

# FRANKLIN FURNACE

THE PAGE AS ALTERNATIVE SPACE, 1909-1980

*This four-part exhibition will be mounted by four outstanding guest curators who will draw material from public and private collections, as well as from the permanent collection of Franklin Furnace.*

1909-1929 Clive Phillpot, Librarian of the Museum, MOMA  
1930-1949 Charles Henri Ford, Editor of *View* magazine, 1940-47  
1950-1969 Barbara Moore and Jon Hendricks, Backworks, NYC  
1970-1980 Ingrid Sischy, Editor of *Artforum*

Wednesday, October, 1

Members' Opening, 6-8 p.m. The first part of a four-part exhibition of artists' publishing activity from 1909 to 1980, curated by Clive Phillpot, Librarian of the Museum of Modern Art. Mr. Phillpot, will deliver a lecture entitled *The Body Language of Movement Magazines*, at 8:00 p.m. Lecture free to members of Franklin Furnace, two dollar contribution for members of the public.

Present at the opening of this exhibition will be centenarian Julia Balderston, who lived in pre-war Paris, and was present at the 1913 Armory Show at which modern art was introduced to America. Ms. Balderston also remembers the founding of the Museum of Modern Art.

## ARTIST'S BOOKS

Clive Phillpot

I had gotten it all worked out. In the first section of this review I would comment upon the recent involvement of a large publisher with artists and their books; the second section I would devote to small scale publishing of books by artists. I had even written the first section. Then I read Daniel Buren's *Reboundings!*

I had begun by writing about the first three books published by Harry N. Abrams Inc., in the Art Books by Artists series: *The Mechanism of Meaning* by Arakawa assisted by Madeline H. Gins (\$20, paper \$12.50); *Christo: Wrapped Walk Ways*, essay by Ellen R. Goheen (\$20, paper \$12.50); and *Geometric Figures and Color* by Sol LeWitt (\$12, paper \$6). I had used some relatively complimentary, but perhaps slightly condescending, adjectives in discussing the Arakawa and Christo books before hurrying on to LeWitt's real bookwork. There were reasons for concentrating on LeWitt: a big art publisher had backed the publication of an art work in book form without the artist's having to compromise his conception: and besides, I had enjoyed LeWitt's bookworks for a long time.

LeWitt was also the hinge that connected with my second section, since it was he and some friends who founded Printed Matter, Inc., in New York City in 1976, and Printed Matter was the source of all the remaining titles that I would review.\*

Printed Matter was established as both a distribution agency and a publisher of books by artists. Since it soon became apparent, however, that there was no lack of publishers, but a complete lack of distributors, the former role was virtually phased out. I intended to comment on the pioneering, and still pre-eminent, role of Printed Matter in actually getting these small-scale or self-publishing ventures to a wider audience, largely through the mails, and in helping thereby to realize the idealistic aims of many of the artists making books.

I took a trip to Printed Matter and gathered a well-rounded selection of about fifty titles, most of which had been unfamiliar to me. I spread out my selection and made a rough sort into categories, for this seemed the best way to discuss them. There were the historic books of the sixties, then the diagrammatic/numerical, the verbal, the visual, and finally the verbi-visual. I planned to use these categories as the means of defining *artist's book*, *book art*, and *book work*, terminology that is still volatile.

# 'FLUE'

September, 1980 First Edition

The value of Franklin Furnace's collection of artist-produced books is becoming more and more evident as exhibitions of Artists' Books (1977) and Printed Art (1980) have appeared at the Museum of Modern Art; as Harry N. Abrams, Inc. has published three titles designed by artists Sol LeWitt, Arakawa, and Christo; and as public response to our exhibitions at The Grolier Club (1979), and Pratt Institute Gallery (1980) of works from our permanent collection has been enthusiastic. Since 1909, artists have been employing the printed page as alternative space; in 1980-81 we will exhibit historically significant material in four eight-week exhibitions covering the periods from 1909-1929, 1930-49, 1950-1969, and 1970-1980, to show the antecedents of the works in our permanent collection. As *Artforum* has begun to turn magazine pages over to artists to produce offset works utilizing the page, we feel still more attention will be drawn to the possibilities of the printed page as an art medium.

Our acquisition policy does not exclude any work of art published by an artist as an artwork from the collection; if an artist has published it, we feel it is our responsibility to catalog and conserve it so that a record of what artists actually produced in the 60's and 70's may remain in the 80's for research. These artists chose the printed book format because it circumvented the traditional gallery structure and allowed them uncensored expression of their ideas, as well as a portable, inexpensive format, allowing them distribution through the mail. Hence, our collection reflects artists' desire to decentralize and democratize the artworld, an impulse voiced by the Futurists and which has only become feasible as high-speed offset printing has made mass production of artworks possible.

When a historically important work is lacking from our collection, we purchase it from whatever source we can, but by and large, our collection exists because thousands of artists have generously donated their works to us. We feel their enthusiastic response is the best testament to the value of our archival activities, and proof of the ongoing need which Franklin Furnace's archive program serves in the art community.

FRANKLIN FURNACE  
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New York, New York 10013

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I began to read my way through the books, putting aside until the end most of those with more substantial texts. My preconceptions regarding which of the ragged array of artists' publications really warranted the rank of book art or bookwork were being strengthened. Along the road I became aware of common themes connecting several of the books: I was moved by *Trunk Pieces* by Jacki Apple (\$10) in particular.

Eventually I began to pick my way through the more substantial, predominantly verbal books—slightly resentfully, because I have always preferred books with pictures. I was gradually caught up, however, in another, slowly emerging theme: subversion.

*Talking to Myself* by Adrian Piper (\$5) was one of the first of these books really to engage me. The coupling of autobiography with theory and the clarity of her writing sustained me; meanwhile I was trying to pigeonhole the publication as a mere artist's book rather than as an exalted example of book art. I proceeded to read some more books and then picked up the last but one of my fifty-odd titles: *Reboundings* by Daniel Buren (\$10).

Buren's writings and strategies had interested me in the past. (The Haacke incident is memorable, see *Framing and Being Framed* by Hans Haacke, p.140, \$9.95). I also recalled his cautionary note in a previous book *Sail/Canvas: Canvas/Sail* (Berlin, Kunstleprograph, 1975): "All the photographs reproduced in this book are souvenirs, documents of a work. They cannot replace it. They only show how the work was carried out, and the reader is asked to remember that they can falsify it..." That book is not, therefore, to be regarded as an art work. On opening *Reboundings* I soon found that the color photograph of Japanese adults and children in traditional dress, which was on the front cover, had no direct connection with the subject of the book, but was simply a souvenir snapshot. Intrigued, I read on.

Buren's book is a discussion, five years after the event, of his participation in the 1972 *Documenta 5* exhibition in Kassel, West Germany. He suggests that Andre, Smithson, and others who rejected the invitation to participate, were at least partly aware of the way in which their work would have been co-opted by the organizers. Buren's principal targets are indeed museums and exhibition organizers. He refers to the latter as "artists/makers of exhibitions" and suggests that such persons merely use art works as touches of color in their painting, i.e. the exhibition, thereby castrating the individual works. Buren himself would not have participated had he not foreseen this "trap" and been able to devise a means of subverting the premises of the exhibition.

Using the striped paper that is characteristic of his work, on this occasion white on white, Buren had it pasted on the wall, not only in the section where he "belonged" but also in six other sections of the large exhibition. Subsequently, the latter art works were partially covered by the paintings and posters of the other artists that constituted the separate sections. Buren thus created a contradiction whereby his striped paper was a "painting; in one room but only "painted wallpaper" in another.

## Editorial.....,from Martha

Well, this piece of paper you're holding in your hands is the first newsletter published by Franklin Furnace this year, 1980-81, or really, the first ever. We're going to call it *The Flue*. You can imagine there was a big battle over the name. Should it be called *The Page*? Suggesting a printed space in which anything might happen, descended from the first Futurist manifesto which appeared in the Paris newspaper, *Le Figaro*, in 1909. How about *Artwhirled*? How about *The Drib*? or *Le Furnace*? *The Furnace Flash*? *The Furnace Flot-sam*? *The Furnace Foghorn*? *Martha's Mouth*? Maybe the *SoSo News*? *Lo Cal Corral*? The incredible suggestion offered by a few words is apparent from this list of possible names for this newsletter which range from Formalist to Silly. Flue, if you have not checked your dictionary by now, means the following: flue (floo),

Buren informs us in his foreword that this work was surrounded by "universal silence" and that, in one sense, this silence "preserved it from any neutralization." While aware, however, that "the new light shed on the work by the publication of this book generates a contradiction which...impairs the beautiful integrity which this work had upheld," he concludes that publication "is preferable to a haughty silence...of which the sole beneficiary is the system."

I do not wish to misrepresent Buren. Suffice it to say that his indictment of "micro-system of the art world" and by extension "the bourgeois ideology" is controlled but deadly. He also has much to say of a more general nature. Read the book.

Having read *Reboundings*, I realized that I could not maintain my quasi-objective stance in writing about these books by artists; hence my decision to abandon what I had written, to introduce the first person singular, and to recommence with an autobiographical account. I cannot pretend thereby to have escaped Buren's general castigation. I simply offer this way of proceeding as a testimony to the cumulative effect of reading, in almost random order, certain books by artists and *Reboundings* in particular.

