



# THE DULUTH PUBLIC ARTS COMMISSION

A DIRECTORY OF DULUTH PUBLIC ARTISTS AND THE WORK THEY CREATED

# **Duluth Public Art and Artist**

## DIRECTORY

Compiled in 2013 and 2014

Joan Henrik

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ARTIST: **Sterling Rathsack Jr.**

Born 5/20/1947 Manitowoc, WI.  
Lives and works in Superior, WI.

Sterling Rathsack has maintained a studio in Superior, Wisconsin for over twenty years. He works in a variety of media, often using recycled, salvaged or renewable materials. Artistic "storyteller" Sterling Rathsack showcased his work at the Cloquet North Shore branch from Oct. 5 to Nov. 16 2007. Through all his efforts experimenting with and developing various kinds of artworks, Rathsack said he invariably returns to paint as the medium best-suited to self expression. He is, by his own admission, a storyteller, and the narratives in his paintings are the material of his life. The images Rathsack creates reflect the people, places and events he has encountered. His stories are told in both color and light. Some of his work simply recalls visual events, while some is more personal. Rathsack has worked in a Superior studio for more than 25 years, producing a series of narrative paintings in oil and sculptural works in various mediums. His most recent public works include murals and wood sculpture for the Minnesota Department of Natural Resources and a bronze memorial to Jack Briggs at the Fond du Lac Tribal and Community College in Cloquet.



TITLE/DATE: **Man, Child and Gull, 1992**

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Size: 132" x 36" x 20"

Location: Canal Park, sidewalk, near Caribou Coffee

Description: Totemic sculpture of a mooring bollard, squatting man with a seated boy on his shoulders, and seagull perched atop boy's head.

Materials: Bollard is cast iron painted black, and is historic. Man, boy and gull are of cast and patinated bronze.

**Sterling Rathsack Jr.**  
Man, Child and Gull, 1992

**Conservation:** Cheronis survey September 2001; treatment 2005; Cheronis Survey 2010; 7.26.2011 Conservation treatment: Kristin Cheronis, David Fitzgerald; assistance from Penny Perry, Peter Spooner

**Action undertaken:**

1. water wash
2. orvus wash
3. remove dirt and wax with mineral spirits
4. apply Butcher's wax with brushes
5. buff

Removed gum, nail polish, seagull guano -Note discoloration from weeping, bottom of foot, seam along left leg; indicating weep holes needed; contact artist Sterling Rathsack.

**Vintage bollard needs:**

1. pick out loose rust
2. fill losses
3. sand
4. prime w/ rustoleum
5. paint with rustoleum gloss black; suggested to locate and store another replacement vintage bollard, or cast a new one from bronze and paint it

**Cheronis recommendations 2011:**

1. weep holes needed, contact artist;
2. Vintage bollard needs:
  - a. pick out loose rust
  - b. fill losses
  - c. sand
  - d. prime w/ rustoleum
  - e. paint with rustoleum gloss black; suggested to locate and store another replacement vintage bollard, or cast a new one from bronze and paint it

**Needs as of 8/2013:**

- **Annual assessment; annual cleaning/cold waxing of bronze**
- **Contact artist Sterling Rathsack about weep holes and bollard problem, obtain his recommendation and agreement with procedure.**

ARTIST: **Donna Dobberfuhr**

Donna L. Dobberfuhr, MFA, NSS, is the author of the National POW Memorial in Andersonville GA. She has been a Presidential Design Awards nominee, recognized for Artistry in Masonry by the International Union of Bricklayers and Allied Craftworkers and acknowledged as the creator of one of the "Significant Christ Sculptures in the United States."



Donna's studio, Sculptural Designs At elier, has completed design projects in a wide variety of fields including education, government, medical, military, religious, zoological as well as private firms and individuals.

Donna works in several different media: traditional materials of bronze, water and mosaic; the contemporary material of steel, copper and cast stone and the 5,000-year-old process of carved brick, offered in both natural-finished material and the fired pallet of earth tones. This diversity of media brings broad dynamic choices to her project designs.

TITLE/DATE: **Duluth Legacy, 1991**

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Size: 5.5' x 75'

Location: Canal Park, wall adjacent to sidewalk, near Caribou Coffee

Materials: Brick (ironstone), carved, 8.5' x 75' x 2"

**Donna Dobberfuhr**

Duluth Legacy, 1991

**Conservation:** Cheronis advised in 2001 a cap be placed on top to mitigate freeze/thaw damage; cap was installed 2009;

Cheronis Survey 2010:

The wall has had some recent repairs:

The brick cap tiles and the concrete cap tiles have both been caulked rather boldly with construction caulking. Currently intact and sealed. Someone (the artist?) recently repaired many of the network of cracks that run through the cap bricks themselves (art). These were tidily patched with a matching mortar. Nonetheless, there are current signs of efflorescence, indicating... Networks of fine cracks throughout many of the bricks. Clay body appears to have some porosity and is slowly failing. Good condition. There appears to be a sealer over the cleaned surface. Efflorescence in many areas indicating that moisture is still moving through the interior. Low priority for conservation.

**Needs as of 8/2013: annual assessment**

ARTIST: **Cynthia Harper**

Cynthia Harper of Millville PA. holds a BFA (1987) Otis Art Institute of Parsons School of Design, Los Angeles, CA , and an MFA (1990) from California College of Arts and Crafts, Oakland CA. She is a recipient of several awards including jurors' choices in drawing and sculpture from the Mesa Arts Center, Mesa ,AZ, the Mid-America Arts Alliance Fellowship, 1995, The Pritzker Foundation Endowed Fellowship, Nebraska Arts Council, Special Projects Grant, 'SITE OMAHA' a public art project in partnership with Bemis Center for Contemporary Art, 1996, and Alaska State Council on the Arts, visiting artist, International Gallery of Contemporary Art, 1995. Public art projects and commissions include "Nest", Djerassi Resident Artists Program, SMIP Ranch, Woodside, CA 1997, of "Men and Beasts", Livestock Exchange Building, lobby, Omaha, NE 1995, Canal Park Public Arts Project, Duluth, MN - sidewalk medallions, 1991, and "The Container is Not Empty", Otterbein Park, Rowland Heights, CA. She completed several residencies in the U.S. and Belgium, and traveled to Clarington between teaching assignments and giving birth to Ethan, to complete Spillway Gate at the Visual Arts Centre.



TITLE/DATE: **Great Lakes Medallions, 1993**

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Size: 16" x 16" each  
 Location: Canal Park, southeast plaza of Dewitt/Seitz building  
 Materials: Ceramic, concrete, bronze inlay

**Conservation:** None undertaken;

Cheronis Survey 2010: Asphalt and bronze are in great shape. Glazed ceramic tiles are in fair to poor shape. The glaze along many edges has been abraded and cracked and lost. Some of the tiles have been hit from the sides (by bobcats or other snow removing blades?) and this has cleaved off spalls and sections of glaze and clay tile.

Talk to City operators of bobcats and plows. Educate them about the artworks they might encounter and the type of damage that they can incur. Document the remaining ceramic tiles, so that when they are completely lost due to deterioration, you will have the option of remaking them.

**Needs as of 8/2013:**

**-annual assessment; photo document all**

ARTIST: **Kirk St. Maur**

Born in 1949, he was raised in the hills just across the Mississippi River from Mark Twain's birthplace. St. Maur has established a American studio there. When not in the States, he sculpts in Florence, Carrara, or Pietrasanta, Italy. He had his first one-man show at the Art Center in Quincy, Illinois in 1974 and since then has had two shows in the United States and four in Italy.



After producing abstract art in a number of media in the U.S., he went to Italy for further experience in figurative and naturalistic art. He has studied with or assisted nine sculptors, particularly Raimondo Puccinelli and Oscar Gallo in Florence. After receiving his M.A. in sculpture under Manfredi, he taught for a year as Professor of Sculpture at Consaga University's program in Florence, Italy.

Since 1977, his work has ranged from small action pieces, such as the *Flying Torchbearer*, to life-size or heroic size realistic or symbolic works. The life-size bronze of Oregon State University's first woman graduate commissioned in 1982 and installed in 1983 is realistic while "Against Tyranny," "Womanhood," and "News from the Pass at Thermopylae" are samples of his heroic sculpture.

St. Maur sees all his art as religious in some sense; even when his subjects are from nature he sees himself as "working in imitation of God." His struggle has its benefits, though, turning his mind from worldly matters like success and more to matters of the Faith. Besides, he was prepared for difficulties when he decided to become an artist. "I knew it was kind of like entering the priesthood."

TITLE/DATE: **Spirit of Lake Superior, 1994**

Size: 63" x 27" x 38"

Location: Canal Park, sidewalk

Description: Sculpture of dancing/running Native American girl holding a birchbark ricing tray between her right hand and torso, atop a red granite boulder.

Materials: Sculpture is cast and patinated bronze, base is red granite boulder.

**Kirk St. Maur**  
Spirit of Lake Superior, 1994

**Conservation:** Cheronis survey September 2001; treatment 2005;  
Cheronis Survey 2010

7.25.2011 treatment - Spirit of the Lake, Canal Park- Action undertaken:

1. water wash
2. orvus wash
3. remove dirt and wax with mineral spirits
4. heat bronze with propane torch
5. apply Butcher's wax with brushes
6. buff

**Needs, as of 8/2013:**

**-annual assessment; annual cleaning/cold waxing of bronze**

ARTIST: **Richard Salews**

Richard Salews is a fully qualified sculptor with a solid background of performance and administrative competence, knowledgeable and experienced in conceptual drawing through casting and fabricating. His areas of expertise in sculpture include anatomy, drawing, armature construction, casting, welding, patination, and foundry processes.



