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1980

South Dakota Memorial Art Center: The First Ten Years

South Dakota Memorial Art Center

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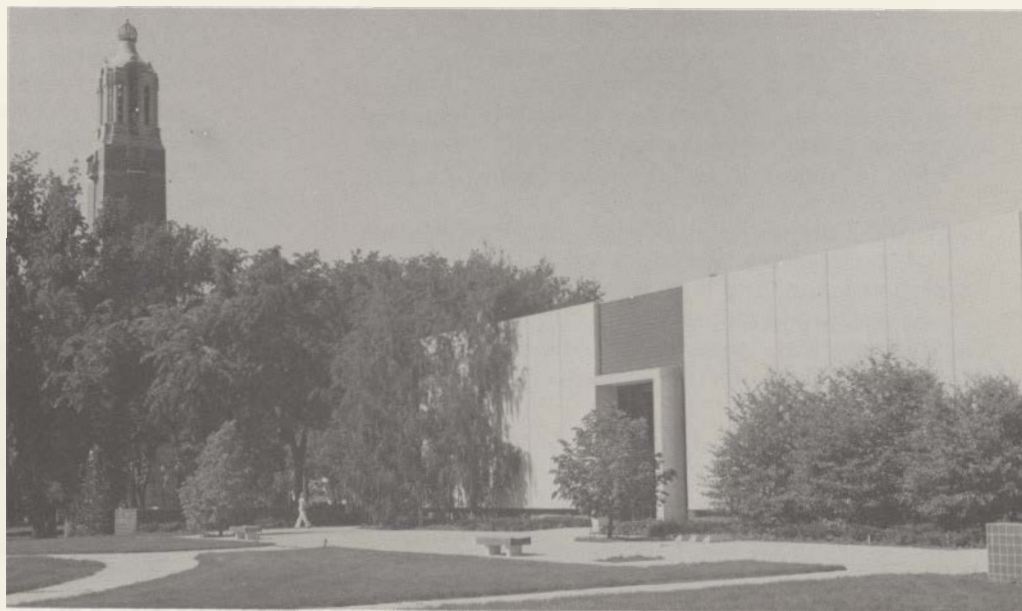


**SOUTH DAKOTA
MEMORIAL ART CENTER**

THE FIRST TEN YEARS

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Calendar highlights

- 1969 Board members appointed by Dr. H.M. Briggs to plan the building and activities of an art center
Jeanette Lusk elected president of Board
- 1970 Board of Trustees formally organized
Constitution and By-laws adopted
Dedication of Memorial Art Center
William Landwehr, first director
Restoration of several Harvey Dunn paintings
Dedication of Marghab Gallery
- 1971 Joseph Stuart, second director selected
Art Center Guild formed. LaVonne Kellogg first president
Greener paintings added to collection
Harvey Dunn movie produced
Harvey Dunn paintings evaluated at four times their 1950 value
- 1972 Joy Nelson elected president of Guild
- 1973 Esther Farnham elected president of Guild
- 1974 Several Harvey Dunn paintings sent to Brandywine Museum, Chadds Ford, Pennsylvania for a special showing
Esther Farnham re-elected president of Guild
- 1975 Bob Carey elected president of Board
Harold Pastorius, Jr's sculpture "Vent" acquired
Rex Gulbranson joins Art Center staff as Assistant to the Director
Harold Spitznagel, Sioux Falls, recipient of Artistic Achievement Citation
Elmer Sexauer and H.M. Briggs honored for their work in fund-raising
Art Center van procured for traveling exhibits
Minnie Evanoff elected Guild president
- 1976 Bicentennial Committee honored South Dakota Memorial Art Center and its Director for organizing "Art of South Dakota" show which toured the state in 1976
Rex Gulbranson awarded a gallery internship in Washington, D.C.
Art Center receives accreditation with American Association of Museums
Logo competition and \$200 purchase award given to Phillip Kappen
Aubrey Sherwood, De Smet, is second recipient of Artistic Achievement Citation
Hildegard Harrington estate, Redfield, gives \$9000 to Art Center
Docents trained in 10 week course
- 1977 Elmer Sexauer received Artistic Achievement Citation
Phyllis Bartling elected Guild president
Tours given to 750 visitors by Guild in 1976-77
- 1978 Dona S. Brown elected president of Board
Memorial Art Center Guild presents art to kindergarten through 8th grade students
H.M. Briggs receives Artistic Achievement Citation
- 1979 Marjorie Mogen elected president of Board
June McAuliffe elected Guild president
Jeannette Lusk receives Artistic Achievement Citation
Harvey Dunn and His Circle exhibit opened July 1 along with other Brookings Centennial Activities
Sheila Agee appointed assistant to director
- 1980 Vern Laustsen elected president of Board
Vera Marghab receives Artistic Achievement Citation
May-Tenth Anniversary Celebration of MAC

The first ten years

by Jean Bibby

In 1947 the idea of an art center originated with the South Dakota Federation of Women's Clubs whose president was Mrs. Herbert Kenyon of Yankton. For over 50 years they had collected fine reproductions, prints and art objects for distribution to the many clubs for study. The Pierre Women's club presented a resolution to the Federation board to sponsor the erection of a building with one of its rooms dedicated to Mrs. S.C. Polley. She had stored the collection and packed the pieces for distribution many times.

