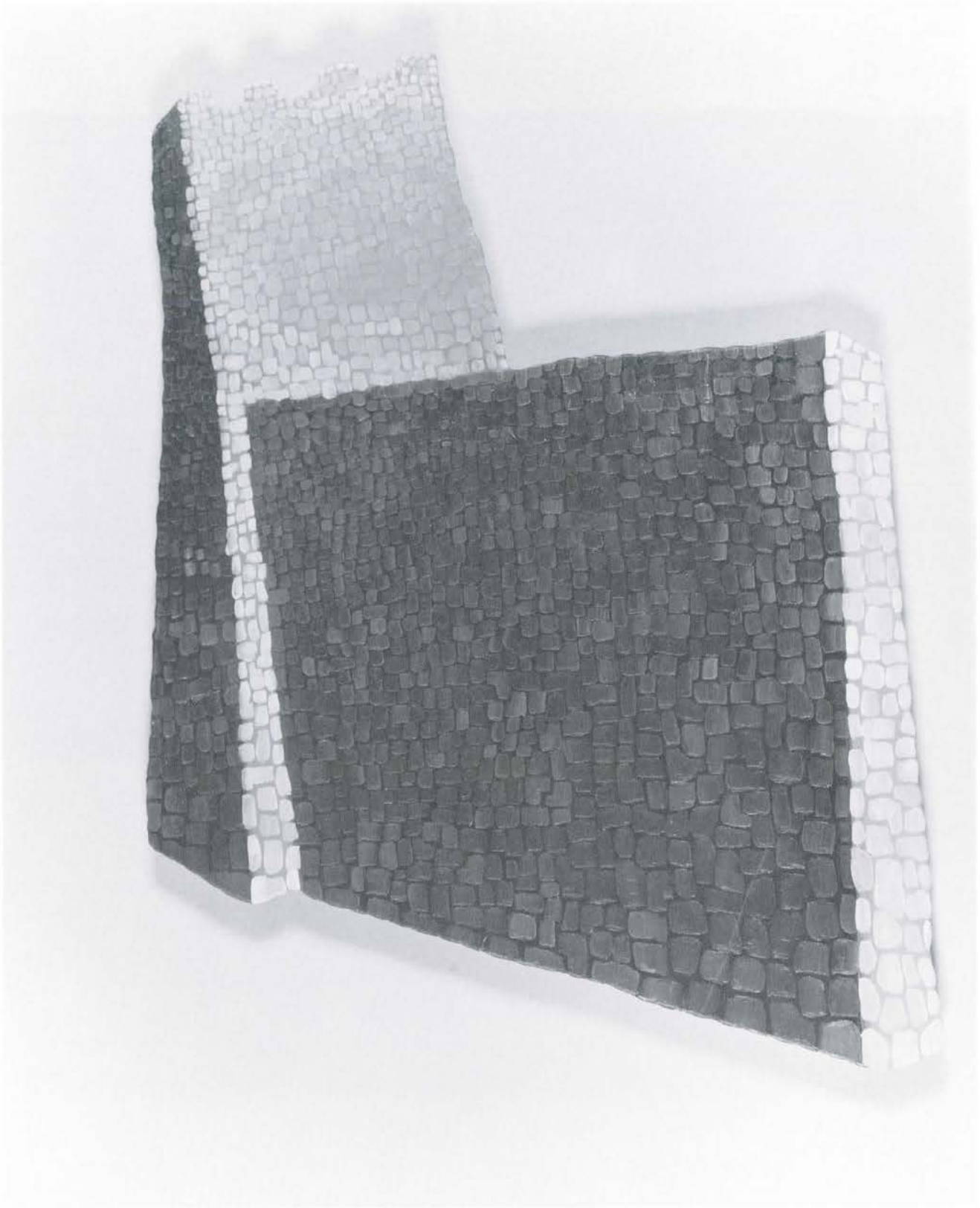
The Collectors, 1977* (illus.)
charcoal and carbon on paper
28½ x 41¼"



Cheryl Laemmle

Castle for Dorothy, 1981* (illus.)
oil on cutout masonite
21 x 15¼ x 1"