Richard Salews is a graduate of Syracuse and Columbia Universities and has received special training at the National Academy School of Fine Arts, Art Students League of New York, the French Institute, and Thames Valley Technical College. His recent experience in sculpture includes heroic scale public sculpture in Duluth, MN, and a memorial bas-relief for the State of Connecticut Police Offices. He has many commissioned figures, medals and portrait busts.

Mr. Salews has been an instructor at Florida Southern College, Zichy Academy of New York and an Associate Professor at New York University.

He has received awards from the American Artists Professional League of New York, Academic Artists Association of New York, and Mamaroneck Artists Guild as well as a private selection at Grand Central Galleries.

TITLE/DATE: **Determined Mariner, 1992**

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Size: 66" x 54" x 50"

Location: Canal Park, sidewalk

Description: Sailor holding fast to rudder.

Materials: Cast and patinated bronze; cast concrete base with recessed lighting.

- Conservation:** Cheronis survey September 2001; treatment 2005;  
Cheronis Survey 2010  
6/2012 Conservation: Action undertaken: :
1. water wash
  2. orvus wash
  3. remove accretions (soil, debris, food, gum, organic accretions stains, streaks guano, nests, wax) with mineral spirits
  4. areas of major corrosion reduced by careful scrubbing with gray abrasive pad
  5. heat bronze with propane torch
  6. apply Butcher's wax with brushes
  7. buff when cooled
  8. Provided training in routine maintenance.

**NOTE:** Concrete base is in poor condition. One light is missing entirely; another is broken. Recesses for lights act to hold water, leading to freeze-thaw cracking of the concrete, with associated efflorescence. Tari Rayala in Duluth City Architect's Office can schedule this additional work: Grind out and fill the cracks, remove the efflorescence and seal the entire base. Cavities for the lights are not going to be used for functioning lighting; they should be filled so that water doesn't pool there and continue to freeze-jack the concrete. As a permanent solution, it is suggested to replace the entire concrete base with a boulder of sufficient size and shape. Bronze should be firmly affixed to rock base.

**Needed as of 8/2013:**

- annual assessment and cleaning/cold waxing of bronze
- Rayala initiate discussion with city staff about locating appropriate new base, or filling concrete

ARTIST:

**Doug Freeman**

Minneapolis-based sculptor Doug Freeman creates sculpture and designs spaces that invite visitors to participate, play and imagine. His work focuses on commissioned public art – particularly places for people, such as fountains, memorials, plazas and parks. Trained as a figurative sculptor with additional study in landscape architecture, Doug often collaborates with landscape architects and other design professionals. He's worked with clients in this country and Japan to create public art that's become a lasting part of their communities. Douglas Freeman was born in 1953 and graduated from Luther College in 1975. From 1975-77 he was engaged in graduate study, served an apprenticeship and was studio assistant to Mustafa Naguib at the Naguib School of Sculpture in Chicago. His formal education has been supplemented by several extended study-abroad experiences in such diverse locations as Italy, Nepal, and Thailand, as well as workshops with artists Toshio Odate, Tony Hepburn, Don Reita, and Nancy Randall, to name only a few. He has been a sculptor instructor, artist in residence, and head of the sculpture department at the Art Center of Minnesota, and conducted workshops and lecture-demonstrations in several locations throughout the upper Midwest.



TITLE/DATE:

**Fountain of the Wind**, 1993 (installed 1994)

Size:

12' x 60' x 25' overall

Location:

Canal Park, sidewalk opposite Dewitt-Seitz building

Description:

Fountain installation of sculptures, stepping stones, pool, waterfalls, rocks, two light beacons. Sculptures are 7 fish, 1 human/animal, lighthouse surround.

Materials:

Fish and figure are cast and bronze; beacons are stainless steel, glass, bronze, gold leaf. Brick, granite, concrete and concrete with exposed aggregate surround.

**Doug Freeman**

Fountain of the Wind, 1993 (installed 1994)

**Conservation:**

Cheronis survey September 2001; treatment 2005;

Cheronis survey 2010: This sculpture is doing better since stopping the use of the anti-sudsing agent. Modest patina abrasion. Very cloudy, modestly disfigured patina discoloration on the main figure and some of the fish, from old accumulations of wax and corrosion products. Light corrosion with a few areas of heavy corrosion.

Clean the entire surface, use solvents and a heated gentle pressure washer to remove the old coatings of paraffin/wax (desudsing agents); touch up any patina as needed; heat the bronze elements and apply protective wax coating. Wax the gilded finials. Estimate assumes that DPAC will provide an assistant and 2 volunteers. 2010 est, \$1200

Try to find out how the water is being treated at this time. What additives are being used? Once the sculpture has been conserved for the first time, DPAC should see that the sculpture receives annual assessment, and bi-annual cleaning and waxing. This can be done by a trained staff person. Follow written instructions provided at the end of the conservation treatment.

**Needs as of 8/2013:**

- **annual assessment; survey all elements**
- **fountain is drained annually by City staff**
- **check with City for dates and details about their addition of rails/barriers to this work; find out how the water is being treated at this time.**

ARTISTS: **Leo Lankinen and Valter Soini****Leo Lankinen** (1926-1996)

Leo Fomich Lankinen was a sculptor, the People's Artist of the RSFSR (1968), the Winner of the I.Repin state premium of the RSFSR (1969), and the academician of the Russian Academy of arts. Works of this master were widely exhibited in our country and abroad, they are presented in such leading art assemblies of Russia as Tretyakov State Art Gallery and Russian Museum.

**Valter Soini** (1940)

The Soin family was evacuated during the war from Finland. They were deported to Siberia, the Altai Mountains region Bijskin in the city. From there they were able to move to Petrozavodsk in 1952.

Valter Soini, while in Finland, continued the sculptor's profession and participated in several competitions in Finland. The city of Petrozavodsk commissioned him to mark the 300th anniversary of the city by creating *Dersajevin* the statue.

The most interesting elements in Valter's sculpture is his use of stainless steel on several sculptures.

TITLE/DATE: **Green Bear, 1992**

Size: SCULPTURE: 7' x 5' x 4' (approx.) • FOUNDATION: approx. 6' x 5'

Location: International Sculpture Garden, Lake Place Park

Description: Sculpture represents harmony between everything which exists in the world and the universe. The emerging plant form spiraling upward between the two bears symbolizes the cycle of new life.

Two stylized bears face each other, creating a protective space between them in which a tall tulip form is enclosed; negative space in center creates a shape of a fetus in the womb.

Materials: Cast and patinated bronze, with base of cast concrete.

**Leo Lankinen and Valter Soini**  
Green Bear, 1992

**Conservation:** Cheronis survey September 2001; treatment 2005;  
Cheronis survey, 2010

Conservation 7.25.2011; Green Bear, Lake Place Park  
Kristin Cheronis, David Fitzgerald, with assistance from Penny Perry,  
Peter Spooner Action undertaken:

1. water wash
2. orvus wash
3. remove dirt and wax with mineral spirits
4. heat bronze with propane torch
5. apply Butcher's wax with brushes
6. buff

- Removed specks of yellow paint, scratches made with aluminum, and pencil graffiti

**Needs as of 8/2013:**

- **annual assessment; cleaning/cold waxing of bronze**
- **check to see that appropriate amount of wood chip barrier is in place**
- **sculpture proposed to be moved to new location, before moved DPAC needs to propose requirements for siting when moved**

ARTIST: **Kenneth Johansson**



In 1996, twenty artists from Duluth, and an equal number from its sister city of Vaxjo, Sweden, participated in an exchange exhibition facilitated by the Tweed Museum of Art, the Vaxjo Konsthall, and their respective municipalities. Along with representative works by several other Swedish artists, *Sled*, by sculptor and painter Kenneth Johansson, was acquired in conjunction with the exchange. A hard and dense type of granite, dolomite (also known as diabase), is mined in southern Sweden, near Johansson's home of Dio. Sculptors worldwide revere the stone for the variety of surface qualities it yields. A sawed surface results in a gray tone; a broken surface renders a deeper gray, and when polished, diabase produces a rich black, reflective sheen. Originally trained as a painter, Johansson delights in the way the stone exhibits such shifts in value and color. In the words of Swedish art critic Mailis Stensman, he "uses the drill and grinder as if they were brushes." Typically, Johansson's sculptures are inspired by everyday functional objects in which he senses an inherent integrity of form. Although positioned sideways on one runner and broken unevenly at the back, *Sled* unmistakably reminds us of its namesake – both a recreational toy and a practical tool constantly in use during long Scandinavian winters. Johansson's sculpture also cleverly refers back to the material from which it was fashioned; newly quarried blocks of stone were traditionally moved around on heavy-runnered sleds or sledges.

TITLE/DATE: **Stenen** (*The Stone*), 1993

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Location: Lake Place Park, International sculpture garden

Size: 7' x 13' x 3'

Description: Abstracted boat-shaped sculpture of three slabs of red granite; two vertical columns supporting a gently arcing horizontal slab. (Positive of interior cavity of a boat shape; the artist created a reverse of this shape, which is a public sculpture in Duluth's Sister City of Vaxjo, Sweden.)

Materials: Red granite, stainless steel pins. Granite surfaces range from highly polished, roughly chiseled, or with quarry drill marks intact.