What this exercise has done for me is to reaffirm the power of the book as a weapon; it seems immaterial at this moment whether the book is "art" or not. Just as great art can subvert our comfortable perceptual, intellectual, and emotional habits, so too can books serve this end. When I was reading Adrian Piper's remark in *Talking to Myself* that the art world continues "more and more feebly each year," I thought that she was being overoptimistic. Now I'm not so sure. Books by artists have been, are being, and will be co-opted; but they can still, by virtue of their numbers and semi-random dissemination, escape the clutches of the "artists/makers of exhibitions" and, I hope, the artist/book reviewer.

I therefore propose to maintain my subjective stance, and to enlarge upon the experience of reading particular books, in a particular sequence, at a particular time.

As far as I can recall, the first book that caused me to reconsider what I meant by a bookwork, was *GAG* by the Guerrialla Art Action Group (\$12.50). This book is pure documentation, with notes, and comprises a selection of works enacted between 1969 and 1976. During this period GAAG, basically Jon Hendricks and Jean Toche, demonstrated against various policies of the principal art museums in New York City as well as against local and national government policies and activities. The Group's means ranged from letter writing to actions in the streets and inside buildings. The substance of these events and their results are documented by statements, letters, photographs of actions, and interviews. Although it is evident that one is reading history, it is also apparent that many of the issues raised by GAAG are not dead.

The second book was *Talking to Myself* by Adrian Piper, already referred to, which is subtitled "The Ongoing Autobiography of an Art Object." In a series of texts Piper describes her education in art, from figurative painting and sculpture to Conceptual art and ultimately to a

n.1. a passage or duct for smoke in a chimney. 2. any duct or passage for air, gas, or the like. So if "Furnace" connotes an organization dedicated to preserving ephemeral art, *Flue* suggests the ephemeral art itself. And *The Flue* will be exactly what the name says. Each issue of the newsletter will be designed by a different artist, so that it will serve as a forum for visual experimentation, as well as a space where critical dialogue and regular calendar information may be found. Also, every issue will contain a list of titles of artists' books donated to the permanent collection, an open space where individuals selected to exhibit at Franklin Furnace may announce their shows, upcoming attractions, and a critical column. We hope you will enjoy receiving *The Flue*, and will send in your comments for the Op Art section.

form of body art or performance. Her musings on the role of the artist and the art work in the seventies are highly provocative, and her criticisms of the art establishment are very telling. By the close of the book, however, Piper seems to have arrived at a position that embodies a contradiction. On the one hand, she states that after performing in front of a mirror with no audience, she has "increasingly come to substitute (her) own self-consciousness (herself) as object for that same reflective consciousness formerly supplied by the audience." On the other hand, she says that artmaking activity has a necessary and pragmatic value because it...reveals society to itself because (artists) are social human beings." The book cannot be summarized, it needs to be read.

The third book has an all together different outlook. It is anonymous and in the current Printed Matter catalog is referred to as the *Black Book* (\$3), "a collection of inflammatory essays." This is indeed true; most of the essays are morally offensive and highly subversive, the more so because of their occasionally reasonable tone. They appear to have been produced not only in association with predictable reactionary themes, but also in relation to some progressive causes. While it is possible that these "essays" are anthologized approvingly, it seems more likely that the anonymous artist collected these irrational expressions as an indictment of their authors' political or religious practice.

The fourth book, *Service: A Trilogy on Colonization* (\$3.50) by Martha Rosler, describes episodes in the lives of three women: an affluent housewife, a fast-food employee, and a domestic. Each "novel" contains implied criticism of existing conditions—yet it is through juxtaposition that these criticisms reverberate and expand. The three "novels" were originally sent through the mail as postcard series.

The fifth book, *Think/Leap/Re-Think/Fall* by Vito Acconci (\$3.50), documents the gestation and realization of Acconci's installation *The Middle of the World: An Installation Piece for Wright State University* in Dayton, Ohio. The artist bares his thoughts and emotions as he prepares to utilize the space offered him. We then proceed with him as he proposes various ideas, and we listen to his reasons for rejecting them, until fragments of the various proposals cohere into an acceptable form. Having participated vicariously in the evolution of the art work, we then witness the refining of the ultimate proposal. The book concludes with a transcription of the four sound tracks used in the space, photographs of the installation, and an afterword by Acconci. Even from the book it is possible to feel how charged the space must have become, both as a result of Acconci's structure and of the relentless questioning of the participants by disembodied voices, the latter adding psychological discomfort to physiological discomfort.

The sixth book was Buren's *Reboundings*, and the last was *Photoanalysis: A Structuralist Play* by Michael Kirby (\$3.50). Kirby's play involves a male lecturer center stage and two women, one left, one right. The lecturer tells us about the new science of the analyses of photographs and illustrates his talk with slides. After he has commented upon three slides, the woman at the left reminisces about an episode in her life while three slides are projected behind her. Next, the woman at the right tells us about herself, also to the accompaniment of three slides. The lecturer takes his turn again and the cycle recommences. At the beginning the lecture and the reminiscences are apparently distinct; the three monologues and sets of slides slowly begin to adhere and overlap, however, until they converge upon a shared conclusion. In the book each page is occupied by one image and its commentary. Just as Acconci subverts our mental and physical well-being, so Kirby subverts our understanding of what we are seeing.

I will not force the idea of subversion any further, since I would then be merely using the books I have described to paint a picture of my own. Nevertheless I will reiterate that reading these books in succession and experiencing their powerful content led me to perceive this theme, and incidentally dirtied up my purist ideas regarding the nature of a bookwork.

I would have excluded several of these books from a serious discussion of book art because they were not inextricably dependent upon the book form. Some are self-declared pieces of documentation, others are more literary, one already existed as mail art, others depend upon prior art works. It became overwhelmingly evident, however, that adherence to whatever criteria might be laid down for a bookwork is no guarantee that the work will galvanize the reader intellectually and/or emotionally.

I have left myself no space for more comments and will therefore conclude with a list of some old and new favorites: *Robin Redbreast's Territory/Sculpture 1969* by Jan Dibbets (\$3), *Ingres and Other Parables* by John Baldessari (\$6), *The word will have been typed...* by Davi Det Hompson (\$1), *Genre* by Tony Rickaby (\$4.50), *(Xeroxbook)* by Carl Andre, Robert Barry, and others (\$25), *After Art* by Les Levine (\$1.50), *Sweet Junk* by Gail Rubini (\$10), *Clinkscale* by Telfer Stokes and Helen Douglas (\$10), *Diary Extracts 1968-1976* by Ian Breakwell (\$4).

—Clive Philpot, *The Museum of Modern Art*

This article was reprinted from *Art Journal*, a publication of the College Art Association, Spring, 1980



Julia Balerson

\*Apart from the books by Arakawa and Christo referred to initially, all the books named and priced are available from the non-profit Printed Matter, Inc., 7 Lispenard Street, New York, New York 10013.

Books selected in this list were selected by Jean Rasenberger, Sarah Lawrence College. Information was checked by Michael Ross, Columbia University.

We are grateful to the thousands of artists who support our permanent collection by donating three copies of their work to the archives. Following is a selection of works which have been catalogued and conserved:

**Albrecht, Dietrich**  
*Violence Permanente*  
Paris: X Biennale de Paris, Musee de la Ville, 1977  
\*Albrecht, Dietrich Edition of 2600  
21 cm x 14.8 cm, 12pp., offset, Letraset  
Statement: *Violence Permanente*, it's my answer to the daily, weekly, monthly violence in the media. Done by fotocopied collages, it includes sexuality aspect, too.

**Applebroog, Ida**  
*Galileo Works* (part of a series of 10 separate books)  
NY: Self-published, 1977  
No copyright, Edition of 500, signed, numbered  
7 3/4" x 6 1/4", 24pp., self-cover, saddle stapled  
Statement: 10 separate books/each book a performance, a repetition of images, linked together by a given situation, which remains to the end substantially what it was in the beginning...by the time you arrive on the scene, the story is over; what's left is the situation which is being recalled. A series of images, where nothing ever really happens. Each book is composed more of silence (what isn't being said) than of words. It is the words which punctuate the silence.

**Askin, Walter**  
*The Original & Unexpurgated Askin Painters & Sculptors 1977 Calendar*  
South Pasadena, Calif., Floating Rock Enterprises  
Self-published \*Walter Askin, 1976  
Edition of 1000, some signed, all numbered  
11 1/2" x 15", 26pp., spiral binding  
Statement: Exhibitions have become a stilted means of reaching a wide audience—particularly as allied ideological bends are not found in one geographical location. I selected a calendar as a vehicle not as the result of proclamations by friends that I was a calendar artist but it seemed to be a logical way of insinuating a year-long, one-man show into a number of places and, therefore, lives.