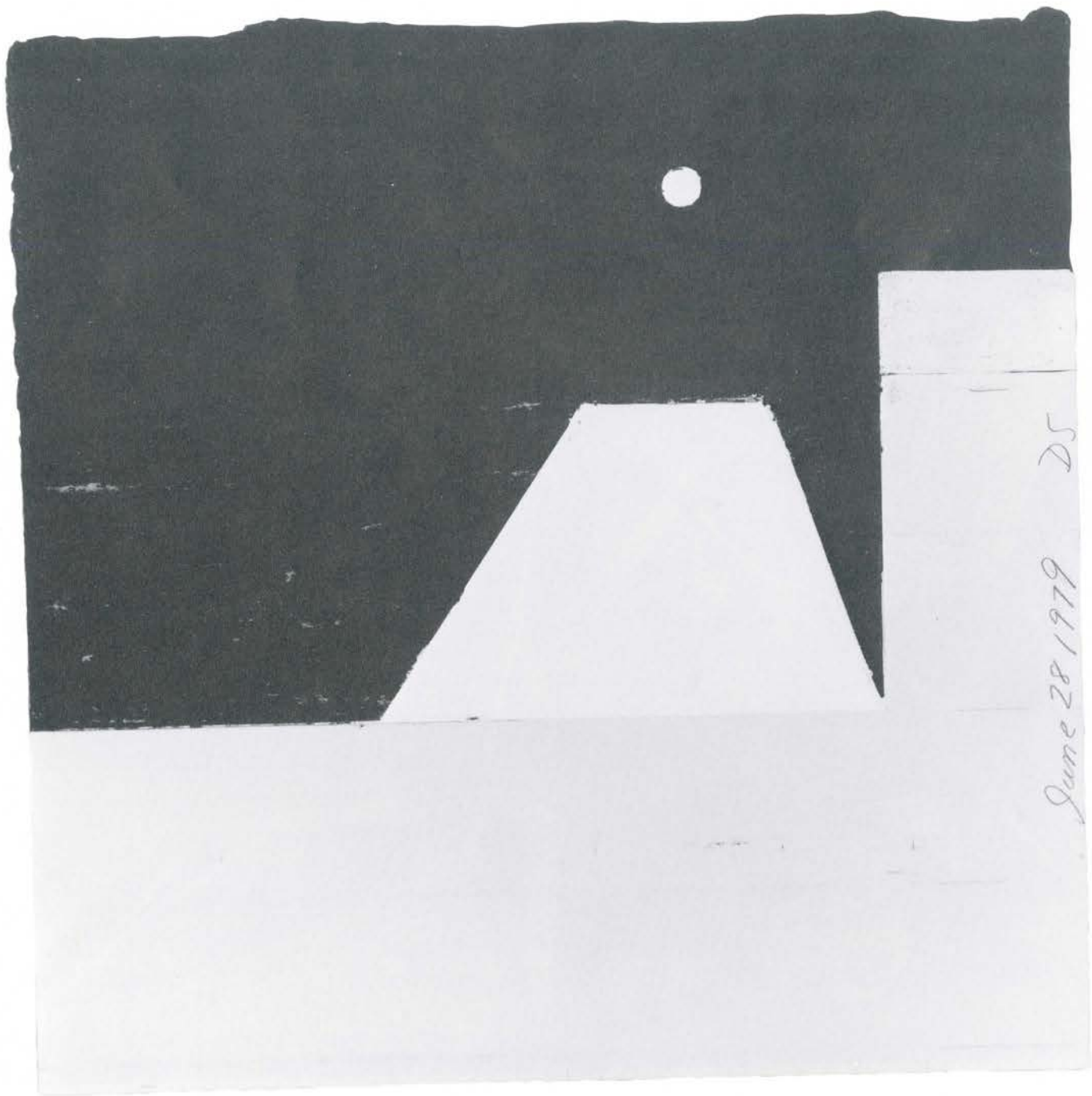
The Monkey, 1980
oil on cutout masonite
16 x 11¼ x 1"



Donald Sultan

Moon Picture, 1979* (illus.)
vinyl asbestos tile and tar on wood
12 x 12"

Untitled, 1980
oil and vinyl asbestos floor tile on wood
12 x 12"



June 28 1979
D5

Martin Johnson

Coffee Cup Unis, 1978* (illus.)

mixed media

19 $\frac{1}{4}$ x 16 $\frac{15}{16}$ x 22 $\frac{3}{8}$ "

Flow Her Pedal Past, 1982

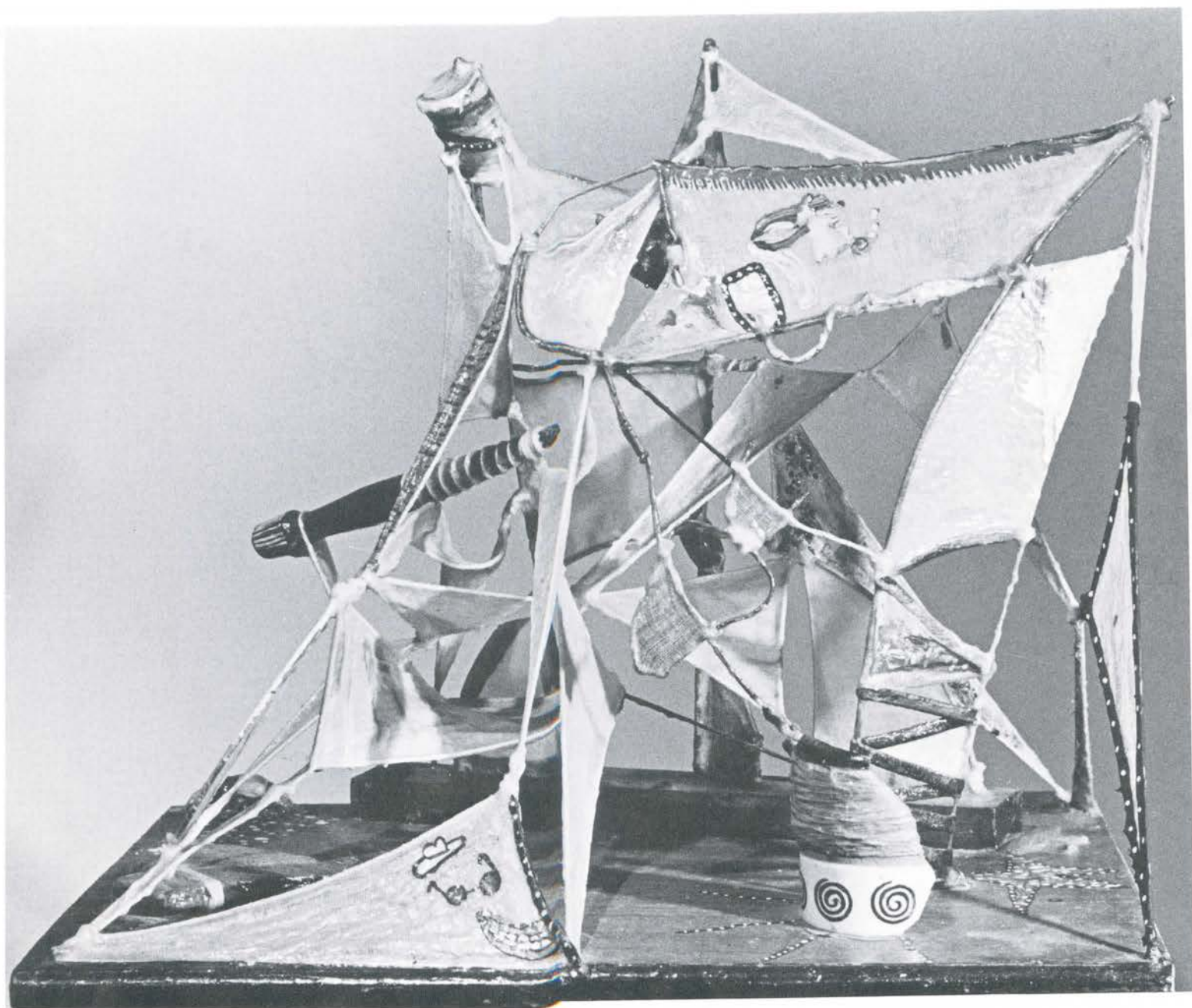
bicycle pedal, wire, cheesecloth, rhoplex and acrylic paint