**Kenneth Johansson**  
Stenen (The Stone)

**Conservation:** Cheronis survey September 2001; treatment 2005?; Cheronis Survey 2010 2001 and 2010 Cheronis surveys note: see detailed 2001 Condition Report, and follow the recommendations therein. The same cracking that was apparent in 2001 is still present and has become more advanced. Water is directed directly into the gaps in the stone. The cracks are of concern from a structural point of view, as freeze-thaw action may spall sections of granite in the near future. (Spooner note, 8/2013 – Artist contacted, said had had no similar problems with the same stone used in climate in Sweden. Artist did not design sculpture to be pinned; pins added at recommendation of City staff (see 1993 letters in file, May 26, 1993 from Bob Troolin to Carl Seehus expressing concern about the freefloating top section; June 25, 1993 from Martin DeWitt to Gerry Kimball about siting the sculpture)

-also letters in file asking and obtaining artist's permission to do a "baking soda blast" to remove paint graffiti

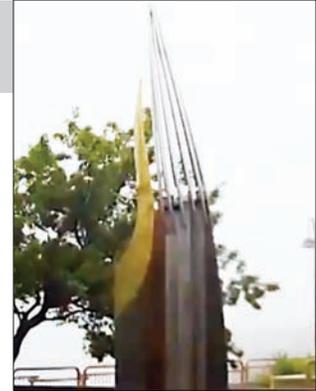
**Needed as of 8/2013:**

- **annual assessment**
- **sculpture proposed to be moved to new location, DPAC needs to propose requirements for siting when moved; before moved have plan in place to address water seepage, free/thaw problem**

ARTIST: **Koji Hirato**

“HIRATO Koji / CULTIVATION

I found a road that came to a dead end. The forest is ahead of me, and behind me I see the road of fresh asphalt that I had just walked on. The forest suddenly blocks the road that is trying to move ahead as if it were expected to do so. It is a bizarre space. In this place where the energies of nature and humanity are condensed, I felt the presence of something enough to nurture the next kind of energy.”



TITLE/DATE: **Water and Friendship, 1994**

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Location: International Sculpture Garden

Size: 15' x 1' 2" x 3' 8"

Description: Sculpture is abstract composition of bronze, copper, stainless steel of a rocket-shaped form. The top stainless steel tubes form a pointed cone.

Materials: Lower section fabricated from sheet copper, bronze, and stainless steel. Parts are bolted and welded together. Upper section of polished stainless steel rods welded together. Finish is polyurethane lacquer.

**Koji Hirato**  
Water and Friendship, 1994

**Conservation:** Cheronis survey September 2001; treatment 2005  
Cheronis Survey 2010  
Cheronis 2013 proposal  
(DPAC board decided at 8/12/2013 meeting to hold off on this until 2014, or until plan to move Sister City sculptures to new area is finalized by City- proposal remains valid, but expect slight "cost of living" increase in cost. (Proposal attached)

**Needed as of 8/2013:**

- **annual assessment**
- **sculpture proposed to be moved to new location, DPAC needs to propose requirements for siting when moved**

ARTIST:

**Stanton Sears**

Stanton Gray Sears is a sculptor and Associate Professor in the Department of Art at Macalester College, St. Paul. He holds degrees from the Rhode Island School of design and Penn State University. If you enter the Twin Cities via the Minneapolis/St. Paul Airport you can see his intricate mosaic inlaid stone and terrazzo floors, done in collaboration with Andrea Mycklebust.

Andrea Mycklebust is a sculptor and alumna of Macalester College. Mycklebust and Sears began working collaboratively in 1994. They share a strong interest in the integration of art and architecture, and in the constructive role public art plays within our communities and their civic spaces. Their work has included the creation of a pedestrian plaza and fountain in Iowa City, Iowa, a monumental gateway sculpture and lantern for the city of Hamilton, Ohio, and sculptural seating for the Florida Department of Health.

Andrea Mycklebust and Stanton Sears began working collaboratively in 1993, and have created more than forty sculptural works for sites across the United States. Their award-winning work has been featured in the Americans for the Arts Year in Review, Landscape, Sculpture, and Public Art Review.



TITLE/DATE:

**Siscowet Bench**, 1989

- 
- Size: 24" x 130" x 72"
- Location: Lake Superior Aquarium
- Description: Functional bench resembling and inflatable raft perched on top of fish and coiled marine rope, with wavy-surfaced, table-like shape of Lake Superior extending out from raft's pillow.
- Materials: Both sculpture and base are cast and patinated bronze.

**Stanton Sears**  
Siscowet Bench, 1989

**Conservation:**

- Cheronis survey September 2001; treatment 2005
- Cheronis Survey 2010: Sculpture is not anchored and is vulnerable to theft or vandalism. The sharp, black gravel is piled up and covering the lower sections of the sculpture and is also being piled on top of the bench and the 'water' section. The gravel is abrading the patina.

The surface is corroding from lack of protective surface coatings. The corrosion is advanced and has eaten through the patina layer. Serious corrosion developing on the 'water' area and on the bench. Patina loss.

Undertake first treatment to clean; remove gum, soiled coatings; reduce oxidation; touch up patina; heat the metal and apply new layer of protective wax. Train staff in routine maintenance. Estimate assumes that DPAC will provide an assistant to help and be trained.

Consider relocation of sculpture to a location that does not have loose gravel. Consider paving the area and then anchoring the sculpture. If the sculpture is not maintained, and if the gravel aspect is not removed, the surface can be expected to deteriorate fairly rapidly.

**Spooner note:**

GLA (Jack LaVoy to Peter Spooner, 6/2011) agrees to relocation to concrete plaza by GLA main entrance. Bench would need to be placed on raised 4-6" concrete slab. Tari Rayala in Duluth City Architect's Office can schedule this additional work. Cheronis may be able to conserve the sculpture in her studio over winter months 2013-14.

**Needed as of 8/2013:**

- **annual assessment**
- **further communication needs to come from DPAC to GLA Director Jack Lavoy, about moving sculpture for conservation, having slab built, and potential target date for resiting**

ARTIST: **John Karl Daniels**



John Karl Daniels was born in Norway in 1875, and immigrated with his family to the United States in 1884. He attended the Mechanics Arts High School in St. Paul, Minnesota, where he first received formal training for his craft as a sculptor. He became a pupil of Knut Okerberg in Norway, and of Andrew O'Connor in Paris, France. He was based in Minnesota, where most of his work can be found. His studio was a former icehouse, located behind the old Van Dusen mansion at 1900 LaSalle Avenue in Minneapolis. He created war memorials for Grafton, North Dakota and Long Prairie, Minnesota. His granite Pioneers sculpture was given to the City of Minneapolis by the family of Charles Alfred Pillsbury during the Great Depression. It served as the centerpiece of a park called Pioneer Square, near the Minneapolis Central Post Office. His work includes the *Soldiers Monument* at Summit Park in St. Paul, the architectural ornament of the Washburn Park Water Tower in Minneapolis, and the statue of *Leif Erikson* at Leif Erikson Park in Duluth, Minnesota. His sculptures at the Minnesota State Capitol include the Knute Nelson Monument and Leif Erikson on the capitol grounds, and General John B. Sanborn and Colonel Alexander Wilkin in the rotunda. At the Veterans Service Building is *Earthbound*, a 1956 work dedicated to the military veterans of Minnesota, and sculpted when Daniels was 80 years old. He died in Minneapolis in 1978.

TITLE/DATE: **Leif Erikson, 1956**

Size: 13" tall

Location: Leif Erikson Park, Duluth, MN

Inscription: LEIF ERIKSON • DISCOVERER OF AMERICA • 1000 A.D.  
SPONSORED AND ERECTED BY THE NORWEGIAN AMERICAN LEAGUE OF  
DULUTH, MINNESOTA AND POPULAR SUBSCRIPTION  
PRESENTED TO THE CITY OF DULUTH, MINNESOTA • AUGUST 25, 1956.

Materials: Cast at Bedi-Rassy Art Foundry, N.Y. (now the Bedi-Makky Art Foundry).

**John Karl Daniels**

Leif Erickson, 1956

**Conservation:** 2012, Cheronis. Action undertaken:

1. water washed
2. orvus washed
3. removed accretions (soil, debris, food, gum, organic accretions stains, streaks guano, nests, wax) with mineral spirits
4. thinned areas of major corrosion mechanically by careful scrubbing with gray abrasive pad
5. heated bronze with propane torch
6. applied Butcher's wax with brushes
7. buffed when cooled
8. Provided training in routine maintenance.

**NOTE:** This was the first conservation treatment in the life of this sculpture, which was created in 1956. A gob of blue adhesive/putty with a screwdriver bit stuck in it was removed from the figure's uplifted hand.

**Needed as of 8/2013:**

- **annual assessment; annual cleaning and cold waxing of bronze**

ARTIST:

**Carla Stetson**

I make a range of art from densely worked mixed media collages to monumental public sculptures. Consistent throughout my work is a desire to invite the viewer to explore deeper and to understand human experience in a larger, more unconventional way.

My public sculptures are site specific in that location gives rise to the concept. They are commissions, created specifically with the audience or community in mind. I use bronze and cast metal, that emerges from stone or concrete bases that become integral to the whole. My design and placement guides viewers to move through and experience the sculptural whole. For example in *The Language of Stone*, a series of sculptural groupings created for the Great Lakes Aquarium, I placed boulders within an empty plaza area, connecting them with a curving pathway of river rock. Visitors are drawn along the pathway. The boulders are heavily textured and striped basalt excavated from under the city of Duluth, site of the aquarium. Within the rich surface of the ancient boulders, I embedded bronze trout, chromed herring, a turtle, beavers and sturgeon. They 'swim' in the rock matrix. People interact with and touch the work, and discover small elements within the whole as they walk through the plaza. This piece draws a parallel between stone, symbolic of great duration, but bearing the traces of its fluid origin; and water, the medium of life itself. The title, *The Language of Stone*, speaks to the fossil record, the traces of past life, and the stories we humans gather from these remnants.