The resolution passed at the Annual State Federation meeting in Rapid City in October of 1950.

When the Harvey Dunn paintings were given to the people of South Dakota and were to be kept at South Dakota State College (as it was then named). Brookings was selected as the site for the Center and the Board of Regents for Higher Education approved placing it on the campus. Governor Joe Foss endorsed the fund-raising with Mrs. Lillian Berke (E.A.) heading the Federation committee.

By the spring of 1965, the South Dakota Federated Women's Clubs had raised \$55,000. The South Dakota State College Faculty Women's Club earned \$30,000 through the sale of Harvey Dunn prints. Madeline Ritz, head of the Art Department, availed the department for the mailing of "The Prairie is my Garden." She also gave talks to organizations explaining the plans for the Center.

Elmer Sexauer, Brookings, in 1965, assumed the chairmanship of the financial drive. He and Dr. H.M. Briggs, South Dakota State University president, worked ambitiously to raise the necessary \$500,000 goal needed.

Architect Howard Parezo, of Sioux Falls, South Dakota, designed the handsome building, considered one of the most outstanding of art facilities in the United States. The building includes 7 galleries, a

147-seat auditorium with thrust stage, library-conference room, sales shop, food service galley, art storage and preparation space, three staff offices and elevator service to the upper and lower levels. Each space in the building has independent environmental controls for the protection of the art. Gardens and terraces with sculpture surround the building.

When the first named directors were appointed in 1968, by Dr. Briggs, they met nearly every month usually with him presiding. A constitution and by-laws were written, officers were elected and applicants were interviewed for the position of a director to the Center.

Culmination of the many years of visions and work for a South Dakota Memorial Art Center, to honor the pioneers of South Dakota, was realized with the dedication of the building in October of 1970.

The Board of Trustees became the governing body of the Center. Twelve members of the board are appointed by the South Dakota State University president and come from throughout the state. Ex-officio members and the president of South Dakota State University also serve on the board.

Financing of the exhibits and touring shows comes exclusively from the donations of friends of the Center. The professional staff is financed in part by South Dakota State University, which shares part of the Art Center staff's time, and in part from donated funds.

Well over 100 South Dakota artists are now represented in the collection. The Center houses the gift of many Marghab linen pieces displayed in the Marghab gallery. Center programs include, in addition to the art collections, its Statewide Services Program of touring exhibitions and lectures for communities throughout the state.

Contributions of S.D.F.W.C.

by Marjorie Mogen, member SDFWC and member Art Center Board of Trustees
October, 1978

The idea of an art center for South Dakota originated with the South Dakota Federation of Women's Clubs when Mrs. Herbert Kenyon of Yankton was state president (1947-49). At the state convention in 1950, a resolution was approved asking that a suitable building be erected, to be known as the South Dakota Federation of Women's Clubs Memorial Art Center.

For fifty years the Federation had been influential in movements for the cultural development of its members and the state in which they live. The women had collected fine reproductions of paintings, some originals, and art objects to be circulated and used for study by clubs.

This collection was kept in Pierre, for a long time in the home of Mrs. S.C. Polley, who, with several others, was active in developing the work. When it became so large that it had to be moved, the Free Library Commission, (itself an accomplishment of the SDFWC), took over the storage. But Mrs. Polley and other members of the Pierre Women's Clubs still looked after the packing, checking, and circulating of the pictures. It would be impossible to tell how much we owe to the unselfish work of these women.

As interest grew in these art treasures, the need for establishing a Memorial Art Center became apparent. They wanted to preserve and keep alive the achievements of such women as Mrs. Polley and Mrs. Norman of Pierre; Miss Ada B. Caldwell of State College, Brookings; Mrs. W.H. Lyons, the first SDFWC president, and Mrs. J.O. Coombe, both of Sioux Falls; and many others.

In December, 1948, the Pierre Women's Club presented a resolution to the official board asking that the Federation sponsor the erection of a building, as "a memorial to the determined women who pioneered the

women's club movement in the state;" and that "a room in that building be dedicated as an art center as a memorial to Mrs. Lenore V. Polley who for many years devoted much of her energies to the development of the Federation and the collection of art treasures." The Pierre clubwomen had in mind a building in Pierre to house the Free Library Commission as well as serve as Federation headquarters.