19 x 9 x 13"

Howsway For Acrylic and Rhoplex Construction, 1981

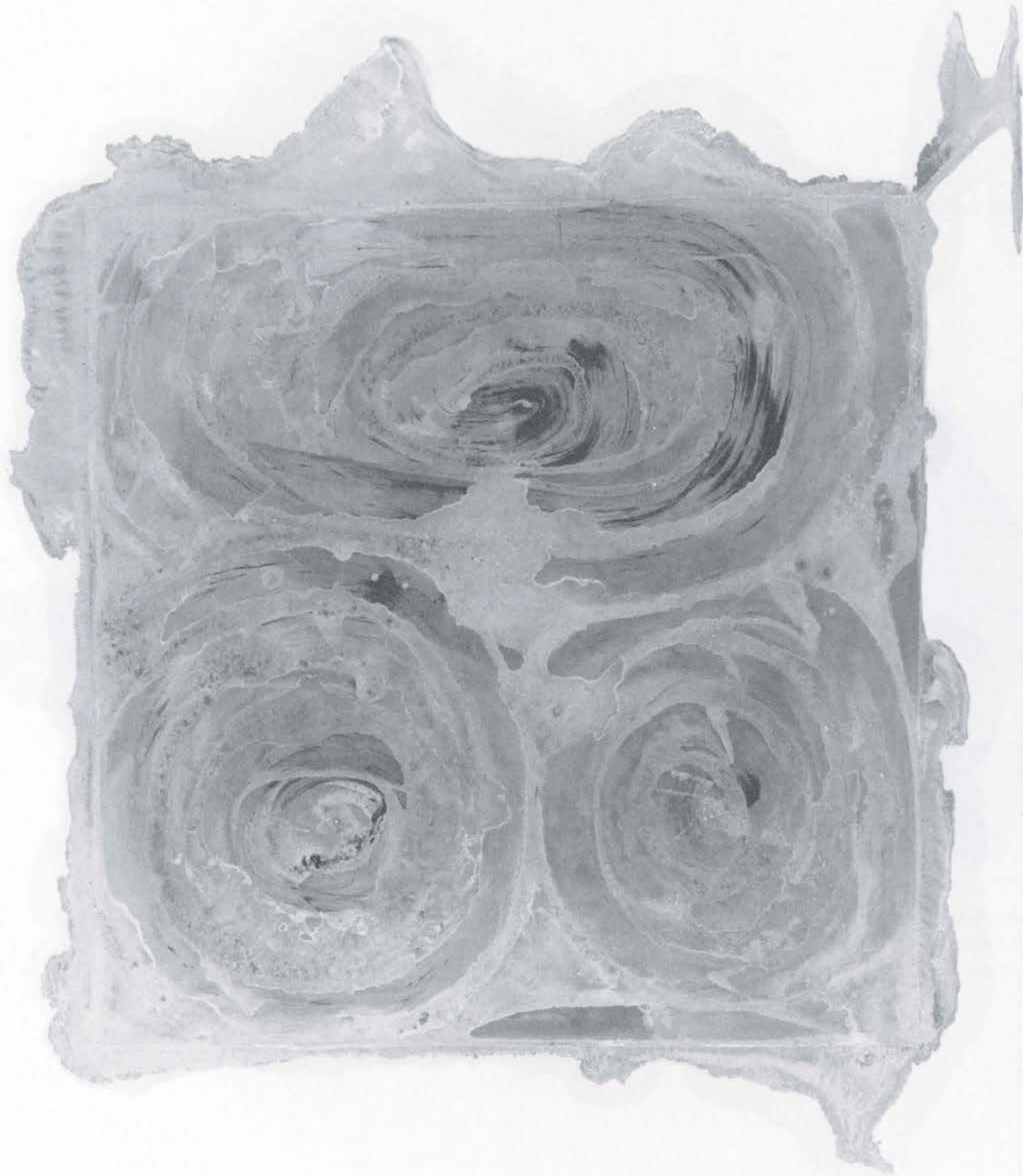
mixed media with found objects

36 x 32 x 18"



Bill Jensen

Untitled, 1971* (illus.)
oil on paper
30 x 22 $\frac{1}{4}$ "