TITLE/DATE:

The **Language of Stone**, 1956

Size:

Several sizes

Location:

Great Lakes Aquarium

Materials:

Cast bronze; Bronze, stainless steel, chrome, cast and patinated bronze, gabbro basalt stone

**Carla Stetson**  
Language of Stone, 1956

**Conservation:**

Overall, good condition. Very light corrosion, some abrasion. Epoxy adhesive has chalked, is somewhat weakened, but remains in good condition overall. Landscaping concerns - soil, accretions, debris, stable corrosion, pitting, etching unstable corrosion, pitting, etching patina loss, The gravel is highly abrasive and is being rubbed, packed into surface, wearing the patina. damaging the coatings. Gravel packed into crevices and covering some bronze elements; is abrading the surface. Light grime, handling soil.

Excellent 4 - Low – Clean all of the metal elements; remove traces of old coating; warm the metal and apply new wax coatings. Estimate assumes DAPC will provide an assistant to help and receive training. DPAC should see that the sculptures receive bi-annual assessment, cleaning and waxing. This can be done by a trained staff person.

During 2012 assessment it was discovered that one cast element metal was missing; GLA staff were unaware of its disappearance

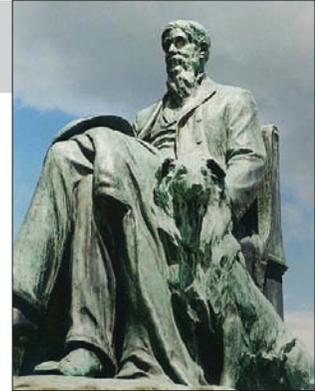
**Needed as of 8/2013:**

- **annual assessment**
- **Cheronis advise on procedures or cleaning various metals, coatings**
- **photograph loss, contact artist (check with City regarding insurance)**

ARTIST:

**Henry Mervin Shrady**

Henry Merwin Shrady (October 12, 1871–April 12, 1922) was an American sculptor, best known for the Ulysses S. Grant Memorial on the west front of the United States Capitol in Washington, D.C. His father, George Frederick Shrady, Sr., was one of the physicians who attended Ulysses S. Grant during the former president's struggle with throat cancer that led to his death on July 23, 1885.



Shrady graduated from Columbia University in 1894 and spent one year thereafter at Columbia's law school. He left law school to join with his brother-in-law, Jay Gould (son of millionaire Edwin Gould, the financier), at the Continental Match Company. The company failed and Shrady contracted typhoid fever which diverted him forever from the business world. His recuperation left spare time to pursue a growing interest in art. Shrady's wife, Harrie Moore, submitted some of his paintings to an exhibition of the National Academy of Design without his knowledge and they sold quickly. He then began to teach himself sculpture using zoo animals and his pets as models.

He modeled a series of popular bronze statuettes, mostly of animals. His first major commission came in 1901, for George Washington at Valley Forge, an equestrian statue for Continental Army Plaza in Brooklyn, New York. In 1908, the Roman Bronze Works built a home and studio for Shrady at White Plains, New York. It was added to the National Register of Historic Places in 1982 as the Leo Friedlander Studio. Shrady's papers are in the Archives of American Art at the Smithsonian Institution. His son, Frederick Charles Shrady (1907–1990), became a sculptor.

TITLE/DATE:

**Jay Cooke, 1921**

Size:

7' tall on a 6' base. Sculpture was moved 50 feet in 1988 because of freeway construction.

Location:

9th Avenue East and Superior Street

Materials:

Cast at Roman Bronze Works, patinated

**Henry Mervin Shrady**

Jay Cooke, 1921

**Conservation:**

Cheronis, 2010 survey:

The sculpture requires a Detailed Condition Assessment. Obvious problems include corrosion, loss of patina, large, messy welded repairs on the back of the seat, open joints on the granite base, impact losses to the granite base. Soil, accretions, debris stains, streaks unstable corrosion, pitting, etching metallic staining

Undertake a Detailed Condition Assessment. Provide a written Condition Report and Treatment Proposal. Undertake some research into the design, fabrication, location, etc. of the sculpture.

**Needed as of 8/2013:**

- **annual assessment -Cheronis proposes initial treatment for Aug 2013**

ARTIST: **Dr. Avard Tennyson Fairbanks**

Avard Tennyson Fairbanks was a prolific 20th century American sculptor. Three of his sculptures are in the United States Capitol, and the state capitols in both Utah and Wyoming, as well as numerous other locations, also have his works. Possibly his most well-known artistic contribution was designing the ram symbol for Dodge.



Fairbanks studied in at the Art Students League of New York beginning at age 13 and the École Nationale Supérieure des Beaux-Arts in the atelier of Jean Antoine Injalbert beginning at age 17. Fairbanks received his bachelor's degree from Yale University and his master's degree from the University of Washington. For three years Fairbanks studied on a Guggenheim Fellowship in Florence, Italy. He received his Ph.D. in anatomy from the University of Michigan. He was also a professor of sculpture at the University of Michigan.

His father was John B. Fairbanks, who was an artist and art professor. His mother, Lilly Annetta Huish, died about a year after he was born. She was a cousin of Orson Pratt Huish. Avard's brother J. Leo Fairbanks was also an artist, and helped Fairbanks start sculpting as a teenager.

Among Fairbanks' children is Jonathan Leo Fairbanks, who was curator of the Boston Museum of Fine Arts in the early 1990s.

TITLE/DATE: **Albert Woolson**, the last Civil War Veteran

Size: 5' (sitting, approx.)

Location: Entrance to Depot building  
Also - Albert Woolson (bust), cast bronze, Duluth City Hall, 1st floor niche

Description: Albert Woolson (American, born Watertown, NY on February 11, 1847; died August 2, 1956 Duluth, MN, at 109 years of age.) Last surviving member of the Union Army of the Civil War. Member, Battery "C" 1st Minnesota Heavy Artillery. National Senior Vice Commander, G.A.R. 1949.



Materials: Cast and patinated bronze

**Dr. Avarad Tennyson Fairbanks**

Albert Woolson (full figure, seated)

**Conservation:**

Cheronis survey, 2010: Surface is soiled with food and other accretions. Corrosion is occurring on many areas of the surface, advanced corrosion in some areas. Soil, accretions, debris food, gum, organic accretions remains of stickers, posters unstable corrosion, pitting, etching stable corrosion, pitting, etching metallic staining patina loss surface coatings in poor condition

Good 3 - Medium Wash the surface; remove gum and food. Reduce the corrosion and oxidation; touch up the patina as needed. Heat the surface and apply protective wax coating. Train staff in routine annual care. 2 people 1 day; DPAC should see that the sculpture receives annual assessment, cleaning and waxing. This can be done by a trained staff person. Follow written instructions provided at the end of the conservation treatment.

**Needed as of 8/2013:**

**-annual assessment -annual cleaning, cold waxing**

ARTISTS::

**Carla Stetson, with Anthony Porter**

I make a range of art from densely worked mixed media collages to monumental public sculptures. Consistent throughout my work is a desire to invite the viewer to explore deeper and to understand human experience in a larger, more unconventional way.

The Clayton Jackson McGhie Memorial is dedicated to three young African American men, Elias Clayton, Elmer Jackson and Isaac McGhie who were taken by force from the local jail in Duluth, Minnesota, in 1920, and lynched by a mob of 5,000 people. The site of the memorial is kitty-corner from the actual location of the hanging. Stimulating reflection and discussion, a curving sidewalk leads viewers along two cast concrete walls filled with incised quotations and patterned design elements. Quotations were selected by writer/editor, Anthony Peyton Porter, reflecting many cultures and traditions, and our desire to create possibilities for discussion, healing, and learning. Within the sidewalk are embedded three large words: Respect, Compassion and Atonement, expressing key concepts necessary for reconciliation. Finally in the last panel of the wall, three bronze figures emerge in relief out of the wall as if from the past, we read the story of the lynching, and we are faced with the fact of our shared history. The Memorial is now a much-visited site and has transformed a small corner of the city of Duluth. I am proud to have had this opportunity to work with others to focus community attention on racism in our past and present.



TITLE/DATE:

**Clayton, Jackson, McGhie Memorial, 2003**

Size: 1,080 square feet (approx.)

Location: 1st Avenue and 1st Street

Description: The Clayton Jackson McGhie Memorial is the only U.S. monument of its scale dedicated to victims of lynching.

Materials: Cast bronze figures, concrete, sidewalk w/ text, plant material, stone  
Coatings on bronze are lost; bronze is corroding actively.

**Conservation:**

Coatings on bronze are lost; bronze is corroding actively.

Corrosion products are staining the concrete below each figure. The concrete ledge below the figures is quite deteriorated, with pitting and some fine cracks.

It is deteriorating faster than any of the other concrete elements. structural instability breaks, splits, cracks soil, accretions, debris guano, nests food, gum, organic accretions stains, streaks paint peeling, lifting, cupping flaking surface coatings in poor condition stable corrosion, pitting, etching unstable corrosion, pitting, etching

Good 2 - High

Clean the surface of the bronze elements. Remove old coatings with solvent. Thin the corrosion and oxidation products mechanically. Adjust the patina as necessary. Gently warm the metal and apply protective coatings. Buff the coatings. Train someone to undertake annual maintenance. (done in 2011)

Use a masonry paint to touch up the paint in the recessed letters on the plaza.