The board considered the resolution, and many plans were suggested. Miss Gertrude Null of Huron visualized a building, built, owned, and controlled by the Federation as an art center, to house the picture collection and other art objects which might be added, the location of such a building to be determined by all the clubwomen of the state.

A resolution to establish such a memorial was passed at the convention in Rapid City in October 1950, and a fund for the purpose was started.

To select a location, cities and institutions were asked to extend an invitation to the Federation. Five cities responded: Pierre, Huron, Spearfish, Vermillion, and Brookings. Each offered the ground and landscaping, assistance in drawing up plans and in publicity, supervision and maintenance of the building if it could be used by the college or institution; such offers subject to the approval of the governing board and the legislature.

A Memorial Art Commission was appointed by State President, Mrs. Wm. Kruse of Lead. Mrs. Hugh Stokes, Flandreau, was chairman, and Mrs. O.W. Coursey, Huron; Mrs. Harold King, Britton; and Mrs. Harriet Waggoner, Rapid City. This group conducted a publicity campaign throughout the state before calling for a mail vote by club members. It was announced in

April, 1955, after two votes by mail, that Brookings had been chosen as the site.

J.W. Headley, college president wrote: "South Dakota State College is honored in having the campus of the college selected as the location for the South Dakota Federation of Women's Clubs Memorial Art Center. The administration, faculty, students, and alumni of the college pledge you both moral and financial support to make your dream an early reality."

The Regents of Education for South Dakota approved of placing the Memorial Art Center on the State College campus on June 23, 1955.

A two-day meeting of committees from the college and the Federation was held in the Union building. A site on campus was selected, and plans were made for a fund raising campaign.

The campaign for funds was launched with enthusiasm. In a letter to State President, Mrs. E.A. Berke of Brookings, Governor Joe Foss wrote, "I was very pleased to learn that the fund-raising campaign for the proposed Memorial Art Center has been so well organized, and I am confident the citizens of South Dakota will respond generously to this very worthwhile cause."

But the response was disappointing. The executive board hired the Wells fund raising company, and realized little more than the expense (\$15,000). There was great discouragement among the clubwomen, and the years that followed brought small returns while costs escalated. The initial goal of \$300,000 was no longer sufficient.

Club leaders valiantly strived to keep the enthusiasm alive. These past state presidents need to be recognized: Mrs. Harold Tillman, Flandreau, later the state treasurer; Mrs. E.H. Tostenrud, Aberdeen; Mrs. Julian Staven, Rapid City; Mrs. E.F. Jacobson, Mrs. Henry Mundt, and Miss Cynthia Pankow, all of Sioux Falls; Mrs. L.B. Boorman, Lemmon; and Mrs. H.C. Severin, Brookings.

In the fall of 1965, at a district meeting at Lake Preston, a group of Brookings clubwomen introduced a resolution to seek the help of others outside the Federation to get the center built. I was 5th District president, and carried the resolution on to the state board with Mrs. Rudie Mick as President. It was also passed at the state convention the next spring; and it wasn't long before a committee had been formed to raise funds. Elmer Sexauer, Brookings was chairman, and Mrs. Mick was vice chairman. Working closely on the project were College President H.M. Briggs, C.F.



October Blue and Gold by Grace French (1858-1942), gift of the South Dakota Federation of Women's Clubs

Cecil, David Pearson, George Phillips, and Dan W. Johnson. Other volunteers in the campaign included Madeline Ritz, John Bibby, Arthur Vandall, David Doner, and Gilbert Gilbertson, all of Brookings; Al Schock, Sioux Falls; Aubrey Sherwood, DeSmet; and Dona Brown, Huron.

The fund drive was successful, with large and small gifts totaling nearly \$350,000. A federal grant of \$166,666 was received to make the total over \$500,000. The SDFWC had contributed about \$55,000. The Faculty Women's Club of SDSU made nearly \$30,000 through the years by selling Harvey Dunn prints.

So finally, the dream of clubwomen became a reality when in 1969, construction began just north of the campanile on the campus. The dedication ceremony was held in May of 1970 followed by a reception in the center. The SDFWC were hostesses for this event, with Mrs. Ray Nelson, Big Stone City and Marjorie Mogen as co-chairman.

The center gallery is designated as the South Dakota Federation of Women's Clubs gallery. One of the plaques at the east entrance to the center has clubs and individual club members who contributed to the building project engraved on it.

The collection of art mentioned earlier was transferred to the art center. Art center director William Landwehr supervised renovation of this collection, with the SDFWC providing funds. These newly matted pictures were assembled into groups for circulation throughout the state. Some of the paintings, originals by Oscar Howe, Della Vik, and others are often on display.

In 1973 the SDFWC held the state convention at the art center and voted to underwrite (up to \$5,000) the cost of publishing "The Art of South Dakota," a pictorial history of South Dakota authored by Director Joseph Stuart for the Bicentennial. Pamela Kachel assisted in the two-year intensive survey. After an extended showing at the art center, the exhibit travelled for two years through the state.