**Bachner, Lutz**  
*Search for the Mouth Job/A True Story*  
Berkley, Calif.: Self-published, 1977  
\*Don, Linda, Joanne, Byron, Judith, Lynn, Edward  
First edition 100, unsigned unnumbered  
6" x 4", 34pp., 3 photos, stapled, 2-color offset cover  
Statement: A novel of power, money, and sex

**Bacells, Eugenia**  
*Fin*  
Barcelona, Spain: Galeria Ciento, 1977  
No copyright Edition of 200  
12 1/2" x 8 3/4", 100pp., xerox  
Statement: *Fin* consists of a selection of one hundred "ends" (the last vignettes) of photonovels. The "ends" have been chosen over the other vignettes of photonovels because they represent an attained objective and at the same time a beginning, a departure towards the future. The selection of the "ends" evolve basically around the dream of happiness, ("...and they were happy ever after") and the concepts of the couple, success and future.

**Barnett, Peter H.**  
*Can you tell me how what you are doing now is to do something philosophical?*  
Brooklyn, NY: Assembling Press, 1980  
\*Peter H. Barnett, edition 500, unsigned, unnumbered  
7 1/2" x 7", 36 unnumbered pages, cut out in designs, offset on coverstock  
Statement: *Can you tell me...* is a philosophical/ artistic hybrid: the creation of a form precisely reflecting a philosophical content. A structure of questions which anticipate and complement one another is inscribed on pages partially cut away to allow key questions to be read successively in different contexts. The work challenges philosophy to be action and shows how this is done. The answers to the questions lie in the eventual realization of their underlying structure.

**Baumgardner, Lisa**  
*Bikini Girl*  
NY: Self-published \*Lisa Baumgardner, 1977  
Issue #4-6 1/2 x 6 1/2, 32pp., offset on pink stock, contains a bright red flexible soundsheet recording 33 1/3 rpm, "The Furors". Edition 1000  
Statement: *Bikini Girl Magazine* is the continuation of *Modern Girls Magazine*. For some strange reason, in the spring of 1979, I became obsessed with the color pink, thus, the magazine is printed on pink paper. The title *Bikini Girl Magazine* was selected by Brian Spaeth, because he heard it mentioned in a 1960 science-fiction movie. In the movie, an alien named *Medra* place an ad for attractive young British models, and abducted them to another planet. The format of *Bikini Girl* is flexible and playful in nature. Images and saying recur because they are important to me in unknown ways. The things that inspire the most in my publications are Joe Bonomo's Pocket Booklets, and *Bizzarre Life* magazine from the 60's. I am preoccupied by erotic footwear and fetish themes, and these images also repeat constantly in *Bikini Girl Magazine*.



© Paul McMahon

**Brogger, Stig & Hein Heinsen**  
*Scale Art*  
Vedbaek, Denmark: Self-published, 1978  
\*Stig Brogger & Hein Heinsen edition 1200  
15cm x 21.5cm, 106pp., offset, hardcover  
Statement: Artists have always written about their own work. The descriptions may be in the forms of postulates or aphorisms, or they may be psychological consideration concerning a specific conception of art. Lately, it has become customary to describe works of art on the basis of scientific analyses of those forces in society which are expressed in the works.

**Buck, Paul**  
*Sentence. And would be superfluous.*  
Heboen Bridge, England: Pressed Curtains, 1976  
\*Paul Buck edition 200, 28 signed, 26 numbered  
4 1/4" x 5 3/4", 20pp., offset, coverstock, perfect binding  
Statement: An exploration of the sexuality of the body, of language, by charging peaks of neurosis and obsessiveness, employing diverse methods as traps before abandoning the moments as the written, the spoken the painted, the performed...

**Coppola, Salvatore**  
*Ballads*  
NY: Self-published, 1977  
\*Salvatore Coppola  
First edition, unsigned, unnumbered  
8 1/2" x 11", 45pp., offset, soft cardboard cover, stapled  
Statement: A book of sardonic, narrative ballads. Compassionately Rabelaisian. Politically and ideologically oriented readers will find it disappointing. So, too, will those seeking spiritual pap.

**Durland, Steven**  
*Readymade and assisted Readymade Poems*  
Charlottesville, Mass.: Im Press (self-published), 1977  
No copyright, first edition 10, second edition 10  
unsigned, unnumbered, 4 1/2" x 5 1/2", photocopy on bond  
Statement: By any modernist's definition, we can assume that anybody can be/is an artist and that anything can be/is art. With the proliferation of images in the twentieth century the artist can easily redefine his role to become an editor of images that aren't yet recognized as art that are done by people who don't yet realize they are artists.

**Dzacab, Bolon & Fred Truck**  
*The Left Ear of the Machine*  
Des Moines, Iowa: Cookie Press (self-published) 1978  
\*Bolon Dzacab & Fred Truck, edition 100  
8 1/2" x 11, 40pp., offset, unbound, some covered  
Statement: in *The Left Ear of the Machine*, Bolon Dzacab explains the logographic language *Tuncatl*, invented by Fred Truck. Dzacab also expressed his opinion on the graphic arts, the art of making books, and their relationship to Truck's visual language.

**Ferentz, Nicole**  
*ARTFOR M*  
Chicago: Self-published, 1978, no copyright  
First edition 100, second ed. 350, unsigned unnumbered  
10 1/2 x 10 1/2, 10pp., offset, stapled and glued binding  
Only unusual thing is the imitation of ARTFORUM  
Statement: *ARTFOR M* is a satire of ARTFORUM Magazine and uses the format of ARTFORUM to deal satirically with the number of issues currently relevant to the art world. One particular concern of *ARTFOR M* is the kind of language used by the art community to describe its own endeavors. Some issues dealt with are the Women's Movement, the NYC art world and artistic careers.

**Gittelsohn, Judy & George Westcott (photos)**  
*Kins Saga*  
San Francisco, Calif.: self-published, no date, no cprt.  
Edition 100, 79 unsigned, unnumbered, 4" x 4", 12pp., Xerox, stapled. Statement: Tiny books for busy hands.

**Hompson, Davi Det**  
"O  
Richmond, Va., self-published, 1977  
\*Davi Det Hompson, open edition  
5 1/2" x 8 1/2", offset, self-cover, stapled, yellow paper  
Statement: "O is sixteen plucks on a string stretched between the base of the viewer's optic nerve and larynx; a text that must be said to be seen.

**limura, Taka**  
*Taka limura, Video-tapes Texts: CAMERA, MONITOR, FRAME* (1976), etc.  
NY: self-published, \*Taka limura  
Edition 300, unsigned, unnumbered, 7" x 10", 12 sheets offset, unbound in white bag, *Contents*, printed of cover  
Statement: The Texts of the video-tapes: *CAMERA, MONITOR, FRAME* (1976), *OBSERVER/OBSERVED* (1975), *OBSERVER/OBSERVED/OBSERVER* (1976), including picture and floor-plan, and operation. Self-explanatory without requiring much technical knowledge as the tapes are dealing with the relation of words/sentences and the images in closed circuit video. An investigation of video semiotics.

**Klein, Peter**  
*An Egg & His Horse*  
NY: self-published, 1977 \* Peter Klein  
Edition 1000, 4 1/2" x 5 1/2" card, glossy face, matte back, offset, cardstock. Statement: Apart from publicity, the *An Egg & His Horse* postcard introduced the play's particular syntax, tension, and incidents. (This text cycles during the production's two forms). I hoped that the text's repetitions and suggestiveness would map onto the reader's subconscious and enter their dreams. A random survey indicated that this indeed did occur.

**McMahon, Paul**  
*Artist, Layman and the line between them*  
NY: self-published \*Paul McMahon  
Edition 100, unsigned and unnumbered  
8 1/2" x 11", 5pp., xerox, stapled  
Statement:

No difference between fact and fiction  
Maybe you didn't notice  
Are you fearless?

**Mesculim, Plinio**  
*Mohammed*  
Genoa, Italy: Altro/La Nuova Folgio S.P.A. Contrada  
Piane de Chienti, 1976. \*Plinio Mesculim, edition 1000  
28cm x 21cm, 220pp., offset, thin cardboard cover, photograph on each page. Statement: the book *Mohammed* is a document of a mail work from which subsequently the Restricted Communication Centre was born: a personal work became an objective wide network.

**Olson, Richard**  
*Double Bind*  
Beloit, Wisc.: self-published, 1978 \* Richard Olson  
Edition 100, signed and numbered, 8 1/2 x 5 1/2, 10pp., offset, 60lb. bond cover, 20lb. bond pages, each bearing the words *DOUBLE BIND*. Black spiral binding on right and left sides. Statement: *DOUBLE BIND* is an object lesson in frustration and a pun on bound books. *DOUBLE BIND* is a psychiatric term that describes an impossibly frustrating situations that "bind" people and drive them mad. The book is didactic, provocative, "maddening", playful and personal.

**Pozzi, Lucio and David Shapiro**  
*Illustration-Unwritten*  
NY: Lapp Princesse, 1977 edition 1000  
6" x 6", 24pp., offset, stapled, to be cut by hand  
Statement: This book originates from within the book-making process. It consists of one sheet of paper on one side of which are printed three poems and on the other side of which is printed an illustration, which is not a reproduction of a drawing but an image incoherent in the halftone process itself. This image exists only in this form. To be experienced, the book pages resulting from the folding of the original sheet of paper must be torn by hand, as in books of old. The tearing opens the pages but destroys the illustration's unity.