Estimate assumes that DPAC will provide an assistant for the treatment. Inquire of ?? whether the ledge below the figures is being pressurewashed. Discourage this if it is the case. Try to find a very good mason. The cast concrete elements of this artwork will need to be sealed periodically. The concrete ledge below the figures should be sealed by a good mason with a good concrete sealer, after cleaning. Discuss planned treatment and the product with the conservator prior to work being undertaken.

DPAC should see that the sculpture receives annual assessment, cleaning and waxing. This can be done by a trained staff person. Follow written instructions provided at the end of the conservation treatment.

ARTIST: **Ben Effinger**

"Black granite embodies the mystery, grandeur, and unyielding qualities of Lake Superior. The cut represents navigation on the Lake and creates visual energy between the rough outer edge and the smooth inner edge. Water sheeting over the stone from the top, then free falling to the bronze dome causes a resonant murmuring sound much like the Lake's ceaseless action upon the shore. The water is caught in a circular basin of north shore stones and then the cycle starts over again."

- Ben Effinger, Sculptor



Ben Effinger graduated from Duluth Cathedral High School in 1970. He studied design at San Diego City College, photography at the College of St. Scholastica, carpentry at the Duluth Technical Institute and Visual Art at the University of Wisconsin, Superior. Mr. Effinger has had exhibitions at UWS, the Tweed Museum of Art, Kruk Gallery, and the Duluth Art Institute. His work is represented in collections of First Bank Corporation, Tweed Museum and numerous private collections.

TITLE/DATE: **Lake Superior Fountain, 1989**

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Size: 20' wide, 14' 5" high weighing 40 ton

Location: Entrance to LakeWalk - Lake Avenue and Superior Street  
Site of Bradley Building (office building) 1924-1980

Materials: India black granite for lake, bronze for dome under the lake

**Ben Effinger**  
Lake Superior Fountain, 1989

**Conservation:** The Mettle Works, Technical Consultant, supervised the construction and installation of a bronze dome for the Superior Fountain, artist Ben Effinger/ City of Duluth

**Needed as of 8/2013:**

- **annual assessment**
- **Note: this work has not been assessed by Cheronis; schedule for a survey by her in summer 2014**
- **base was renovated, but wind wrecks havoc with the cascading water**

ARTIST: **F. A. Bartholdi**



Born in Colmar, in the Alsace region of France, to Jean Charles Bartholdi (1791–1836) and Augusta Charlotte Bartholdi (née Beysser; 1801–1891), Frédéric Auguste Bartholdi was the youngest of their four children, and one of only two to survive infancy, along with the oldest brother, Jean-Charles, who became a lawyer and editor. When Bartholdi's father died, his mother moved the family to Paris, while still maintaining ownership and visiting their house in Alsace, which later became the Bartholdi Museum. He attended the Lycee Louis-le-Grand in Paris, and received a BA in 1852. He then went on to study architecture at the École nationale supérieure des Beaux-Arts as well as painting under Ary Scheffer in his studio in the Rue Chaptal, now the Musée de la Vie Romantique. Later, Bartholdi turned his attention to sculpture, which afterward exclusively occupied him.

In 1875, he joined the Freemasons Lodge Alsace-Lorraine in Paris. In 1871, he made his first trip to the United States, to select the site for the Statue of Liberty, the creation of which would occupy him after 1875.

Bartholdi was one of the French commissioners in 1876 to the Philadelphia Centennial Exposition. There he exhibited bronze statues of "The Young Vine-Grower", "Génie Funèbre", "Peace" and "Genius in the Grasp of Misery", for which he received a bronze medal. Bartholdi, who received the rank of Commander of the French Legion of Honor in 1886, died of tuberculosis in Paris on October 4, 1904.

TITLE/DATE: **Statue of Liberty** replica

Size: Liberty is 151' high. Its base and pedestal increase the height of the monument to 305'.

Location: DECC, far west side between building and Harbor Drive

Description: The face of the Statue of Liberty is said to be that of Frederic-Auguste Bartholdi's mother. One of several small size castings produced by Bartholdi of the famous subject, this one was exhibited in the New York Public Library's elaborate Bicentennial "Liberty" show, and reproduced in the catalog.

Materials: Repousse sheet copper, over armature, painted black

**F. A. Bartholdi**  
Statue of Liberty replica

**Conservation:** This sculpture is in poor condition with many condition problems, ranging from deformations, losses of sculptural elements, scratching, inappropriate paint coating, some kind of inappropriate fill material used to repair the seams, corrosion, etc. It needs a Detailed Condition Assessment and it needs to be researched to determine the age, fabrication methods, history, etc.

Structure: structural instability armature instability joints open, deteriorated abrasion, wear breaks, splits, cracks losses, holes scratches, scuffs-significant warping, deformations water collects in recesses damage – vehicles, other plaque missing

Surface: soil, accretions, debris food, gum, organic accretions stains, streaks graffiti incised, scratched unstable corrosion, pitting, etching stable corrosion, pitting, etching metallic staining patina loss paint peeling, lifting, cupping flaking

Administration (DPAC) responsibility: Undertake the necessary historic research to determine the age, original location, ownership, methods of fabrication, original surface appearance, what the missing parts looked like, etc. Apply for funding for a Detailed Condition Assessment

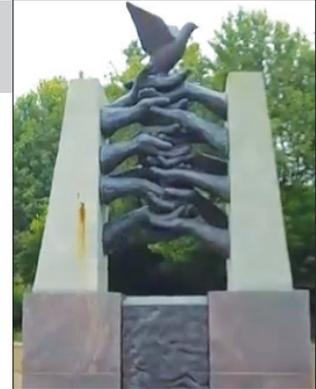
**Needed as of 8/2013:**

- **annual assessment**
- **Note: City cut back / removed foliage around the sculpture so that it is more visible and accessible;**

ARTISTS:

**Carla Stetson and Almut Heer****Carla Stetson**

I make a range of art from densely worked mixed media collages to monumental public sculptures. Consistent throughout my work is a desire to invite the viewer to explore deeper and to understand human experience in a larger, more unconventional way.



In my mixed media work I am concerned with discovering or uncovering connections between the human experience and the 'body' of the earth. Many of these works relate to water, maps, geologic formations, and wave patterns. The work grows organically as all the disparate bits solidify into cohesive whole figures, but upon closer inspection, small worlds are revealed. As we focus in on the details, hidden connections are discovered. Within this microcosm it seems another universe exists. Through my drawings and mixed media work I hope to create a sense of expanded self, a spatial extension of self, in which the human systems include arteries, veins, rivers, oceans and air currents. The interpenetration between self and the world-body is an essential element of human consciousness, often missing in 'civilized' life as we further remove ourselves from the natural world and its forces.

**Almut Heer**

Born in Eutin, Germany in 1956, Almut studied painting and sculpture in Hamburg and Berlin with Prof. Kai and Prof. Ulrich Rückriem. She was employed at the German Archaeological Institute in Pergamon, Turkey as a draftsman and sculptor. Almut continues her career in projects around the world. Since 2002, she has maintained a Lectureship for plastic design at the Institute for artistic ceramics and glass at Westerwald, Germany.

TITLE/DATE:

**The Arising**

Size:

14' x 3' x 7'

Location:

Lake Place Park, south end

Materials:

Red granite, dolomite, cast and patinated bronze

**Conservation:** Cheronis, 2010 survey: Undertake first treatment to clean surface; remove all of the paint splatters from the stone and from the bronze. Poulticing might be necessary to get all paint from the stone. Reduce oxidation and corrosion mechanically.

Heat the metal and apply new layer of protective wax. Buff well.  
Train staff in routine maintenance.  
Above conservation was undertaken 2011 – 2012

**Needed as of 8/2013:**

- **annual assessment, cleaning and cold waxing of bronze elements**

## ARTISTS:

**Cass Gilbert and Paul Bartlett**

**Cass Gilbert** was a prominent American architect. An early proponent of skyscrapers in works like the Woolworth Building, Gilbert was also responsible for numerous museums and libraries, state capitol buildings (the Minnesota, Arkansas and West Virginia State Capitols, for example) as well as public architectural icons like the United States Supreme Court building.

**Paul Bartlett** was born in New Haven, Connecticut. When fifteen he began to study in Paris under Emmanuel Frémiet, modelling from animals in the Jardin des Plantes. He was twenty-nine when the Cross of a Chevalier of the Legion of Honor was bestowed upon him. In 1903, he collaborated with the dean of American sculptors, John Quincy Adams Ward, on the models for the pediment sculptures of the New York Stock Exchange; the pediment figures were carved by the Piccirilli Brothers.



## TITLE/DATE:

**Patriotism Guards the Flag**

## Size:

16' tall

## Location:

Civic Center, 5th Avenue West and 1st Street

## Description:

The monument is actually composed of two works by two relatively famous artists.

The flagpole rises from a memorial designed by Cass Gilbert, better known in Minnesota for the state's rather impressive capitol building, and nationally for the underwhelming U.S. Supreme Court building in Washington, DC. The flagpole and memorial proper are protected by the statue of a knight, with the caption "Patriotism Guards the Flag." It was the work of the sculptor Paul Wayland Bartlett, also better known for a work often seen on visits to Washington, DC: the pediment of the House of Representatives at the U.S. Capitol.