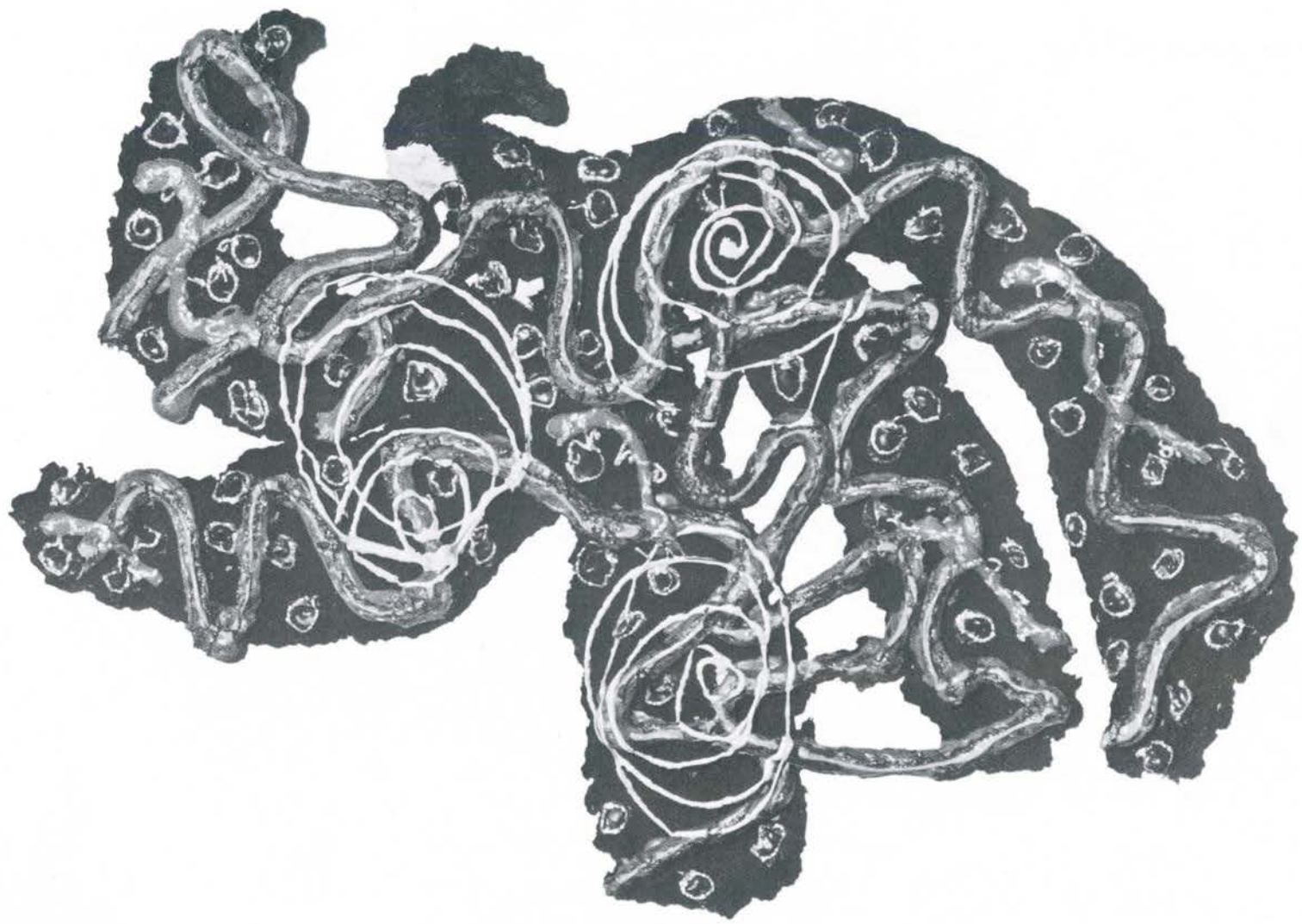


Claudia DeMonte

Claudia at the Macumba Ceremony, 1981* (illus.)
handmade paper, acrylic and glitter
17 x 20" irreg.

Claudia Dancing in Rio, 1980
handmade paper, acrylic and glitter
14 x 10" irreg.

Claudia with Snake, 1980
handmade paper, acrylic and glitter
13 x 9½" irreg.



Joe Zucker

Big Junk, 1977* (illus.)
magic marker on paper
19 x 24"



Don Hazlitt

Untitled, 1979* (illus.)

wood, enamel and paper mache

15 x 15 $\frac{1}{4}$ x 1 $\frac{3}{4}$ "

Side Fin, 1980

wire, wood, cardboard, oil, paper mache

12 x 12 x 1 $\frac{1}{2}$ "