**Raxlen, Richard**  
*Exhumation*  
Montreal, Quebec: self-published, 1979 no copyright  
Edition 300, signed and dated, 4" x 7", 20pp., typeset and color xerox, regular paper  
Statement: I turned to bookmaking as a cheap substitute for films and to keep from being a frustrated artist; I mail mine out to about 30 or 40 friends and enjoy the control and small-scale cottage industry.

**Sarver, D.**  
*The Fine Art of Sleep As Opposed To Running*  
NY: February Productions, 1980 \*February Productions  
Edition 300, unsigned and unnumbered, 6" x 9", 32pp., offset, paper cover. Statement: It is a satirical comic book of no redeeming social value, that contains not one true fact.

**Tacha, Athena**  
*Little Pleasures*  
Oberlin, Ohio: self-published, 1980 \*Athena Tacha  
Edition 500, unsigned and unnumbered, 5 1/2" x 12 1/2", orange glossy paper, accordin-folded to 5 1/2" x 2 1/2", in a clear plastic pocket, offset printing  
Statement: A witty description of various minor, often unconscious pleasures (from reading a detective story to picking at one's nose) that make part of individual behavior and constitute enjoyable rituals in peoples' daily routine.

# EVENTS UPCOMING

# COMING UP EVENTS

# UPCOMING EVENTS

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## WINDOW WORKS

Ten window works will be installed this season, each month from September to June, in the storefront window of Freund & Freund Co., 102 Franklin Street, New York, four doors east of Franklin Furnace. We are grateful for this opportunity to provide the public with access to contemporary art through the generosity of local businessman David Freund.

## SEPTEMBER WINDOW WORK

David Channon, *The Earth*  
Channon's window installation at 102 Franklin Street will consist of photographic collages with mysterious combinations of unlikely objects, together with an inflated globe of shimmering silk, 5' in diameter. David Channon, who works as a graphic artist, assisting Red Grooms, Lowell Nesbitt, Phillip Guston, and others, was an apprentice to Joseph Cornell in 1968-69. He taught art for a year to inmates at the prison in Coxackie, New York. Most recently he has been involved with Cryptic Triptych a group of artists who do window installations in a lower Manhattan business' window.

## OCTOBER WINDOW WORK

Linda Hartinian *Lorelei Series*  
Hartinian's window installation at 102 Franklin Street is a development of work created for the Mabou Mines Theater Company. Linda Hartinian is a founding member of the Open Painting Space 122, a cooperatively run gallery and studio space. In addition to exhibiting at the Fifth Street Gallery and the Sarah Y. Rentschler Gallery, both in New York City, she has both performed with and created puppets for the Mabou Mines Theater Company.

Franklin Furnace welcomes new members. Your membership dollars are tax deductible, and membership support is essential for the continued growth of our services to the art community and the public. We are counting on your membership dollars to help match an NEA Challenge Grant, should it be awarded.

Become a member of Franklin Furnace and support our archival, exhibition and performance programs. In addition to The Flue, our newsletter, members will receive announcements to all exhibitions, free admission at performances, and invitations to eight special exhibition openings for members only.

Please enroll me as a member of Franklin Furnace

- \_\_\_\_\_ \$10 Artist or Student
- \_\_\_\_\_ \$35 Supporting Member
- \_\_\_\_\_ \$100 Sustaining Member
- \_\_\_\_\_ \$500 Friend
- \_\_\_\_\_ \$1000 Patron
- \_\_\_\_\_ \$2000 up Corporate Member

"As we drove through the Lincoln Tunnel, we talked about going on another trip, to Franklin Furnace; there one might find minerals that glow under ultraviolet light or 'black light.' The countless cream colored square tiles on the walls of the tunnel sped by, until a sign announcing New York broke the tiles order."  
—Robert Smithson

Please make checks payable to:  
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\*All contributions are tax deductible

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## CHICAGO AT FRANKLIN FURNACE

The "other" two pages of this newsletter is a catalog for the exhibition: *CHICAGO: Although Marco Polo Never Heard of Chicago, Its Story Really Begins With Him*. It is being curated by Sarah Core, Conrad Gleber, Robert Peters, Bob Roesler, Gail Rubini, Larry Smolucha and Francine Ziemba. The exhibition will focus on the city of Chicago as it is perceived by its residents and outsiders.

The exhibition will include an installation of artifacts, sound recordings and performances. Dates for the events are: September 24, opening, September 25, performance, October 2, performance, October 9, performance, October 14, performance.

## MICHEL RITTER EXHIBITION

October 22 - November 1

Michel Ritter lives and works in Fribourg, Switzerland, where he was educated. During this past year the artist has resided in New York. Ritter has exhibited extensively in Switzerland; this will be his first exhibition in New York. Ritter says about his present work that it "consists of choosing different supports which represent to me different parts of a certain reality. Once the support has been chosen, I can intervene by transforming in some way the reflected image, trying to put it in evidence, in disequilibrium, in support, in comparison, or in confusing it with the rest.

"In this space I will be using photographs and projected images (slides, films). The photographs are taken, in general, from magazines or newspapers. These are interesting to me because they give me, in view of their original function, an image of every day life. The slides and films are used in the projects, and they serve to become sensitive to the phenomenon of movement, to the fragility of the support and the problem of the luminous spindles which draw it. "By its transformation, I try to give to the final image its own identity, the vision of which is difficult for me to define."

## PERFORMANCES

October 23, 8:30 P.M.

Anne Bean and Paul Burwell  
Bean and Burwell, two artists from England, both of whom have independently been involved in performance work throughout Europe for ten years, have been collaborating for over a year. Their experimental sound and music performances frequently utilize any number of miscellaneous visual and sound props, from sinking ships and tightrope walkers to fish and burning pianos. They have produced the album *Pulp Music*. Anne Bean has independently performed in Los Angeles and New York, both solo and the Kipper Kids, since the dissolution of her cabaret group, The Moodies. Paul Burwell is known for his innovative and radical percussion work.

October 30, 8:30 P.M.

James Green  
James Green, an artist from Boulder, Colorado, will present audio "folk expressions," usually humorous in nature. In 1979, Green received grant from the National Endowment for the Arts to continue his audio documentation of the American carnival performance to be aired on National Public Radio in the fall of 1980. He has, also, recently been commissioned by the University of Minnesota Gallery to do a documentation of the Minnesota County Fairs.

October 28, 9 P.M.

Julien Blaine  
Amongst the broad European world of sound and visual poetry, Julien Blaine is recognized as a longtime pioneer and organizer. Editor of *DOC(K)S*, a magazine of international scope dissemination notations and works of experimental visual and verbal artists, Blaine's performance using taped sound and projected images fuse art, poetry and sound into often wry and satiric situations about communication. Blaine's performance is part of a series of activities, exhibitions, and performances by 25 French artists invited to New York by art institutions throughout the city.

## DE APPEL AT FRANKLIN FURNACE

On Wednesday, November 5, an exhibition curated by Wies Smals, director of Dutch alternative space, *DE APPEL*, will open at Franklin Furnace, through December 6. Two performances will take place at the Kitchen, NYC, on December 5th and 6th, and one performance at 112 Workshop, date to be announced.

## FRANKLIN FURNACE AT CITIBANK

Franklin Furnace has curated its first exhibition of artists' books for a corporate space. The exhibition of samples from the permanent collection will open in Citibank's Wall Street lobby on Friday, September 26th, and continues through November 28th. Lobby hours are 8:30-5:30, Monday through Friday. This show is made possible by a grant from International Paper Company Foundation.

## NOTICE:

We need a..... qualified archivist to oversee a burgeoning permanent collection of artists' books, now over 3,000 works, and continually growing. Salary negotiable. Apply to Archivists Search Committee, Franklin Furnace, 112 Franklin Street, NYC 10013.

# CHICAGO

I have met too many people with a defeatist attitude toward our great city. They spoke gloomily of the great problems that would face the chief executive of the second largest city of the nation.

When I listened to these people, I felt that in many ways they were strangers to the real Chicago.

I mean the Chicago that is the great economic and financial giant of the midwest.

I mean the Chicago made up of contributions from people of every race, religion and nationality.

I mean the Chicago made up of fine neighborhoods.

I mean the Chicago made up of splendid churches and temples of every faith.

I mean the Chicago with its great universities.

I mean the Chicago that has maintained the Art Institute—the Museum of Natural History—Libraries—and other cultural institutions which are among the foremost in our land.

I mean the Chicago that is a city of parks and beaches.

I mean the railroad center of the nation and the air center and truck center of the continent.

I mean Chicago—the hog butcher of the world—the city of broad shoulders.

I mean Chicago that is destined to have the largest inland port in the world.

I mean Chicago, with an unlimited potential to be the magnificent city of the future.