The center has several permanent collections, the Harvey Dunn's being the most valuable. "The Prairie Is my Garden" alone is valued at \$20,000 for insurance purposes. The Marghab Linen collection, a unique display especially attractive to women, contains over 1500 items. Now that production of Marghab linens has been suspended, they seem even more precious. Vera Way Marghab, a Watertown native, has presented this collection to South Dakota, to be housed only at the Memorial Art Center.

There is always a problem getting enough funds for the high quality of exhibits and service that the board of trustees insists upon. We are very proud of the facilities, the staff, and the progress our center has made.

The board of trustees includes residents of many communities: Jeannette Lusk, Dona Brown, and Betty Osborn of Huron; Bob Carey and John Lowrie of Watertown; Retta Ferguson, Philip; Vern Laustsen, Sherwood Berg, Dr. Allen Barnes, all of Brookings; Les Helgeland, Yankton; Dr. Ben Reifel, Sioux Falls; Kay Riordan, Keystone; Vera Way Marghab, New York City; and Marjorie Mogen, Waubay.

Director Joseph Stuart and assistant Sheila Agee also attend the board meetings which are held at least four times a year.

The art center, a dream thirty years ago, is REAL !!

Early planning of the Memorial Art Center

by H.M. Briggs

When Dr. H.M. Briggs arrived on campus on June 4, 1958, there were two fund raising projects underway: A Stadium for State University and an Art Center for the state of South Dakota.

Because the Stadium Committee seemed better organized, further along and seemed anxious to move forward, the decision was made to concentrate on that effort.

In 1965, a meeting concerning the center was held in Sioux Falls at the Cataract Hotel. Dr. Briggs, George Phillips and David Pearson attended representing SDSU. The group talked about the problems in raising money. Mrs. Mogen, representing the Federated Women's clubs, said, "We must move now or forget it." SDSU was asked to broaden its base of support with help in fund raising and planning. A joint committee of the Federated Women's clubs and SDSU personnel and other interested people was to be formed.

Subsequently a meeting was called at the Huron Plains Motel. George Phillips, David Pearson, H.M. Briggs, Elmer Sexauer, several Faculty Women's Club members, Dona Brown (representing the South Dakota Board of Regents) and some of her Huron friends who supported the arts were in attendance. Dr. Briggs presided.

At this meeting the decision was made to proceed with a major fundraising drive for an art center, with Elmer Sexauer agreeing to be the chairman. A building committee was appointed and authorized to select an architect, get preliminary plans and move the project forward.

During the next year, Elmer Sexauer devoted much time to fund raising. He and Dr. Briggs made numerous trips including some to Sioux Falls, Minneapolis,

Detroit, Chicago, Rapid City, Huron and the Black Hills area. Sexauer did much traveling at his own expense, then gave a gift to the SDSU Foundation which had reimbursed him for his travel.

When the campaign succeeded by an accepted deadline date, a grant was received from the federal government and construction was started and ultimately completed in 1970 at which time a beautiful new building was dedicated.

H.M. Briggs



Crow Headdress from Ben Reifel Collection

History of South Dakota Memorial Art Center Guild and Docents

Early in the summer of 1971, Dona Brown of Huron, member of the South Dakota Memorial Art Center Board, called Mrs. John (Beryl) Younger to ask if Faculty Women's Club of SDSU would provide receptionists for the Center. Mrs. Younger contacted the Faculty Women's Club President who conferred with her executive board. After deliberation they declined. Then Beryl Younger referred Dona Brown to Mrs. Clifford (LaVonne) Kellogg who was President of the City Federation which was an affiliate of the S.D. Federated Women's Clubs. LaVonne and her executive board agreed to help secure enough women to serve as receptionists during the summer months.

Miss Brown invited women to a get acquainted coffee the morning of July 30, 1971. Dona welcomed the ladies and introduced Dr. Briggs, president of SDSU, Mr. Keith Jensen and the new center director, Mr. Joseph Stuart.

Mrs. Kellogg and Mrs. Younger were asked to act as President and Secretary, respectively. The following committees and chairmen were also appointed:

Tour Guide	Mrs. L. (Phyllis) Bartling
	Mrs. Jim (Peg) O'Connell
Calling	Mrs. Frank (Ruth) Revell
	Mrs. Clifford (LaVonne) Kellogg
Publicity	Mrs. A.D. (Eleanor) Evenson
Hospitality	Mrs. John (Minnie) Evanoff

On September 13, 1971, about 60 women met, organized formally, selected a by-laws committee (Beryl Younger, Grace Bonell and Marjorie Sauer) and elected the appointed officers. Joe Stuart, Director, spoke on "Painting as an Art Form", the first of the series of orientation classes for the members. To continue the week of orientation, Alice Berry spoke on "Impressionism," Josiah Baird on "Sculpture," Joe

Stuart on "Cubism" and "Tour Techniques." The classes concluded on September 17 when Alice Berry lectured on "Post World War II Art" and Richard Edie spoke on "Ceramics."