## Materials:

Bronze, stone and cement

**Cass Gilbert and Paul Bartlet**  
Patriotism Guards the Flag

**Conservation:** As of 8/2013: Needs conservation assessment

ARTIST: **Norman Anderson**

An exhibition of sound-producing sculpture by Norman Andersen. Through the design and construction of sound-producing sculpture, Norman Andersen explores the relationship of sound and machine as a form of expression in art. Andersen's sculptures represent a careful investigation into the synthesis of art, science and music. Andersen combines musical instruments, sound-generating technology and found objects to produce self-playing pieces that not only entertain but raise serious questions about how we define sound, music and art. The results are not traditionally musical, but focus on sound quality or character, often including mechanical noises natural to the systems that Andersen devises. Though the electrically-powered work is constructed of contemporary materials, much of the technology is age-old, dating back to the medieval water-wheel, the Roman hydraulis and even the African slit drum.



TITLE/DATE: **Siren**

Size: 6' wide by 6' tall (approx.)

Location: Was 1% for art commission at Duluth City Water & Gas offices, 12 East 4th Street; moved when privatized; sculpture in storage at -Central Hillside Community Club building

Materials: Sculpture, kinetic and sound

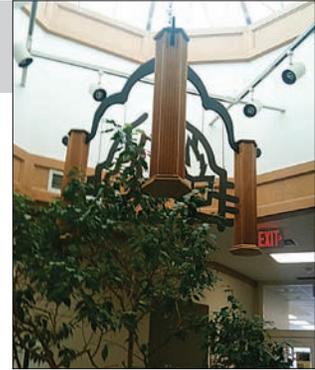
**Norman Anderson**  
Siren

**Conservation:** As of 8/2013: Determine likelihood of installing in public environment; if needs of the sculpture cannot be met, consider selling (sculpture requires natural gas to function, and has open flame when operating)

ARTIST: **Peter Weizenegger**

Peter was a gifted artist. He worked primarily as a sculptor with precision, detail and humor as his trademarks. Peter worked as a museum preparator for the Tweed. His artistic talents translated to framing and arranging exhibits that enhanced and individualized each artwork.

He lived his life fishing the lakes of northern Minnesota. To Peter, any day on the water was a good day.



TITLE/DATE: **Westgates**

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Size: 4' tall (approx.)  
Location: City Center West, Duluth (1% for art?)  
Description: Unavailable  
Materials: Mixed Media

**Conservation:** As of 8/2013: Need to obtain basic information about this work;  
needs condition survey

ARTIST: **Michael Tonder**

In my studio on Thomas Lake near Two Harbors, MN, I work with a variety of recycled glass, kilns, and a sandblaster to create one-of-a-kind, "icy" glass sculptures. Each individual piece of glass is hand-cut from flat sheets of reclaimed glass, carefully assembled, fired to over 1400 degrees Fahrenheit, and slowly cooled to room temperature in a process that takes nearly three days. The resulting pieces are then carved and etched with a sandblaster to achieve a frosty surface.



My inspiration comes from observing the seasonal changes in Northern Minnesota and the spring breakup of Lake Superior. It is my intention to create a contemplative feeling that encourages examination, rather than demanding attention. I have been a full-time glassworker since 1987.

TITLE/DATE: **Five Monoliths**

Size: Each piece is 1' square by 7' tall (approx.)

Location: Technology Village Building, 1st floor lobby by security desk

Materials: Cast and fused recycled glass, 5 units on pedestals

**Michael Tonder**  
Five Monoliths

**Conservation:** As of 8/2013: Need to obtain basic information about this work;  
needs condition survey

ARTIST:

**Patricia Canelake**

Simple figurative, and animal subjects, leashed and unleashed are the subjects of her work. The push and pull, the holding and letting go, are recognizable experiences of life. The style of the paintings is a fine balance between storytelling and the rough elegance of form, line, and color.

Patricia Canelake lives and works in Knife River, Minnesota, a small fishing village on the north shore of Lake Superior. She grew up on the Iron Range in Virginia, Minnesota where her father ran a handmade candy shop. She presently hand dips chocolates in Knife River, and works on her painting and print making. Her studios are two small, renovated buildings, which are side-by-side, facing the scenic highway with Lake Superior in the distance. Artist residencies have included The MacDowell Colony, Peterborough, New Hampshire; Yaddo Colony, Sarasota Springs, New York; I-Park, East Haddam, CT, Fine Arts Work Center, Provincetown, Massachusetts, and The Headlands Center for the Arts, Fort Barry, California. The Jerome Foundation provided study in Yunnan Province, China and in Provincetown, Massachusetts. *Lizzards Gallery*, *Waters of Superior* and *Prove Collective*, represent Canelake in Duluth, Minnesota. In St. Paul she shows work at *The Grand Hand Gallery & Café Latte*.

She received two McKnight awards, three Minnesota State Arts Board Grants, and two Public Art Commissions as well as Arrowhead Regional Arts awards. Patricia Canelake taught Media Arts at Highland Park Senior High School in St. Paul, MN for fifteen years and was an adjunct teacher at Lake Superior College, Fond du Lac Community College, and Itasca Community College.



TITLE/DATE:

**Strange Fruit**

Size:

44" x 156"

Location:

Duluth Technology Village

Description:

The work is a subtle reflection of Billie Holiday's song "Strange Fruit". Juxtaposition of bathers, objects, and fish suggest an analogy between history and human behavior. It is a panoramic view of humans intermingling, acting and reacting on a golden beach. Fish are delivered from the sky and gathered by industrious bathers.

Materials:

Four panels, oil on archival paper

**Conservation:** As of 8/2013: Need to obtain basic information about this work;  
needs condition survey

ARTIST: **Dean Lettenstrom**



Dean Lettenstrom will explore two directions his work has taken over the 10 years: his use of both chair and animal images connected in purpose and design. Similarly, the toys tell about the people who played with them, and though imperfect through manufacture or time, the “found objects” find new life in these art works. Both the chairs and toys act as reminders of man’s constant search for balance and survival in a most chaotic world, Dean said.

Dean retired as Professor of Painting from the University of Minnesota in 2004. He has also held teaching positions at Ohio State, Drake University, Minneapolis College of Art and Design and has taught on programs in Italy, Hungary and England.

He has been exhibiting nationally and internationally since 1965 and has received residency fellowships to Skowhegan, MacDowell Colony, The Vermont Studio and Hambidge Center.

TITLE/DATE: **The Last Chair**

Size: 96" x 72" (Approx.)

Location: Technology Village Building, 2nd floor

Description: It is the artist’s intent to remind the viewer that we human beings are of the only inhabitants or “sole proprietors” of the earth, but that we are part of a larger world that works in a harmony of perfect design. In this age of speed and innovation, it is important to look even more closely and respectfully at how our fellow creatures are surviving. We must not take nature for granted any longer.

A poet compares species extinctions to the subtractive game of musical chairs, pondering the implications of being “The Last Chair.” Wouldn’t it be better for us to survive together?

Materials: Acrylic and mixed media painting, multiple units

**Dean Lettenstrom**  
The Last Chair

**Conservation:** As of 8/2013: Need to obtain basic information about this work;  
needs condition survey

ARTIST:

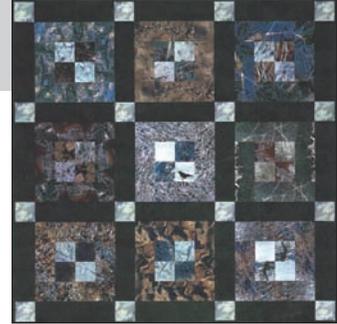
**Catherine Koemptgen**

Catherine Koemptgen was born in New York, NY before moving to Chicago for most of her formative years.

Koemptgen attended Macalester College in St. Paul, MN, earning her B.A. degree in art education in 1968. Remaining in Minnesota, she taught art for several years at the middle school level before entering graduate school. From 1984-88, Koemptgen was a graduate teaching assistant in photography at the University of Minnesota-Duluth. In 1988, Koemptgen earned her F.A. in photography from the University of Minnesota-Twin Cities. After receiving her M.F.A., Koemptgen taught photography at Inver Hills Community College in the Twin Cities and the University of Minnesota-Duluth.

During the early and mid-1900s, Koemptgen focused on a series of mother-daughter portraits for which she received an Individual Artist Grant from the Arrowhead Regional Arts Council. This major body of work led to the creation and publication of her book, *Connections and Reflections: Mothers and Daughters in their own Light, In their own Words*.

On numerous occasions, she has been a juror and/or guest lecturer on Minnesota and Wisconsin campuses. She has represented Duluth on the Arrowhead Regional Arts Council, the Duluth Art Institute Board, and the Duluth Public Arts Commission.



TITLE/DATE:

**Counterpanes**, 2000

Size:

33" x 35"

Location:

Technology Village Building

Description:

Counterpanes are digitally-scanned photographic constructions which explore the turning of seasons in the remaining green spaces of Park Point, Duluth. The word "Counterpanes" used in a poem by Robert Louis Stevenson, means bedspread or embroidered quilt. In the poem, a child rests on his counterpane, a chosen place of comfort and imaginative play.

These quilt-like images mirror the distinct yet interactive energies I observed while traveling through my own "land of counterpane" over a twelve-month period.

Materials:

Photography, multiple units

**Conservation:** As of 8/2013: Need to obtain basic information about this work;  
needs condition survey

ARTIST:

**Richard Gruchalla**

For more than 30 years Richard has made his living as a potter. During the last five years Richard has been joined in the studio by his wife Carrin, collaborating on new concepts and ideas as they work side by side.