Untitled, 1982

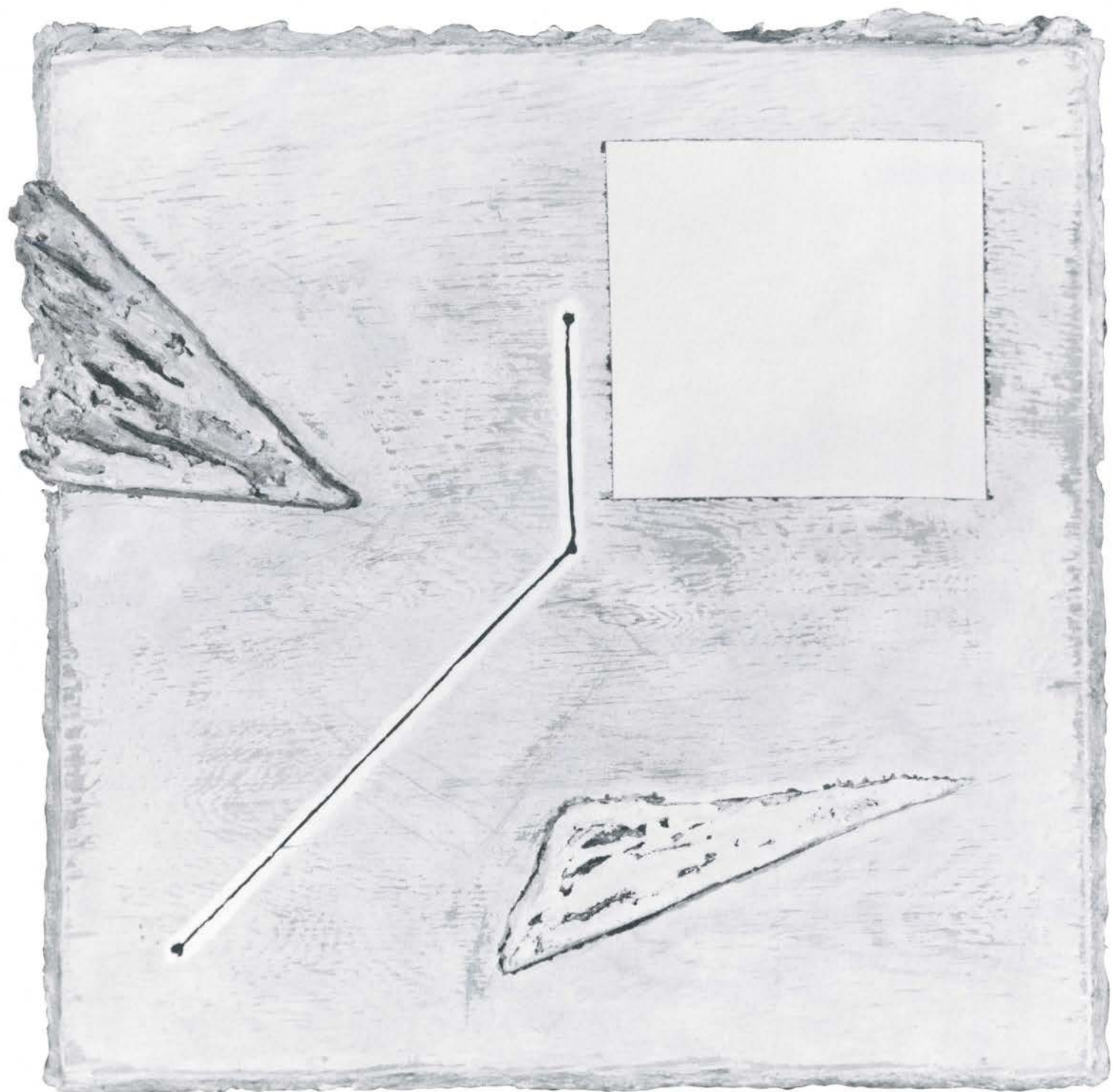
oil stick crayon, pencil and enamel on paper

24 x 45 $\frac{1}{4}$ "

Untitled, 1979

cele-clay, oil, cardboard, wood

6 x 6 x 2"