Another meeting was held on November 8, 1971, at which time the by-laws were accepted and Joe Stuart presented the Gallery talk on "The Quincy Inventions" by artist James McGarrell.

At the annual meeting, February 7, 1972, the Guild joined the Area Arts Council and paid the \$5.00 dues. Receptionists were given courtesy stickers for their cars. New officers were elected. Mr. Stuart gave a briefing on the Oscar Howe exhibit.

When each exhibit comes to the Center, a formal opening is arranged by the Guild. Immediately following the opening, a briefing is presented to the Guild members by Joe Stuart. He acquaints them with details of the exhibit so they will be able to answer questions by visitors.

Three classes of docent's training have been offered with 16 sessions in each class. Thirty-one docents are now qualified in all ranks.

In 1978, there were approximately 70 active members. As many as 60 guided tours were provided annually.

Also in 1978, the Guild organized an art experience program for elementary school children. Mrs. Carol Koepp made six visits to the schools bringing a work of art from the center's collection. At the end of the visits the classes come to the Center and view the collections there. The program has been met with enthusiasm by the students and teachers.
(by Phyllis Bartling)

The Harvey Dunn painting collection

by Joseph Stuart

This collection of over sixty paintings documents the career of a distinguished American artist and teacher, from his early work in Wilmington, Delaware, to his last, personal reflections on the land and people of his native South Dakota.

Harvey Thomas Dunn (1884-1952) was born on a homestead farm near Manchester, South Dakota. His talent for drawing was encouraged by art instructor Ada Caldwell at South Dakota State University in Brookings during his preparatory studies there during 1901-02. After two years of study at the Art Institute of Chicago he was accepted, along with such promising talents as William Henry Koerner, Frank Schoonover, and N.C. Wyeth, as a student of the dean of American illustration, Howard Pyle of Wilmington.

In 1906, after two years with Pyle, Dunn established his own studio in Wilmington, and began an immediately successful career in illustration. He moved with his wife and two children to Leonia, New Jersey, in 1914, so as to be closer to the New York publishing houses. It was there that he began teaching. Among his students in Leonia and from 1925 at the Grand Central School of Art in New York were Dean Cornwell, Harold von Schmidt, and Albin Henning. In addition to his illustrations for books, Dunn's work by then was appearing regularly in such magazines as **Collier's**, **Harper's** **The Saturday Evening Post** and **Scribner's**.

Dunn interrupted this work to serve during 1918-19 as one of eight artist-correspondents with the American Expeditionary Force in Europe during the World War. The majority of his work from this experience is in the Smithsonian Institution collection.

Following the war the Dunns established a permanent home in Tenafly, New Jersey. He resumed illustrating, and began regular summer visits to his South Dakota birthplace. The paintings that describe pioneer life on

the Dakota prairie grew from these visits. His work drew increasing critical attention, and in 1945 he was elected National Academician, one of the highest honors to be paid an American artist.

Aubrey Sherwood of DeSmet, South Dakota, a long-time friend and admirer of Dunn's work, arranged a retrospective exhibition of his paintings for the De Smet Masonic Temple for the summer of 1950. Deeply moved by the reception given his work by his fellow South Dakotans, Dunn gave the greater part of the exhibition to the people of South Dakota, to be maintained at South Dakota State University where, almost fifty years before, he had found encouragement for his art.

This collection, supplemented with gifts and purchases since 1950, was installed in the South Dakota Memorial Art Center when the facility opened on campus in 1970.



Buffalo Bones Are Plowed Under by Harvey Dunn

Ada B. Caldwell

by Duane and Eleanor Evenson

Ada B. Caldwell was Professor of Art and head of the Art Department at South Dakota State University (then South Dakota State College) from 1899 until her illness in 1936, but to give the picture of her and her ability as a teacher, her influence on her students, the college, the city of Brookings, the state of South Dakota, we must use another title—"Miss" Caldwell.

"Miss," as we use it here, is a title once used and understood by all. There is no way to properly record it either by spelling or punctuation. It was used verbally with a special tone of voice and a very slight emphasis. The title "Miss" was never earned scholastically. It meant, "Here is a woman who has chosen to devote her life to teaching and is doing an outstanding job." It was conferred by the public, seemingly spontaneously, only after consistently excellent work as a teacher by the woman who received it. It was given without regard to education or position held. It was granted only to one who was not only consistently good in the classroom but felt teaching was a privilege and taught at every opportunity to anyone who asked to learn, with no concern as to whether or not she would be financially rewarded or even thanked.