“There is something so rewarding about creating a beautiful object out of a form of lump of mud. Its elemental – earth, air, fire and water. The combining of these things with your own hands, skills, and imagination, and turning nothing into something is alchemy.”

Richard Grachalla’s terrazzo floor design “Spirit and the Lake” was installed at the Duluth Entertainment Convention Center in 2001.



TITLE/DATE:

**The Spirit and the Lake**


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Size: 1,600 square feet (approx.)  
 Location: Lake Superior Ballroom - DECC  
 Description: Terrazzo floor design, 1% for art  
 Materials: Terrazzo

**Conservation:** As of 8/2013: Need to obtain basic information about this work;  
needs condition survey

ARTIST:

**Joan Henrik**

'Winds and Currents' is the public art terrazzo floor connecting the Duluth Auditorium to the new Amsoil Ice Arena. In 2011, the National Terrazzo and Mosaic Association (NTMA) selected "Winds and Currents" as one of it's fourteen National Honor Award Recipients. Winners from previous years include Disney, MGM and numerous design firms from New York City, N.Y.

'Winds and Currents' represents forces that shape our earth and lives. It includes our local geography and its unique identity with Lake Superior. It speaks to the natural resources that welcomed people to this area, created lifestyles and industries, and supports our communities today. Design elements include 14 icons of regional animals, the centerpiece being a two-foot wide brass turtle. Installed as organic sculpture on top of the floor are four large indigenous mineral samples extracted from this area: Animikian, Erie Banded Taconite, Mary Ellen Stromatolite and Red Jasper. Natural, flowing lines are everywhere, especially in the water which cascades down the stairs and maintains the design's focus, ENERGY and MOVEMENT.



*Animikian*



*Erie Banded Taconite*



*Mary Ellen Stromatolite*



*Red Jasper*



TITLE/DATE:

**Winds and Currents**

Size:

3,400 square feet (approx.)

Location:

Auditorium Lobby - DECC, 1% for art

Description:

Terrazzo floor design, with perimeter sculptural elements

Materials:

Terrazzo and icons water-cut of aluminum

**Conservation:** As of 8/2013: Need to obtain basic information about this work;  
needs condition survey

ARTIST: **Teresa Cox**

Teresa Cox creates distilled images that contain elements of familiarity, movement, and exaggeration. Her work is a response to experiences in nature, observations of organic processes, and an interest in rhythm and pattern. Throughout the commission process, Teresa considers the formal and conceptual elements of the architecture with the desires of her client. She creates custom works which integrate elegantly into the physical space so that it can function on multiple layers, evoking a connection for people while expanding their awareness. Cox has worked with private clients, public arts boards, designers, architects, contractors, and fabricators.

In 2011, the National Terrazzo and Mosaic Association (NTMA) selected "Glacial Twist" as one of its Honorable Mention Award Recipients.



TITLE/DATE: **Glacial Twist**

Size: 4,868 square feet  
 Location: Amsoil Arena lobby, DECC, 1% for art  
 Description: Terrazzo floor design  
 Materials: Terrazzo and precious inclusions

**Teresa Cox**  
Glacial Twist

**Conservation:** As of 8/2013: Need to obtain basic information about this work;  
needs condition survey

ARTIST:

**Tim Byrns**

For Minnesota-based artist Tim Byrns, his distinctive creations made from reclaimed wood are as much about process as product. Not only do they resemble some of nature's most interesting and bizarre forms, like strange sea creatures or bulbous jungle fungi—they also embody nature's constant cycle of destruction and renewal. While his work is impeccable, it is intentionally not seamless; instead, Byrns allows the cracks and imperfections in the wood to become part of the story, sometimes "stitching" them together to represent healing.



"I start the process by seeking out regional wood that is either found, reclaimed, or harvested using sustainable methods. Wood left to the elements will decay, and like most things it is perceived as being transient in its environment. By selecting and removing the material from the outdoors, I impose a new set of conditions on the form. All other concepts and reasons for making the sculpture are cradled in the character and acquisition of the raw material. The themes in my work are rooted in the natural world, and I strive to communicate through the suggested movement of each sculpture. I attempt to preserve the spirit of the wood and its environment, while conveying a renewed sense of movement and life."

TITLE/DATE:

**Northland Streams**


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Size:	108' long with a graduated height of 6 to 11'
Location:	Amsoil Arena, DECC, 1% for art
Description:	Exterior fence around mechanicals at the Amsoil Arena
Materials:	Richlite (a phenolic resin / cellulose compound material. Like other phenolic resin / cellulose compound material it is a dense material made from partially recycled paper and phenolic resin. The paper is soaked in phenolic resin, then molded and baked into net shape in a heated form or press.)

**Conservation:** As of 8/2013: Need to obtain basic information about this work;  
needs condition survey

ARTIST: **Tom Christianson**

In 1999, with the help of family and friends, Tom Christiansen got to build his dream sculpting studio and foundry at last in Lutsen, Minnesota. Six years later, after an open-studio event, he and his wife, Marcia, thought, "Our studio is right on Highway 61. Let's open a gallery!"

The two created space to represent the work of Tom and other fine artists. Ever since, residents and visitors alike refer to Last Chance Studio & Gallery as a "must-see" destination. All enjoy the "last chance" to shop for fine art and watch Tom create in his studio.

TITLE/DATE: **Male and Female officers**

Size: Each figure approx. 6' tall

Location: Public Safety Building, exterior main entrance

Materials: Bronze



**Tom Christianson**  
Male and Female officers

**Conservation:** As of 8/2013: Need to obtain basic information about this work;  
needs condition survey

ARTIST:

**Ann Klefstad**

I live in the room with no ceiling – my home is the world of forest and water. I strive to create work mimetic to my experience here, which will evoke both the grace of the natural world and the discomfort of its fit with our built world.



My forest environments, painted in tar on plywood, are taken from the forest that I walk through every day. They're created from substances that are dual: plywood is the flesh of trees, peeled and glued into modular sheets. This is a great material; it enables use of smaller timber from second-growth forests. It is a transformation, positive on one side, negative on the other. The tar I use is asphaltum, a natural substance that is the million-year-old elixir of ancient forests—the carbon remnant of a forest that lived once, like ours. But for many people tar evokes roads, gasoline, the petro-economy that's changing our climate, gradually killing the trees native to the boreal forest where I live through plant diseases fostered by mild winters.

TITLE/DATE:

**Trees**

Size:

8' tall by 12' 6" wide (3 panels)

Location:

Public Safety Building, interior main entrance

Materials:

Mixed media on three wood panels

**Conservation:** As of 8/2013: Need to obtain basic information about this work;  
needs condition survey

ARTIST:

**Brad Jirka and Kate Jones**

**Brad P. Jirka** is an Associate Professor of Fine Arts at the Minneapolis College of Art and Design with a focus in Sculpture, Artists Furniture, three dimensional studies, advanced computer modeling, and fringe technologies. Currently at the college he is spending much of his time researching Rapid Prototyping and 3D computer modeling and recently received a Faculty Development Grant to explore integrated electronic components for his sculpture. His kinetic, illuminated, and interactive objects and installations have been included in numerous exhibitions and collections. Brad was a cofounder and lead instructor at the American School of Neon, Minneapolis.; one of the founding partners and Vice President of Design for St. Elmo's Inc., a nationally recognized producer of creative lighting; has sat on the Board of Directors of the Minnesota Sign Association since its inception and is a past president; and is an owner of B. Jirka & Associates and it's subsidiary, Bohemiawerks.



**Katherine Jones** was a cofounder and the Director of the American School of Neon, Minneapolis.; and was one of the founding partners and CEO of St. Elmo's Inc., a nationally recognized producer of creative and architectural lighting.

Katherine and Brad have completed major commissions for the Minnesota State Arts Board Percent for Art program, the Cray Research training facility in Minnesota, the Duluth Public Arts Commission and the Wisconsin Arts Board.

TITLE/DATE:

**The Fibbergibbets Meet the Newtonian Proxies**


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Size:	45' tall x 100' wide x 35' deep
Location:	OMNI Theatre interior, , DECC, 1 % for Art
Description:	Illuminated and animated, the work reflects the forms and nature of technological instruments of the divided circle.
Activity:	Aurora Cone; Flow Animated Neon Tubing, modulating color fields. Kinetic illuminated flying objects (the Fibbertigibbets) suspended from cables running across the space.
Materials:	Adhered vinyl covered and painted formed and welded Aluminum sheet, Polycarbonate and Acrylic Plastics, Composite foam and Fiberglass, Neon tubing, Electric motors and components

**Brad Jirka and Kate Jones**

The Fibbergibbets Meet the Newtonian Proxies

**Conservation:**            **As of 8/2013: Determine if this object is to be considered part of the City Public Art Collection; if so, needs detailed information and conservation assessment**

ARTIST:

**Ann Royer**

"It was with some reluctance that I agreed to write about my art.

I have always thought each person looks at art bringing with them their own experiences, which governs what they see (no one should interfere with that process).

Over the years I have tried to explore the horse and female images. Every time I worked with other animals I would always return to the horse. Its exquisite form is universal as a war horse, sport horse, or plowhorse. The female form represents Mother Earth. Its pear-shaped, voluminous form is fun to work with. Again, each of us relates to our own thoughts.

I have always felt free to work in many media and examine an image in a representational, semi-abstract, or totally abstract form. It is personally satisfying.

The need to create images precedes recorded history. The drawings in the caves of Lascaux are an example. I have that need.