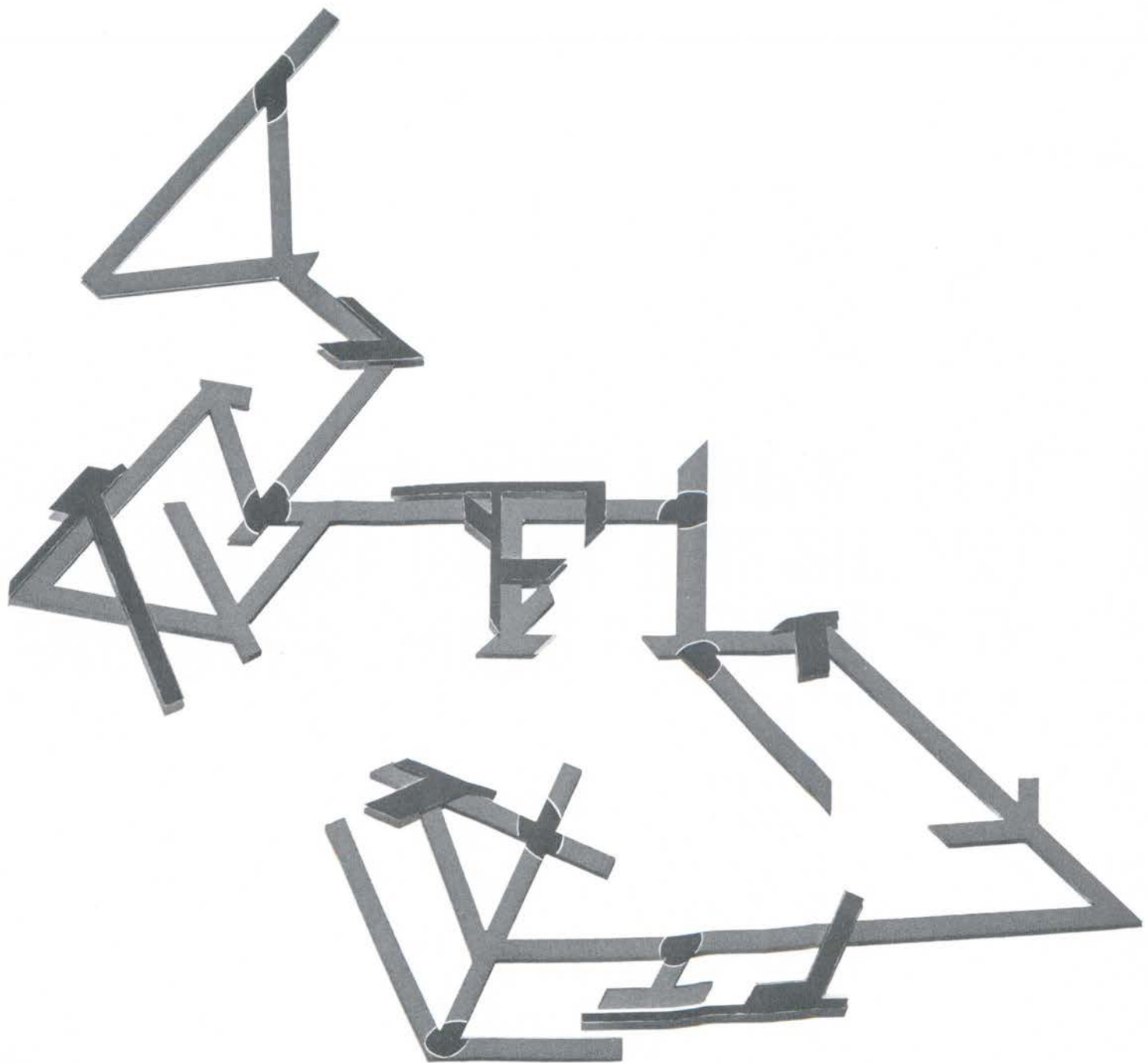
Richard Francisco

Red Oxide, 1979-80* (illus.)
acrylic and balsa wood
150cc x 14cc x 3cc

A Pipe for Rene (Magritte), 1979
balsa wood, pencil, enamel and paint
18 x 18 $\frac{1}{4}$ x 3 $\frac{1}{2}$ "

Southern Lightening (Roundabout), 1977
watercolor on paper on balsa wood
24 x 23 $\frac{3}{4}$ x $\frac{1}{2}$ "

Untitled, 1978
watercolor on paper on balsa wood
20 x 30 $\frac{1}{2}$ "



Larry Weiner

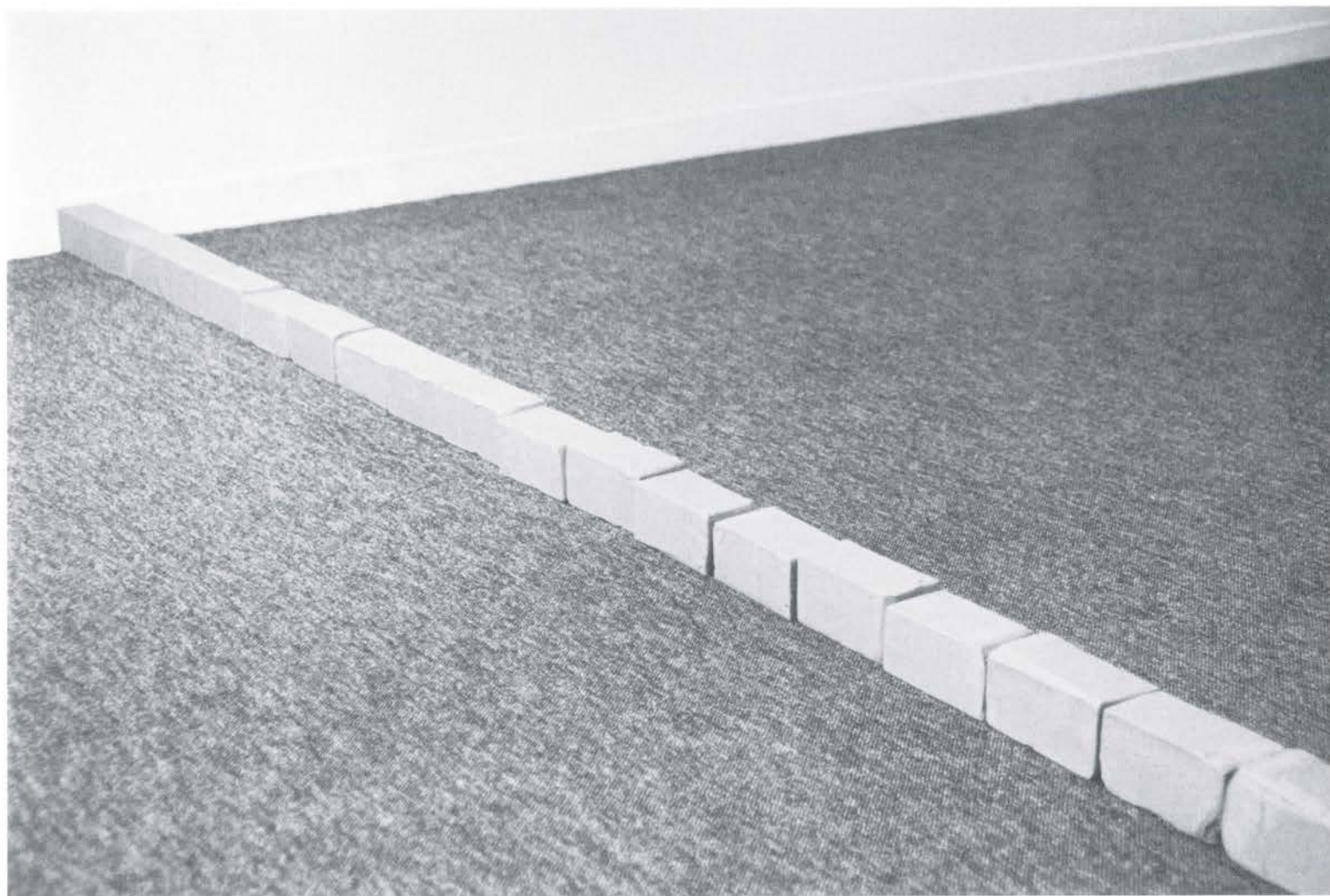
Sentence Fragment, 1980* (illus.)
medium variable
size variable