The parents of Ada Bertha Caldwell, Walter Caldwell and Emily Mac Gowan Caldwell, were of Scotch and English ancestry, descendants of families settled in the American colonies before the revolution. There were three children: Howard, Clara, and Ada, who was born September 28, 1869, in Bryan, Ohio. The family moved from Ohio to Nebraska, settling in Lincoln. In the 1890s the father, mother and sister Clara died.

Howard Caldwell earned his Ph.D. at Johns Hopkins and for many years held the chair of American History at the University of Nebraska. He and Ada maintained a close family relationship until his death.

As a girl, Ada attained much proficiency in foreign languages and showed much talent in drawing. She attended the University of Nebraska for one or two years and then transferred to the Chicago Art Institute in 1893. While studying there she had an instructorship for children's classes in art. When she finished her work there in 1898, she accepted an appointment as head of the Art Department at Yankton College.

One year later State College asked her to accept a professorship at Brookings, which she accepted, and began what was to be her life-long career building an Art Department at State College that immeasurably enriched innumerable lives. It continued until her death Nov. 8, 1938. The influence of that career continues still.

"Miss" Caldwell's education was very good. It was her belief a teacher must not only know his subject well to teach it, but be aware of all changes in or affecting it. She continued her education all through her teaching career, using vacations to study at the finest schools of painting and crafts she could find and afford. When necessary she took time off from her job, without pay, to take advantage of study with an especially outstanding artist.

She spent the summer of 1914 studying in the great art galleries of Europe. The outbreak of World War I made travel difficult and delayed her return by a month.

Miss Caldwell excelled in many branches of art—in Fine Arts, drawing, painting (watercolor and oil), etching, wood cuts; in crafts, bookbinding, leatherwork, metal work, and weaving and textiles. To hear her lecture, or to read some of her prose or poetry, was enough to understand her skill in those arts. She was also a patron of music and drama.

Anything new in trends and techniques in Art caught her attention and as soon as possible she must explore it, test it, and be prepared to present its possibilities to her students. This was before the time of grants (government or any other) for teachers, and any allowances for travel expenses for South Dakota college faculty members. All special study expenses at summer schools and workshops were at Miss Caldwell's expense, and were dependent on what she could save from a meager salary.

As a member of the faculty of South Dakota College Miss Caldwell had many responsibilities. She was to build and head a department that was a service department, meaning it could not offer a major in its field but taught courses required on the curricula of other departments. Those courses had to be planned and taught to fulfill the needs and desires of those departments and also be strong courses in the principles of art. Other courses in art could be taught for students wishing to broaden their educations with electives in the arts.

As her department grew she had the responsibility to select staff members. It is noteworthy that she did this with such skill there was very little friction in her department. Another task that required much skill on her part was the maintaining of the independence of her department, keeping it from being absorbed by one of the departments it served. This she did without it being apparent to most that a power struggle even was taking place. She was called on to serve on various faculty committees, a time-consuming and often unrewarding task. She had to run the department on a very tight budget, so tight there was no money for a telephone in the department.

She had the extra duty for a number of years, but no financial reward for it, to act as dean of women (without the title). This required that in addition to full days in the Art Department she live in the women's dormitory and enforce the stringent rules then made for women students. She also acted as a nurse if one of the dormitory residents was ill.

None of these duties did she shirk, giving to each the best she could, and her best was very good indeed.

There were other contributions made by her of skills and time for the college and its services to the students, town and state. She assisted the extension specialists in planning programs for home demonstration agents and home extension clubs. She was very interested and concerned with the problems of farm women. She organized and advised the college Art Club and was advisor to the college Y.W.C.A.

She arranged each year for the Art Department to have a traveling exhibit of art that was outstanding, open to the public with no admission charge. Pictures and other items from these shows were for sale at prices students and townspeople could afford. Pictures and prints from these shows are found today in many homes in Brookings and homes of alumni nationwide. Money earned from these sales was used to buy many fine prints, paintings, etchings, casts, etc., for the college.

She gave many programs on art to college, city and state groups. She worked for a city library and a city art association and proposed a recreation building for Brookings children. She dreamed of and suggested a Student Union Building when it was considered an impossible dream. She also had dreams of a small nondenominational chapel on the campus.

She suggested the building of the Sylvan Theatre. At the memorial service following her death in November, 1938, President Charles W. Puglsey in his tribute included these words, "I recall one of her first remarks when I came here. Sometime she hoped to see an outdoor theater at the south end of the campus. Later, after it was constructed and we were talking over its use, she remarked that she would like to see a low and beautiful fountain built near the walk skirting the north edge of the theater. I have often thought what a magnificent memorial that would make for her, designed by some of the students she has inspired.

She also served as advisor to the Art Committee of the South Dakota Federation of Women's clubs (from which organization the idea of the Memorial Art Center later came).