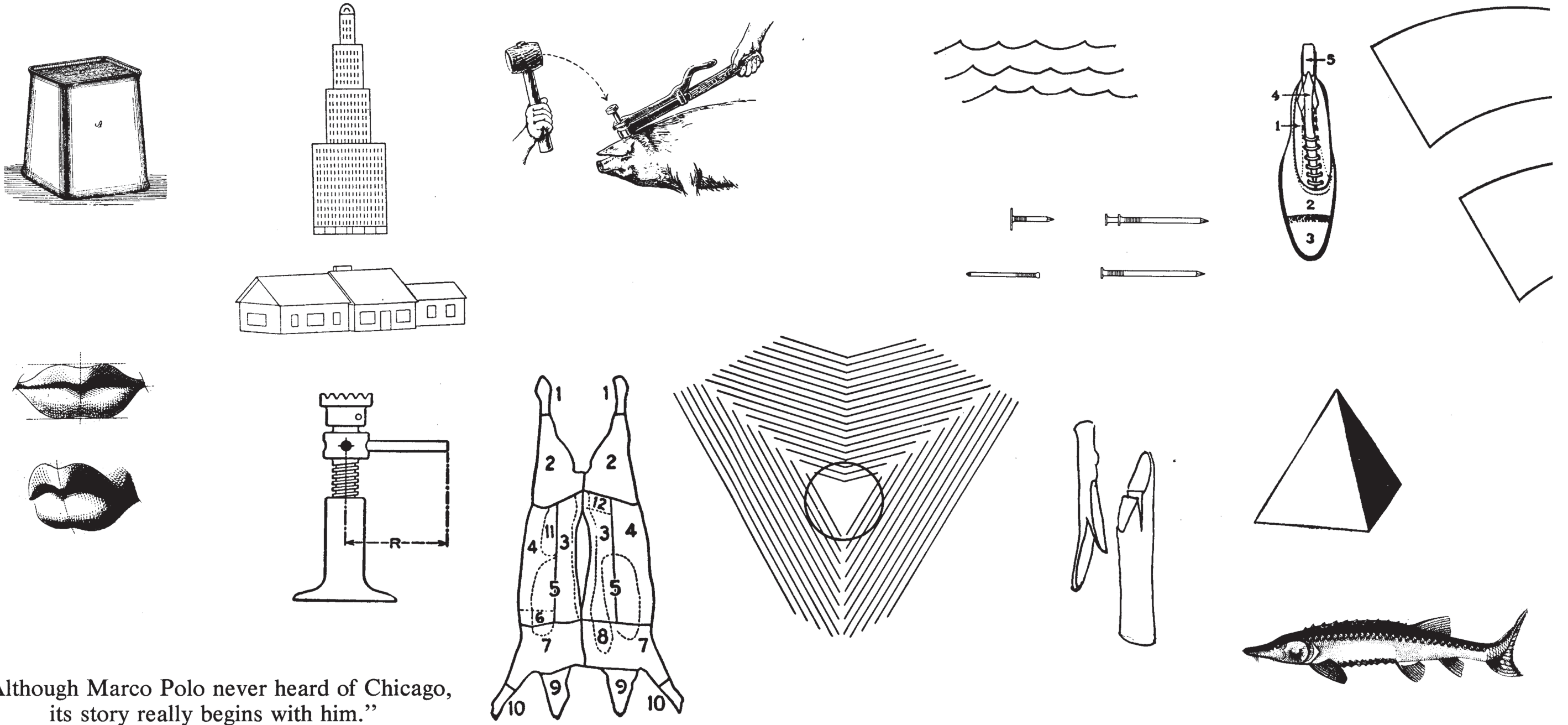
I mean the Chicago of “I WILL.”

This is the real Chicago.

This is the reputation by which Chicago should be known to people of the Nation and the World.



—Excerpt from Mayor Richard J. Daley's  
1st Inaugural address, Chicago, 1955



“Although Marco Polo never heard of Chicago, its story really begins with him.”

1827 The fish native to Lake Michigan: Walleyed Pike, Channel Catfish, Longnose Gar, Lake Trout, White Sucker, Paddlefish, Black Crappie, White Crappie, White Perch, Redear Sunfish, Turbot, Flatheaded Catfish, Gizzard Shad, Rock Bass Madtom, Darter, Northern Pike, Largemouth Bass, Red-bellied Dace, Sculpin, Yellow Perch, Freshwater Drum, Sauger, Lake Herring, Sturgeon, Red Horse Sucker, Bowfin.

What was to be Chicago was chosen as the point at which the shortest canal could be built to connect the Great Lakes and tributaries of the Mississippi River.

1829 Archibald Clybourne built the first meat packing plant.

1833 Chicago, a one square mile village, chartered.

The balloon frame style of building construction was developed by Augustine Deodat Taylor. This style substituted nails for interlocking mortise work.

1834 As late as November, there were only two girls of marriageable age in Chicago.

1847 The first Chicago theatre of note was built on the southside of Randolph Street. It was here that opera was first presented in the city. However, the theatre burned down during the first performance.

1850 Beginning in 1850, an army of travelling salesmen (drummers) began setting out from Chicago to sell a long list of Chicago wares to shopkeepers in small towns across the country.

1851 Allan Pinkerton was hired as Chicago's first detective.

1855 The city government began the job of raising the level of the streets twelve feet, and filling in twelve hundred acres of swampland in and around the city.

The Illinois Central freight shed was erected. It still stands today.

Three bookstores existed in the city, one of which was the largest in the Midwest.

1858 There were more than one hundred houses of prostitution in the city.

Chicago police were required to wear uniforms for the first time in the city's history.

George Pullman raised the Tremont House, the largest hotel in the city, eight feet, using the efforts of twelve hundred men and the power of five thousand jackscrews. Like the raising of the sidewalks, this was undertaken to alleviate the drainage and mud problem.

1859 The armoured truck company, Brinks Inc., was founded in Chicago.

The first University of Chicago opened. In 1886, it closed.

1861 The Chicago Police Department was given the responsibility for the city's health.

1864 The *Working Man's Advocate*, an anti-capitalist newspaper began publication in Chicago.

1867 Philip D. Armour opened a meat-packing plant in Chicago.

1869 Burlesque was first presented in the U.S. at Crosby's Opera House by Lydia Thompson and her *British Blondes*.

Chicago was the eastern terminus for all the transcontinental rail lines.

1870 Chicago had become the leading meat packer, and the leading grain and lumber market in the U.S.

1871 Chicago's total grain elevator storage was 11,375,000 bushels. October 8-9. The Chicago fire began in a barn owned by Mrs. Kate O'Leary of DeKoven Street. New construction began immediately after the fire.

1872 The City Council passed an ordinance outlawing wooden buildings in the downtown area.

Chicago's first public library, was established in an abandoned water tank near the river.

The mail order house of Montgomery Ward and Company opened.

1873 September 18. When the Panic of 1873 struck, Chicago was able to weather the storm, partly because of funds that had been donated by rival cities, after the great fire of 1871.

...commentators affirm that the Indian name "Checagou" means "skunk," or "wild onion." Both the animal and the vegetable, it will be noted, have an odorous association, and over this fact much reputed wit has been indulged. It seems apparent, however, from a comparison of the records we have concerning the actual use of the word by the Indians that its real significance was simply anything great or powerful.

—Milo M. Quaife

...asking "how wide is the river?" does not suggest that the river is wide. But asking "how narrow is the river?" does suggest that the river is narrow.

A town where the artist of class and the swifter type thief approach their work with the same lofty hope of slapping a fast one over on everybody and making a fast buck to boot. "If he can get away with it I give the man credit," is said here of both bad poets and good safeblowers. Write, paint or steal the town blind—so long as you make your operation pay off you'll count nothing but dividends and have nothing but cheers.

—Nelson Algren

An army without culture is a dull-witted army and a dull-witted army cannot defeat the enemy.

—Chairman Mao

We have boasted long enough of our grain elevators, our trade in wheat and lumber, our business palaces; let us now have libraries, galleries of art, scientific museums, noble architecture and specimens of landscape gardening, and local literature; otherwise there is a danger that Chicago will become merely a place where ambitious men will come to achieve a fortune, and then go elsewhere to enjoy it.

—Issac N. Arnold

In a suitable temperature an egg changes into a chicken but no temperature can change a stone into a chicken.

—Chairman Mao

Like her own prairies by some chance seed sown,  
Like her own prairies in one brief day grown,  
Like her own prairies in one fierce night moan.

—Bret Hart

Roberts Rules of Order is the Greatest book ever written.

—Richard J. Daley

A Committee of One Hundred was formed to clean up the city's graft and corruption. It failed to accomplish anything.

1875 Augustus Swift arrived in Chicago and established his meat packing house.

1880 Chicago was the greatest interior city in America. It had surpassed its chief rival, St. Louis.

The magazine *Dial* was founded in Chicago by Francis F. Browne. It dealt with critical literary appraisals.

1881 The Montauk Building, designed by Daniel Burnham and John W. Root was built. It's "floating raft" foundation solved the problem of how to build large structures on the soft undersoil of the area.

Louis Sullivan, the noted architect, formed a partnership with Dankmar Adler. It lasted until 1900, and produced some notable works in the city.

1882 The Chicago Stock Exchange was established.

The Chicago professional baseball team opened a new ballpark, and erected the first large grandstand in the U.S.

Charles T. Yerkes built the first cable car line in the city. Chicago's cable car not only climbed hills, but also turned corners.

1884 The Home Insurance Building was constructed. It was the first tall building, embodying the principles of iron frame design.

1886 Sears, Roebuck and Company was established in Chicago.

The Chicago Symphony was organized.

May 1. All labor groups struck for an eight-hour day. In Europe the struggle for the eight-hour-day came to be known as "the Chicago struggle."

May 4. The Haymarket Massacre. Police broke up an Anarcho-communist meeting at Haymarket Square. A bomb exploded among the police, who then opened fire on the crowd.