**MANY THINGS PLACED HERE & THERE TO
FORM A PLACE CAPABLE OF SHELTERING
MANY OTHER THINGS PUT HERE & THERE**

Carl Andre

Clay Coffe Run, 1970* (illus.)
roma plastilina brick
size variable

9 Steel Rectangle, 1977
Hot-rolled steel plates
 $\frac{1}{4} \times 21\frac{3}{4} \times 27\frac{7}{8}$ " (9 units)



Robert Barry

Wall Piece, 1980
graphite and paint on wall
size variable

Untitled (Red), 1982
acrylic paint and pencil on paper
mounted on aluminum
37 x 37" irreg.

Blue Skies, 1981* (study for painting illus.)
acrylic paint and pencil on paper
mounted on aluminum
37 x 37" irreg.

Untitled (Yellow), 1982
acrylic paint and pencil on paper
mounted on aluminum
37 x 37" irreg.

NOT YET

LOOK FOR

CONCERNED

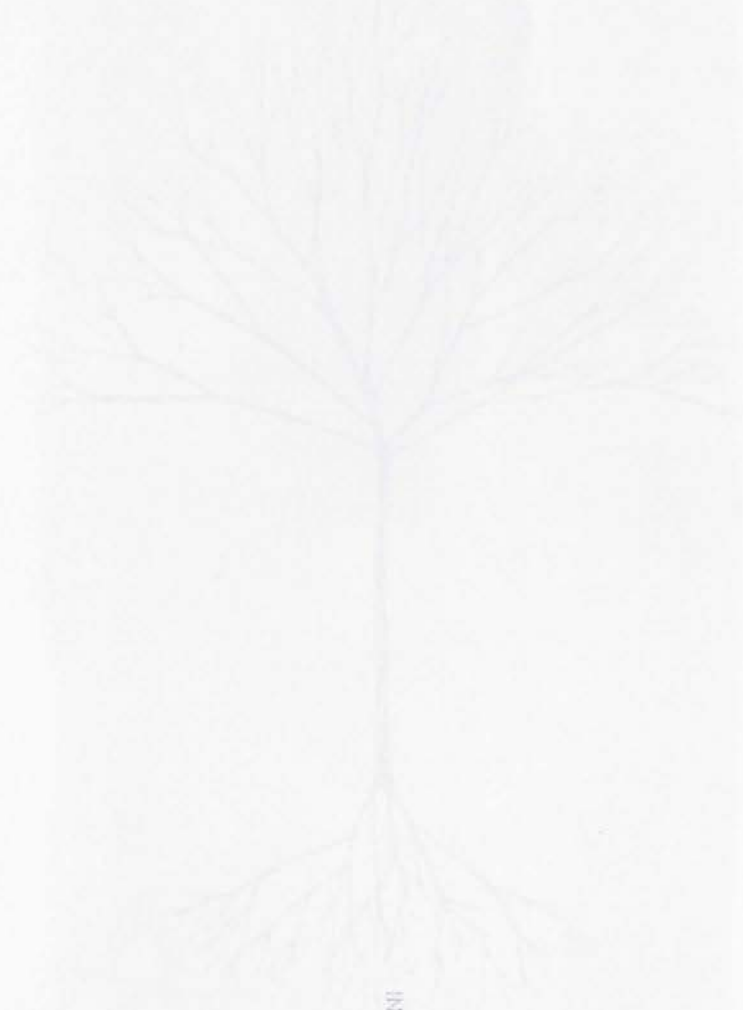
HERE IT IS

VULNERABLE

INTENDED

SO MUCH

TRY TO



NOT YET

LOOK FOR

CONCERNED

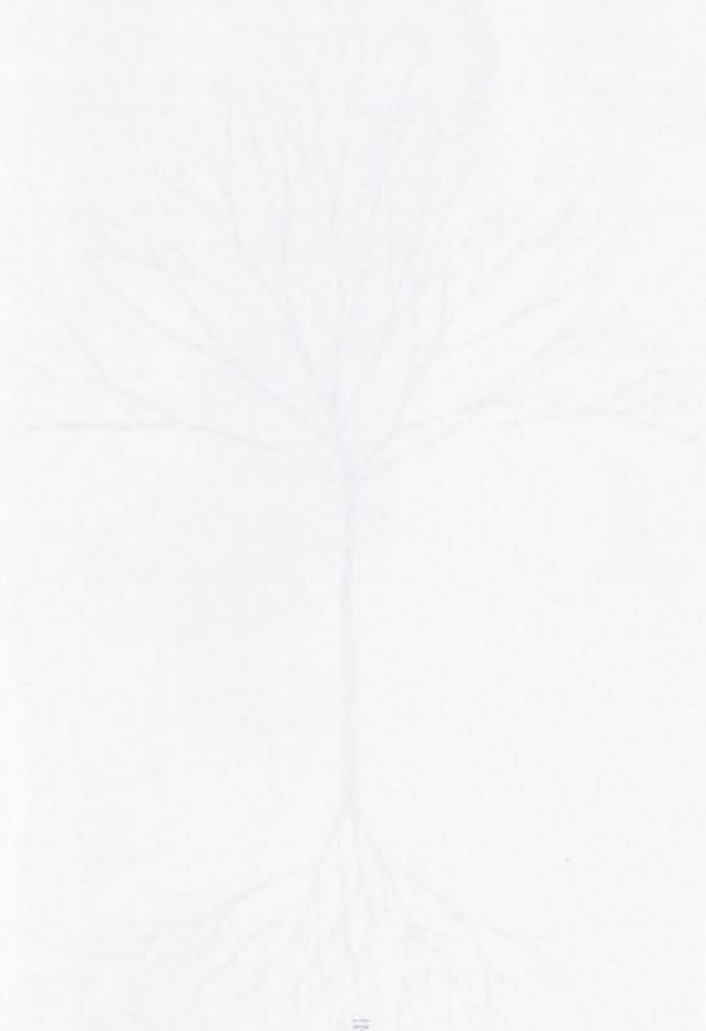
HERE IT IS

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SO MUCH

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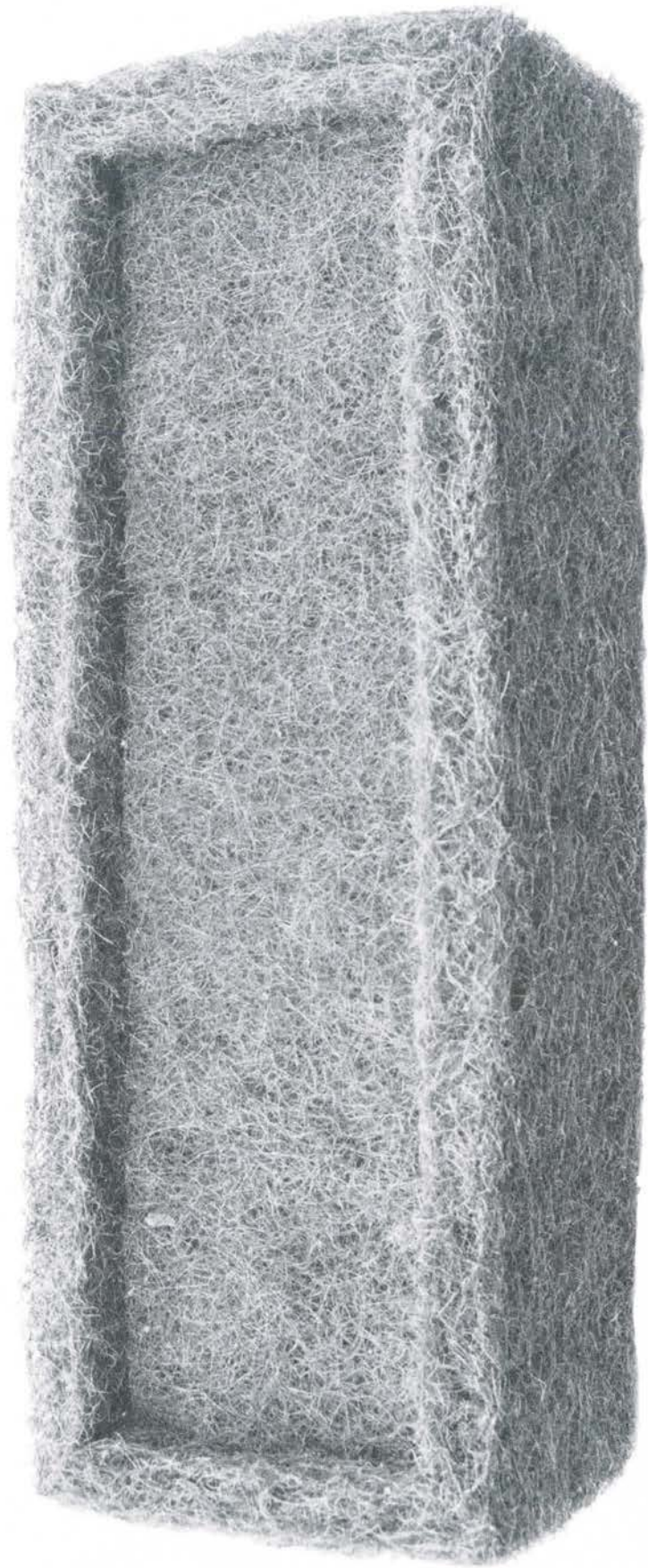


Richard Artschwager

Dinner From Above, 1982
charcoal on paper
25¼ x 19"

Dinner Toward Window, 1982
charcoal on paper
25½ x 19¹¹/₁₆"

Hair Sculpture, 1969* (illus.)
rubberized horsehair
30½ x 11½ x 8"



Acknowledgments

Since its opening in 1968 and under the direction of Ben Goldsmith, the Brainerd Art Gallery at the State University College of Arts and Science at Potsdam has organized a contemporary schedule of art exhibitions unexcelled in the North Country. Continuing the innovative gallery program, Kendall Taylor brought an academic viewpoint with her when she succeeded Goldsmith in 1980. Taylor's *The Benefactors* (1980) was the first show at Brainerd Art Gallery featuring loans from major museums. It was accompanied by a weekend symposium on art patronage, organized by art department member Dr. Jack Riordan. It is my ambition to continue the quality of the exhibitions and to expand their impact through related programming oriented towards both college and community. Through the wholehearted support of Dr. James Young, the President of Potsdam College; the Friends of Brainerd Art Gallery; and the faculty of the Art Department — in particular Art Sennett, chairman and Jack Riordan — Brainerd Art Gallery is able to host the unique selection from the Dorothy and Herbert Vogel Collection. Our thanks to artist Robert Barry for designing this special catalog, to John Paglia for his expertise in its printing, and Mary Haught for her invaluable typing services. And very special thanks to Dorothy and Herb Vogel for their generosity in lending us their work and their direct involvement in the many phases of the organization of the exhibition.

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Canfield & Tack



1982