Busy as she was, never did Miss Caldwell neglect her responsibilities as a teacher. Her standards for herself demanded she always give the best to each class, each student; that she help each one to make the most of his ability, whether it be great or small; that she help him develop an understanding of and appreciation for good art. We think her standards for accomplishment were the same for each student, and therefore different for each one—that he do the best he could with the ability he had.

Although obviously much loved by her students and former students and much respected by them and by her colleagues, very little came her way in form of honors and awards during her lifetime, probably because she very skillfully avoided honors and awards. In her eyes the pictures she painted were merely aids to help in her career of teaching. She never entered them in shows.

Recognition did come in some forms. Proper financial recognition for her work was probably impossible in those lean years. Her skills were recognized when she was asked to work with the architect in designing Wenona Hall, with the result being a very gracious, charming and spacious home for women. No dormitory built here since has equaled it in excellence of design. Her skills were also used in designing the Art Department rooms in the north wing of the Administration Building when it was built, again with a very successful result.

Another tribute is the hundreds of sketches and prints that hang on the walls now of children of Miss Caldwell's students who say of them "Mother (or Dad, or Uncle Ted, or Aunt Lucy) did that in college. Good, isn't it?"

In April 1940 the State College Art Club presented a show of more than 100 of Miss Caldwell's works. The show was assembled for the club by her long-time friend and companion, Professor Gertrude S. Young of the History Department. We much regret the show was a one-time thing, and only for a short time. In it were collected excellent examples of her work in many mediums; oil, watercolor, charcoal, etching, woodcuts, jewelry, crafts. They showed her skill in the various mediums, her ability to catch the beautiful or the dramatic and record it. Unfortunately there was no record in the catalog of the ownership of the works and when they were returned no record was kept. The only copy of the catalog is in the files of the Art Center.

This was Miss Caldwell—the teacher Harvey Dunn found at State College. He said of her, "I took an art course there and met that little lady, Ada B. Caldwell, who opened vistas for me. For the first time I had found a serious, loving interest in what I was vaguely searching for. She seemed to dig out talent where none had been and she prayed for genius. She was tolerant and the soul of goodness. With my eyes on the horizon she taught me where to put my feet."

Miss Caldwell's influence on Harvey Dunn made possible a great career and great pictures.

Miss Caldwell's influence on many hundreds of other students made possible the Memorial Art Center. You can read their names on the list of donors and contributors.

Marghab Linens and Vera Marghab

Mrs. Vera Way Marghab and her husband, the late Emile Marghab, started the production of Marghab linens in Madeira in 1934. Mrs. Marghab has led the firm's entire worldwide operations since her husband's death in 1947.

The exquisite needlework, consisting of place mats, napkins, cloths, towels, cocktail napkins, handkerchiefs, baby articles, and other pieces were embroidered on fine linen and Marghandie, a sheer fabric especially produced and woven in Switzerland. Embroidery thread, in over 200 colors, from France was used in each carefully designed stitch.

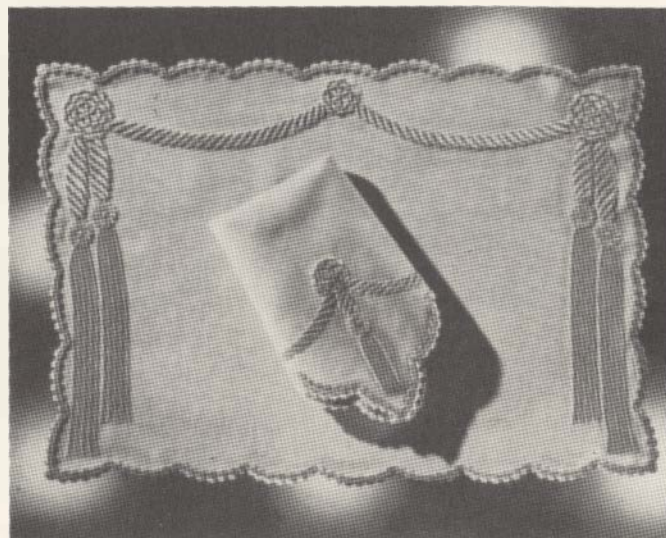
For years, Marghab linens have represented the quintessential in design, fabric, and embroidery. They are used in palaces, embassies, and private homes all over the world. Because of the rare quality of their workmanship, select examples have been placed in the collection of the Metropolitan Museum of Art in New York.

Marghab linens have been available in shops across the United States including such fine stores as Georg Jensen's of New York City, Bullocks of Los Angeles, Dayton's in Minneapolis and Hall's Country Plaza in Kansas City.

Marghab linens will no longer be produced because of rules and regulations, attitudes, and the strength of Sindicatos (unions) on the Portuguese island of

Madeira. This situation stems from the 1974 Revolution there. The policies made it impossible to produce the linens and the production stopped in 1978.

The Marghab Gallery at the Art Center includes 267 designs and more than 1500 pieces, representative of almost the entire Marghab Collection, a gift of Mrs. Marghab, a South Dakota native.