1887 March 3. Fort Sheridan was built along the lake front. It was manned by Army troops to reassure Chicagoans that their property would not be subject to destruction by anarchists such as the Haymarket group.

The first building erected completely of wrought-iron skeleton construction was the thirteen story Tacoma Building.

1889 Ellen Gates Starr and Jane Addams founded Hull House in Chicago, a settlement house devoted to the improvement of the city's slums. It was the prototype of all others in the U.S.

1890 The population of Chicago was a little more than one million people. Almost seventy-eight percent of Chicago's residents were foreign born or children of foreign born parents.

January. Chicago citizens chose a site on the lake shore for the construction of the World's Fair Columbian Exposition.

1892 Telephone communications were begun between Chicago, New York, and Boston.

October 1. The new University of Chicago opened. This institution was made possible by gifts of \$2,600,000 donated by John D. Rockefeller.

1893 Chicago, the minor planet number 334, is discovered.

May 1. The Columbian Exposition opened. The Exposition Palace of the Fine Arts had more Caryatids than all of ancient Greece.

Boosters had bragged about the city so much that it gained the nickname *Windy City*.

There were ten thousand prostitutes in the city, with most of the brothels located in the 1st Ward.

Marshall Field's department store installed the first pneumatic tube system in the retail stores of the U.S.

The Chicago Natural History Museum was founded through the gifts of Marshall Field and others.

The Chicago Art Institute moved from Michigan Avenue to the lake front.

1894 William T. Stead's book, *If Christ Came to Chicago*, was published. It described the close connection between city politicians, police and criminals in Chicago.

...If cities have typical experiences, they may have typical vices. Perhaps Chicago's vice is a blinding concentration on the immediate and the future, accompanied by merciless abuse of its past.

—Richard G. Stern

As for criticism, do it in good time; don't get into the habit of criticizing only after the event.

—Chairman Mao

Most radical of all American cities: Gen Deb's town, Big Bill Haywood's town, the one-Big-Union town.

—Nelson Algren

I got two rules. The first one is—Don't make no waves. The second is—Don't back no losers.

—Bernard Neistien

One charm, at least, about the intellectual life in America is its unexpectedness. People here in Chicago are not trammeled by centuries of training and precedent.

—Price Collier

One of Mr. Pullman's fundamental ideas is the commercial value of beauty. He is one of the few men who have thought it a paying investment to expend millions for the purpose of surrounding laborers with objects of beauty and comfort.

—Richard T. Ely

"It's a lollapalooza, all the business houses are here, all the big people. Chicago ain't no sissy town."

—"Hinky Dink" Kenna

Change means movement. Movement means friction. Friction means heat and heat means controversy. It is that simple.

—Saul Alinsky

Look at our Lord's disciples. One denied Him, one doubted Him, one betrayed Him. If our Lord couldn't have perfection, how are you going to have it in city government?

—Richard J. Daley

# A PRONOUNCING GAZETTEER

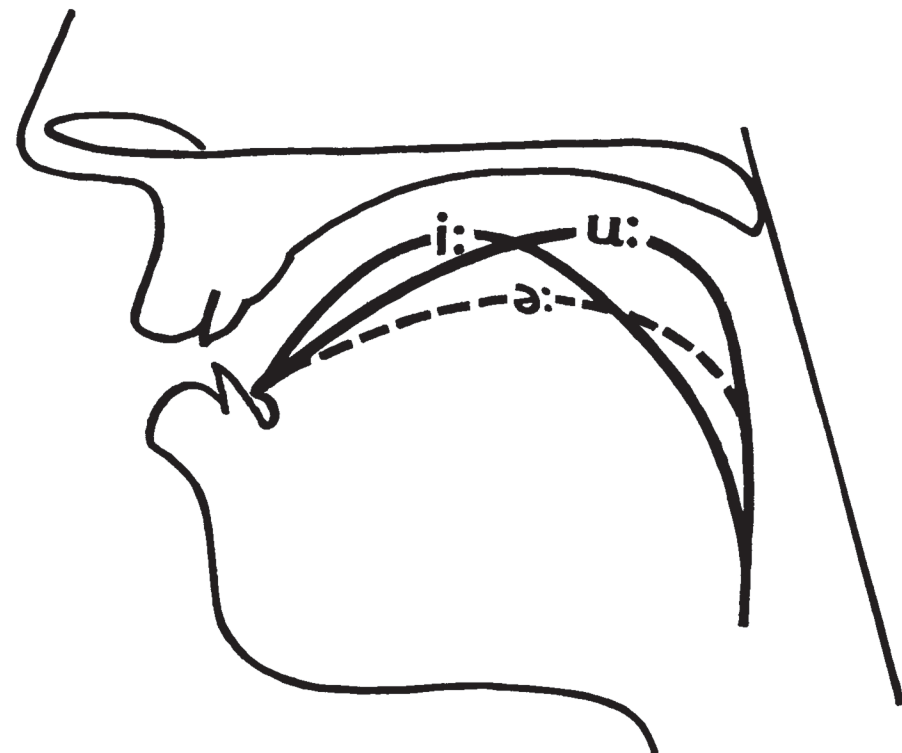
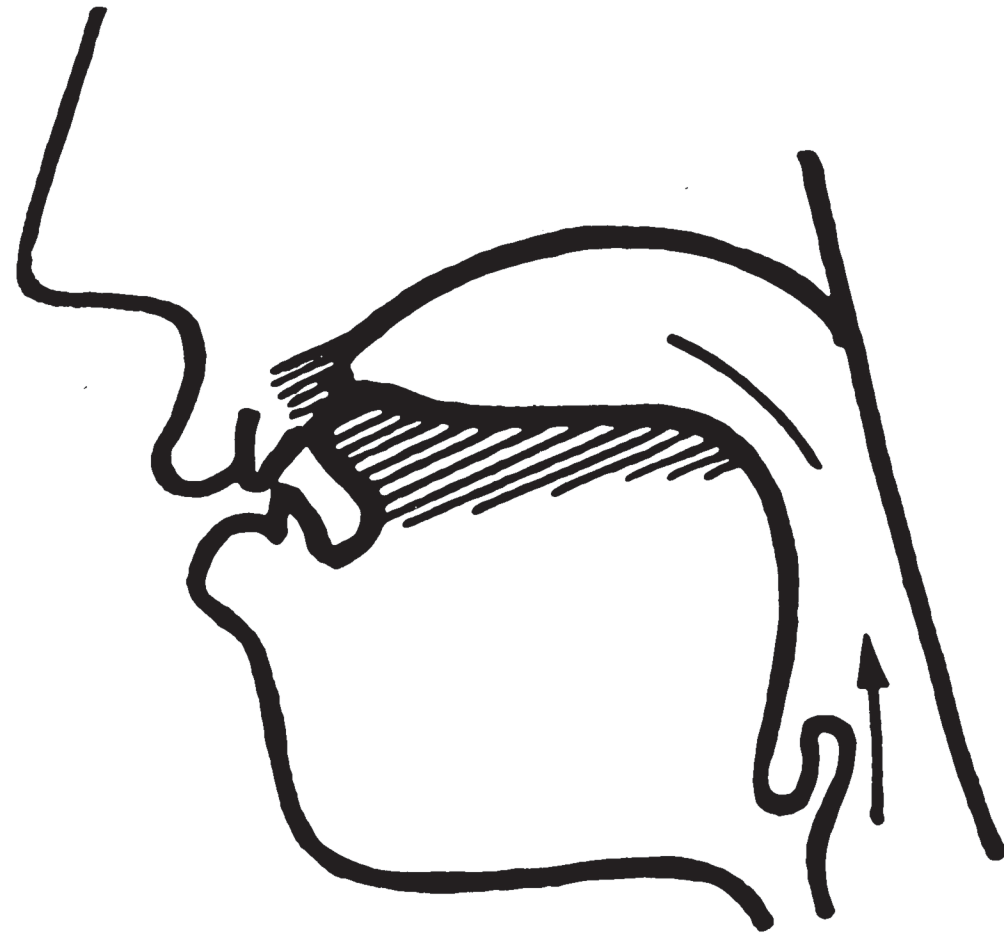
Containing the fifty-two most common Chicago words

## The twenty-four consonant phonemes of the Chicago dialect:

/p/	as in <i>pill, taps, tap</i>	/ð/	as in <i>thy, clothe</i>
/b/	as in <i>bill, tabs, tab</i>	/s/	as in <i>sill, task, lass</i>
/t/	as in <i>till, tots, tot</i>	/z/	as in <i>zeal, zoo, his</i>
/d/	as in <i>dill, lids, tad</i>	/ʃ/	as in <i>shill, hash</i>
/k/	as in <i>kill, licks, tack</i>	/ʒ/	as in <i>Zsa Zsa, pleasure</i>
/g/	as in <i>gill, tags, tag</i>	/č/	as in <i>chill, hatch</i>
/m/	as in <i>mill, tams, tam</i>	/j/	as in <i>Jill, pledge, edge</i>
/n/	as in <i>*nil, tans, tan, sin</i>	/h/	as in <i>hill</i>
/ŋ/	as in <i>sing</i>	/j/	as in <i>you</i>
/f/	as in <i>fill, *riffs, laugh</i>	/w/	as in <i>will</i>
/v/	as in <i>village, halves, have</i>	/l/	as in <i>Lil, tills, till</i>
/θ/	as in <i>thigh, cloth</i>	/r/	as in <i>*rill, rears, rear</i>