Cord and Tassel by Marghab

Artistic Achievement Citation recipients

In appreciation and recognition for the perpetuation of art in South Dakota, the Memorial Art Center Board annually recognizes one person who has made a contribution in some area of the field of art.

Recipients:

- 1975 -Harold Spitznagel, Sioux Falls— architect
- 1976 -Aubrey Sherwood, De Smet— Newspaper Publisher and longtime friend of Harvey Dunn and his family
- 1977 -Elmer Sexauer, Brookings—major fund raiser, Board member and supporter of center
- 1978 -H.M. Briggs, Brookings—major fund raiser and supporter, past president of SDSU
- 1979 -Jeanette Lusk (Mrs. Robert D.), Huron—first president of Board, active supporter of Art Center, established Art Center library and generous contributor
- 1980 -Vera Way Marghab (Mrs. Emile), Watertown— designer



My Grandma's Vase II by Carl Grupp;
in Touring Exhibition Program

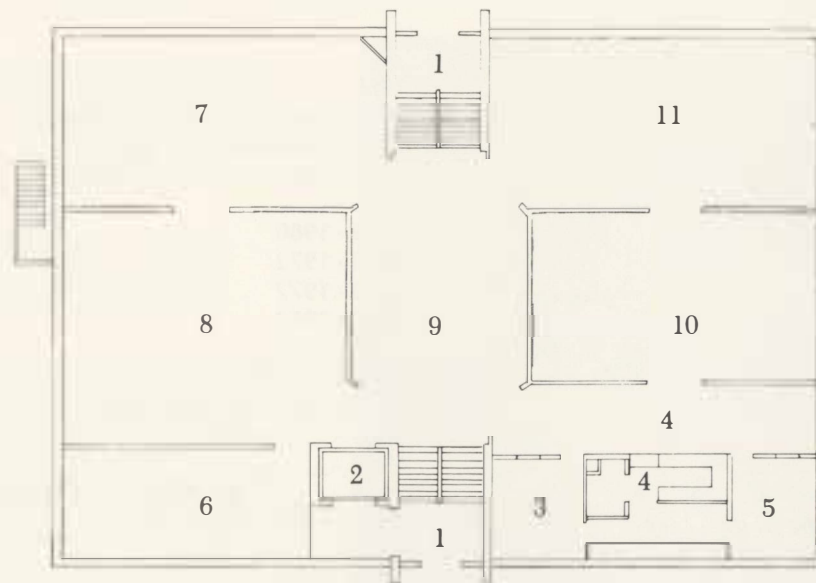
Board Members

		Year as President
Jeanette Lusk (Robert), Huron	1969 - _____	1969-74
Elmer Sexauer, Brookings	1969 - Honorary Life Member	
Dr. Madeline Ritz, Brookings	1969 - Honorary Life Member	
Dr. H.M. Briggs, Brookings	1969 - Honorary Life Member	
Marjorie Mogen (Hubert), Waubay	1969 - _____	1979-80
John Lowrie, Watertown	1969 - 1980	
Mary Burke (Charles), Pierre	1969 - 1972	
Charlotte Carver (William), Sioux Falls	1969 - 1972	
Dr. Josiah Baird, Brookings	1969 - 1973	
Robert Carey, Watertown	1969 - _____	1975-77
Vern Laustsen, Aberdeen	1969 - _____	1980-
Vera Way Marghab, New York	1969 - Honorary Life Member	
Dona Brown, Huron	1969 - _____	1978-79
Jean Bibby (John), Brookings	1969 - _____	
Charles Cecil, Brookings	1969 - _____ ex-officio, Sec. Treas.	
David Pearson, Brookings	1969 - 1978 ex-officio	
Betty Osborn (Robert), Huron	1972 - _____	
Retta Ferguson (C.L.), Phillip	1972 - 1980	
Katheryn Holst (Edward), Pierre	1973 - 1976	
LeRoy Hoffman, Eureka	1976 - 1978	
Sherwood Berg, Brookings	1977 - _____	
Ben Reifel, Sioux Falls	1977 - _____	
Les Helgland, Yankton	1977 - _____	
Allan Barnes, Brookings	1978 - _____ ex-officio	
Kay Riordan, Keystone	1979 - _____	

South Dakota Memorial Art Center floor plan

Upper Level:

- 1—Entrance Mezzanine
- 2—Elevator
- 3—Office
- 4—Shop
- 5—Director
- 6—Marghab Collection
- 7—Dunn Collection
- 8—Dunn Collection
- 9—Collections
- 10—Temporary Exhibits
- 11—Temporary Exhibits



Lower Level:

- 13—Hall Gallery
- 14—Coats
- 15—Elevator
- 16—Men
- 17—Women
- 18—Library
- 19—Alumni Auditorium
- 20—Collections
- 21—Office