## The fourteen vowel phonemes of the Chicago dialect:

/i/	as in <i>bead, beet, leave, leaf, feel</i>
/ɪ/	as in <i>bid, bit, live, riff, fill, beer, *beery</i>
/e/	as in <i>raid, bait, rave, safe, sail</i>
/ɛ/	as in <i>bed, bet, rev, ref, sell, bare, berry</i>
/æ/	as in <i>bad, bat, calve, laugh, pal</i>
/ə/	as in <i>bud, but, love, rough, dull, her, hurry</i>
/ɑ/	as in <i>rod, tot, *Raav, *Raphael, doll, bar, borrow</i>
/u/	as in <i>wooded, toot, groove, aloof, pool</i>
/ʊ/	as in <i>wood, put, pull, poor, puritan</i>
/o/	as in <i>road, tote, grove, loaf, pole, *hoar, hoary</i>
/ɔ/	as in <i>*bawd, bought, Paul</i>
/aɪ/	as in <i>wide, bite, live, life, file, wire, wiry</i>
/aʊ/	as in <i>cloud, pout, owl, bow, bowery</i>
/ɔɪ/	as in <i>*cloyed, *adroit, oil, boy, *Boyer</i>



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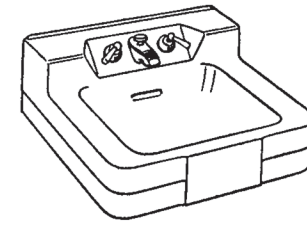
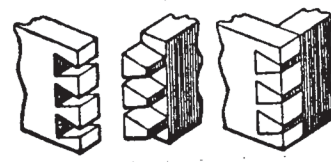
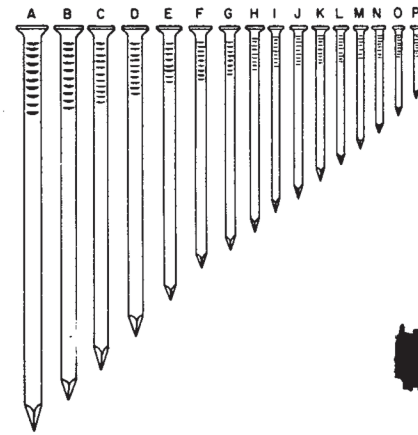
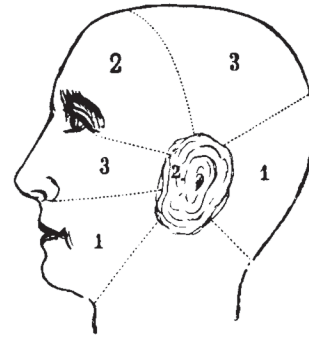
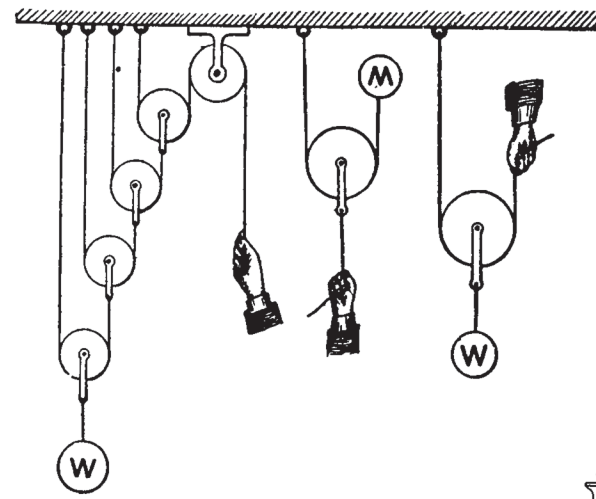
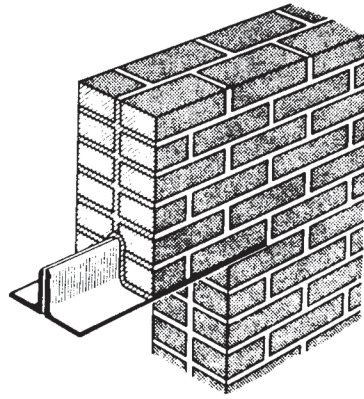
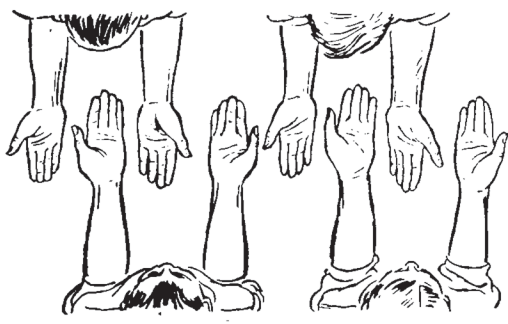
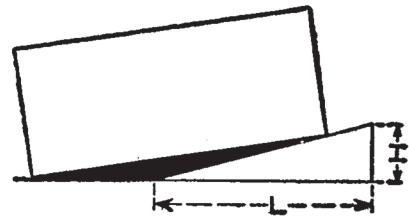
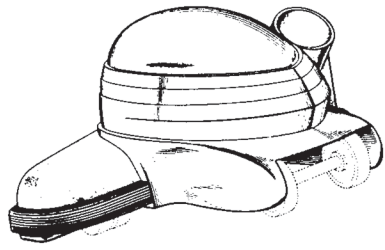
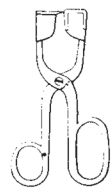
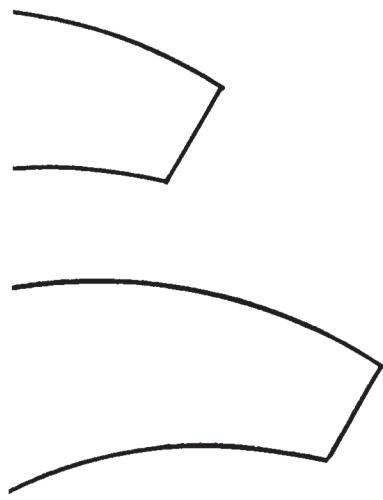
SOUNDSHEET AND CATALOG: Sarah Core, Conrad Gleber, Robert C. Peters, Bob Roesler, Gail Rubini, Larry Smolucha, Francine Ziembra.

VOICES: D. Matthew Smith, Donna Preis, William Linehan, Patsy Crocker, Pauline Kochanski

ACKNOWLEDGEMENTS: Ron Grossman, David Dann, Bud Schwartzbach (Famous Liquors, Forest Park, Ill.) Harold W. Gully (Leo Burnett), Moraine Valley College, Chicago Historical Association, Ludwig Wittenstein, Chairman Mao, Richard J. Daley, Breyne Ariene Moskowitz, Donald J. Borror ("Common Bird Songs of North America," a Dover recording), Howard B. Furer (Chicago: A Chronological and Documentary History), Lee A. Pederson (The Pronunciation of English in Metropolitan Chicago).

We are especially grateful to the National Endowment for the Arts, the Illinois Arts Council, and Martha Wilson and company at Franklin Furnace.

.....to be read aloud.



June 21-July 20. The Pullman Strike, called by the American Railway Union under Eugene B. Debs, took place. When violence broke out, President Grover Cleveland, over the protests of Illinois Governor John P. Altgeld, sent Federal troops into Chicago to restore order.

1895 Julius Rosenwald began the Sears Roebuck mail order department, which changed the entire method of farm purchasing. The cafeteria line in restaurants was begun in Chicago.

1896 April. The Municipal Voters League accused twenty-six of the thirty-four aldermen in the city whose terms expired in 1896 as thieves.

1897 As the various rapid transit companies built their elevated lines, the famous Loop system was developed.

1900 The average Chicago slums had a density of two hundred and seventy persons per acre, second in congestion only to New York City.

The flow of the Chicago River was reversed.

1903 A movie studio, Essanay Studio, was opened in the city, but later moved to the West Coast.

1905 The Industrial Workers of the World (I.W.W.) was begun.

1908 Frank Lloyd Wright's Robie House (The Ship of the Prairie) was constructed.

1910 One-fifth of all motion pictures were being made in Chicago. More than three million cattle and six million hogs entered the Chicago stockyards in this year.

1914 Chicago stood only behind Warsaw and Lodz as one of the largest Polish cities in the world.

1916 May 11. The Wiebolt Department Store was opened.

1917 The original two star flag of the City of Chicago was adopted.

January 26. The band of New Orleans, the first jazz band in Chicago, opened an engagement at Riesenweber's Cabaret.

1920 In 1920, Chicago was the home of well over 1,000,000 Catholics, 800,000 foreign-born immigrants, 125,000 Jews, 200,000 first and second generation Bohemians, and 110,000 Blacks.

1921 June 1. The first branch of the Ku Klux Klan in Chicago was established by C. W. Love, Grand Goblin of the Domain of the Great Lakes.

September 19. The city council adopted a resolution to rid Chicago of the Ku Klux Klan.

1922 August. The seven story Popular Mechanics Building was completed.

1924 The Tribune Tower, a landmark of Chicago, was erected.

Al Capone, head of the Chicago underworld, moved out of Chicago and established his headquarters in a suburb, Cicero.

The Wrigley Building was erected.

1926 There were twenty-nine gang killings in Chicago. No convictions for murder were obtained.

1927 A project to straighten a bend of the Chicago River in the center of the city was completed.

May. As soon as "Big Bill" Thompson returned to office as mayor, Al Capone moved back to Chicago from Cicero.

1929 The Merchandise Mart opened. It was the world's largest building.

February 14. The St. Valentine's Day Massacre took place. Seven of Al Capone's enemies were machinegunned to death in a garage.

1930 By 1930, Chicago had a dozen foreign language dailies.

1931 Al Capone was found guilty of income tax evasion.

April. Anton J. Cermak, a democrat was elected mayor. He was the first Czech elected to such an office in the United States.

1932 December. Frank Nitti, "The Enforcer" of the Capone mob, was shot in a police raid. He was hit three times, but did not die.

1935 Leo Burnett starts his advertising business.

*The chief value of knowledge is the training gained in its pursuit. The Chicago method consists in a kind of conviction of knowledge, akin to the mystic's conviction of righteousness, or the Calvinists conviction of sin, and they are all three equally harmless and equally useless.*

-Price Collier

*Pork, not Plato, has made Chicago, and Chicago people have not arrived at a stage of civilization yet where they can with propriety or advantage change their allegiance.*

-Price Collier

*The Chicagoan is alive. He is not cowed; he is not refined away; there is part of him still which the Machine has not sucked nor the black air blighted.*

-Waldo Frank

*Chicago is really a collection of native villages, each living in uneasy truce with the others.*

-Nelson Algren

*You can fix anything if you have the right fixer.*

-Carl Sandburg

*Whip-poor-will  
hwi-per-whil english  
kwa kor yehuh mohawk*

-Robert White

*A Lithuanian won't vote for a Pole, and a Pole won't vote for a Lithuanian. A German won't vote for either of them—but all three will vote for a "Turkey", an Irishman.*

-a Chicago politician

1940 The Illinois Institute of Technology was opened. Mies van der Rohe and the Bauhaus moved to Chicago.

1942 December 2. Enrico Fermi directed the first atomic chain reaction at the University of Chicago.

1945 By 1945, Chicago was the second largest Black city in the world, only New York's Harlem exceeded it in size. One quarter of the national employment in the production of radio and television sets was found in metropolitan Chicago.

1949 The Greyhound Bus Terminal Building of Randolph Street was opened, and Chicago became the national headquarters for this important company.

The department of Housing announced that twenty-eight percent of all dwellings in the city were to be included within the dilapidated category.

1953 Chicago surpassed Pittsburg in the value of its manufacture of primary metals.

March. Fritz Reiner was appointed conductor of the Chicago Symphony Orchestra.

1954 Cudahy meat packing company moved its four plants out of the city.

Chicago became the first center of a new transportation innovation "piggyback" traffic (trailer trains).

1955 April 5. Richard J. Daley was elected mayor. He was the "boss" of the most powerful Democratic political machine in the country.

1957 *Life Magazine* charged that Chicago Police were the most corrupt in the nation.

1959 The Armour meat packing plant in Chicago closed.

April 1. Richard Daley was re-elected mayor.

June. Queen Elizabeth of Great Britain visited Chicago as a guest of City Hall.

1960 A great police scandal rocked Chicago, as it was disclosed by State's Attorney Adamowski that members of the Chicago police were working with a gang of Chicago burglars.

1963 April. Richard Daley easily won re-election as mayor.

1965 By this date only four daily newspapers were being published in Chicago.

Over half of the industrial jobs in the Chicago metropolitan area were to be found outside the city.

August. Four nights of rioting by Chicago's ghetto Blacks took place. About eighty people were injured.

1967 The Museum of Contemporary Art was opened.

April. Richard Daley was reelected mayor for a fourth term.

1969 Chicago's park system encompassed 6,880 acres of land, divided into 486 parks.

The Walker Report was published.

Work was begun on the Sears, Roebuck Building, the tallest building in the world.

The John Hancock Center Building, 100 stories, and 1,105 feet tall was completed and opened.

More than sixty killings were attributed to street gangs in 1970.

1971 Richard J. Daley was reelected for the fifth time.

1975 Richard J. Daley was reelected for the sixth consecutive time.

1976 Sourdough starter arrives in Chicago from San Francisco's Boudin Bakeries and for the first time the bread is successfully baked outside San Francisco.

1978 Mayor Richard J. Daley died in office. He was succeeded by his neighbor, Alderman Michael J. Bilandic.

1979 Jane M. Byrne was elected mayor, the first woman to be elected mayor of a major metropolitan city.

1980 By 1980, the fish found in Lake Michigan were: Alligator Gar, European Carp, Alewives, Smelt, Goldfish, Lamprey Eel, Coho Salmon, Buffalo Carp, Rainbow Trout, Brown Trout, Lake Trout\*, Bullhead\*, Carp\*. (\*indicates stocked)

*Offices beget jobs and money; jobs and money beget workers; workers beget votes; and votes beget offices.*

-Milton Rakove

*You can belong to New Orleans, you can belong to Boston or San Francisco. You might conceivably belong to Philadelphia. But you can't belong to Chicago... For it isn't so much a city as it is a drafty hustler's junction in which to hustle a while and move on out of the draft. That's why the boys and girls grow up and get out.*

-Nelson Algren

*We don't want nobody; nobody sent.*

-Bernard Neistien

*Organization, not machine. Get that. Organization, not machine.*

-Richard J. Daley

*The men who dominate the organization are practical, pragmatic, and non-ideological. Their primary concern is their own self interest.*

-Milton Rakove

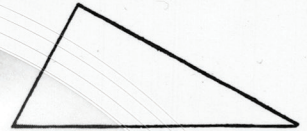
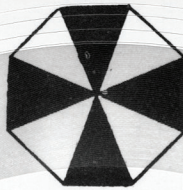
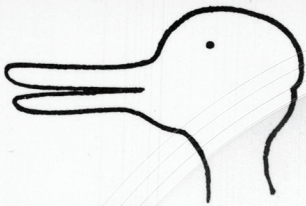
*Less is more.*

-M. van der Rohe

*cat'call' (kat'kol), n. A sound like the cry of a cat, made to express disapproval, as at a theatre, political gathering, etc.*

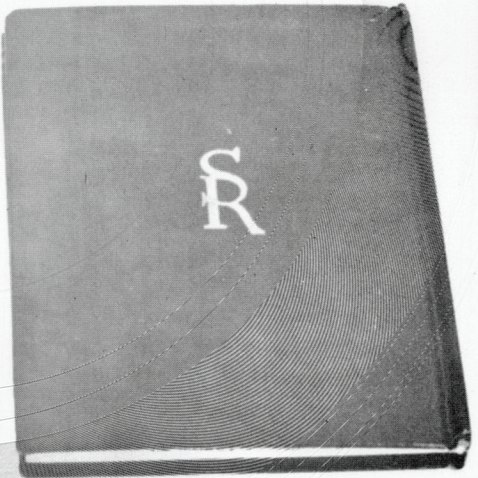
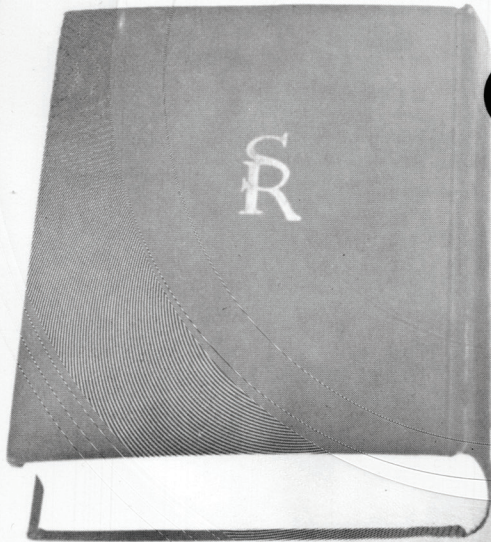
*The conclusion should not be drawn that the climate of Chicago is not a healthful one, for it is, on the contrary, on well adapted for a person in health. Its snowstorms and cold waves stir the blood to renewed activities, but the latter as well as its hot waves are seldom of long duration, tempered as they usually are by the modifying influence of the waters of Lake Michigan. Its rainfall is ample and well distributed. Its humidity is moderate and in the spring and early summer, when the lake winds are most prevalent, the temperature of the air is rising, thus preventing the humidity from reaching a high point. These lake winds bring to the city the purest air, and whether the winds blow from the lake or the land, they usually have a certain briskness tending to carry away the impurities and to prevent the smoke from settling over the city.*

-Henry J. Cox



It is possible to take the duck-rabbit simply for the picture of a rabbit, the double cross simply for the picture of a black cross, but not to take the base triangle figure for the picture of an object that has fallen over. To see this aspect of the triangle demands *imagination*.

MFD. BY  
EVA-TONE





Social Register  
New York  
1976

Look At D<sup>History</sup><sub>omestic</sub> Always To Insure Accuracy

Social Register  
Chicago  
1976

Look At D<sup>History</sup><sub>omestic</sub> Always To Insure Accuracy