It doesn't bother me if someone doesn't like what I make. I would be upset if a viewer was bored by the work.

I hope the people see something magical in all art in any form."



TITLE/DATE:

**Mike Colalillo**, Medal of Honor recipient

Size:

18" high

Location:

Duluth City Hall

Description:

Sculpture bust

Materials:

Bronze

**Ann Royer**  
Mike Coladillo sculpture bust

**Conservation:** As of 8/2013: Need to obtain basic information about this work;  
needs condition survey

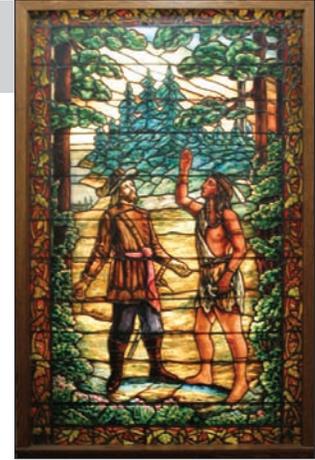
ARTIST: **Anne Weston** for Tiffany & Co.

Duluthian Ann Weston designed a Tiffany window of Minnehaha, commissioned by the St. Louis County Women's Auxilliary (predecessor of the St. Louis County Historical Society) to represent Duluth and St. Louis County in the 1893 World's Fair in Chicago.

After the fair it was presented as a gift to the Duluth Public Library and was installed in the library's rooms within the Temple Opera Block.

A new library was built in 1902. As the library prepared to move to its new location the Minnehaha window went missing. Edward P. Alexander, an owner of the Temple Opera Block, claimed the window belonged to the building—and took it home. After public outcry, he returned the window to the library as "his gift."

In 1904 another Tiffany window honoring Daniel Greysolon Sieur du Luht was commissioned to hang in balance with the Minnehaha at the new library, and once again Ann Weston designed it.



TITLE/DATE: **Duluth Daniel Greysolon du Lhut and Chippewa Chieftan**

Size: 5' x 8'

Location: City Hall 1st floor, South side stairway between 1st floor and basement level

Materials: Stained glass

**Anne Weston**

Duluth Daniel Greysolon du Lhut and Chippewa Chieftan

**Conservation:** As of 8/2013: Need to obtain basic information about this work;  
needs condition survey

ARTIST:

**Mark Marino and Kent Worley**

The Lakewalk, a shoreline hike-and-bike trail extending from Lake Place to Leif Erikson Park, is another of the highway project's integration-minded features. Previous to the highway project, no such area of recreational activity along the lakefront existed. The placement of excavated rock along the shoreline, however, as well as the connections to the lake created by new spaces such as Lake Place, made the Lakewalk feasible.



Besides being a sensible solution to problems wrought by the environment, the freeway and the lack of connection between the city and the lakefront, Lake Place also serves as a venue for the placement of public art. Along the outside of the wall of Lake Place is a 580-foot-long *Image Wall* designed by Worley and artist Mark Marino, made of 1.27 million ceramic tiles and depicting 73 different images and scenes of Lake Superior maritime activity (Hemby 1990).

The Duluth story in many ways typifies the dynamics of the urban freeway in America, and there is a lot from the Duluth experience that can be learned. Architects, city planners, engineers, politicians and anyone else who are concerned about the urban environment must see to it that solutions such as those reached in Duluth – cooperative methods of planning and such “pro-urban” methods of freeway design – are common place, so that the conflicts and delays experienced by Duluth before the freeway's construction are avoided. As Kent Worley states, the design of freeways is a “people problem – not a car or highway problem. We are not treating the real problem – only putting on bandages” (Worley 1998).

TITLE/DATE:

**Image Wall**

Size:

580' long

Location:

Under Lake Place Park, visible from Lakewalk

Materials:

Ceramic tile, blue and white

**Conservation:**

Cheronis survey, 2010: There are only a few localized areas of lost tiles, and they are all related to underlying insecurities and cracking of the substrate (MNDOT). There is one area, approximately mid-mural where the drains are not being kept clean; water is backing up and bursting out through a few badly damaged areas of the decking overhead. The tile in this area is covered with efflorescence.

**DPAC:** find out if there is stock of tile colors. Who set the tile? Who is appropriate person to report to at MNDOT? Assess condition annually and report to appropriate person. Talk to MNDOT about stabilizing the substrate and repairing the damaged drainage area of overhead decking/soffit. Perhaps MNDOT can underwrite the conservation cost of removing the efflorescence.

As of 8/2013: Determine if this object is to be considered part of the City Public Art Collection; if so, needs detailed information and conservation assessment; or if it is State of MN/MNDOT – if theirs, what is their process for assessment of conservation needs?

ARTIST:

**Sister Mary Charles McGough**

Sister Mary Charles was born in Cloquet, Minnesota in 1925, and entered the Duluth Benedictine convent at age 18. She earned a Master of Education Degree from the University of Minnesota, and a Master of Fine Arts Degree from Notre Dame University, and spent her lifetime as a teacher and artist.



She was well known for the summer “Barn Program,” started in 1968 in Duluth when a former carriage house on the Monastery’s McCabe property became an art studio. There she and other Sisters taught children various creative classes in writing, science, dance, song, music, and art for over 18 years.

Sister Mary Charles was gifted in many forms of artistic expression. She created woodcut prints, wood carvings, ceramics, sculpture, watercolor and graphic designs. Her range of work included the cover design of Sisters Today magazine for more than 30 years to the 10 x 30 foot relief sculpture at the Duluth Entertainment and Convention Center. She was also commissioned to do artistic projects for Temple Israel and for Greek Orthodox, Lutheran, Presbyterian, and Catholic churches.

She was an active member of Pax Christi, an international peace organization, and dedicated to the work of the Damiano Center, Loaves and Fishes Community, CHUM, and to any organization that cared for poor or marginalized people. Sister Mary Charles passed away in 2007, leaving a legacy of engagement with community and a rich collection of art in a variety of media.

TITLE/DATE:

**Water, Trees, Stone, 1966**

Size:

10' high x 30' wide

Location:

Relief sculpture at the Duluth Entertainment and Convention Center

Materials:

Granite (24 units)

**Sister Mary Charles McGough**  
Benedictine Sister

**Conservation:** As of 8/2013: Need to obtain basic information about this work;  
needs condition survey

ARTIST:

**Scott Murphy**

A new pop of literary color has come to the library plaza in downtown Duluth.

In the form of a giant bookshelf, Proctor, MN artist Scott Murphy's 23.5-foot tall "Books on the Plaza" mural was dedicated by Duluth Mayor Don Ness.

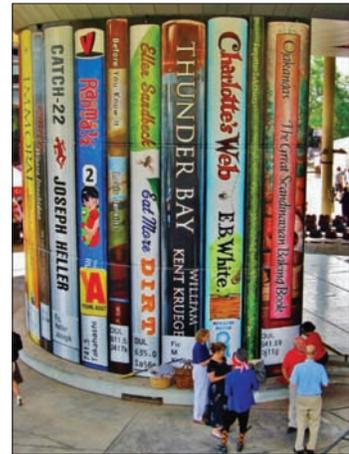
"The thing I love about it is that it features a number of local artists," Ness said of the book titles featured on the mural. "It's part of our heritage and culture. It's fantastic."

Murphy said he was excited to work on a large-scale project again, having spent 17 years painting billboards. He came up with the idea to paint books on the central pillar on the plaza after the original idea to paint on one of the flat walls nearby wasn't feasible.

"That wall had moisture problems," Murphy said. "So we moved it to the rounded pillar, which was a really nice surface."

The pillar outside the library located at 520 W. Michigan St. now is adorned with the spines of 18 books. Titles range from Dr. Seuss' "Green Eggs and Ham" to an organic gardening book by local author Ellen Sandbeck called "Eat More Dirt" to literary classic "The Catcher in the Rye" by J.D. Salinger. The books depicted are clearly from a library, complete with Dewey Decimal System numbers used by libraries to classify books.

Murphy said his main goal for the design was to make the book titles legible from a distance. Up close, Murphy wanted the mural to look "brushy" and obvious that it was hand-painted.



TITLE/DATE:

**Books on the Plaza**

Size:

23' 5" tall

Location:

Library Plaza at 520 West Michigan Street

Materials:

Painted column with outdoor mural paint

**Conservation:** As of 8/2013: Need to obtain basic information about this work;  
needs condition survey

ARTIST: **Thomas Torrison**

Thomas John "Torr" Torrison, 68, died August 25, 2009 in Duluth, Minn.

Torr was born in Pelican Rapids, Minn., on Oct. 9, 1940, a son of Orrin T. and Ruth Amundsen Torrison. He graduated from Rugby High School in 1959, Luther College, Decorah, Iowa in 1963, and the University of Minnesota at Duluth in 1969. He served in the U.S. Army in Germany and at Fort Leavenworth, Kansas.

He served as director of the Art Institute at the University of Minnesota, Duluth. He acted in many productions of the Duluth Community Theater, and also served as set designer and builder, director, and sound and light technician. He had small parts in two movies.



TITLE/DATE: **Grinch**

---

Materials: Paint on abandoned machinery

**Thomas Torrison**  
Grinch

**Conservation:** As of 8/2013: Need to obtain basic information about this work;  
needs condition survey

ARTIST:

**Jay Steinke***Photo unavailable*

I live in the beautiful city of Duluth, Minnesota. Out my back door lay some of the country's most wild and pristine landscapes.....Lake Superior and the Boundary Waters Canoe Area Wilderness. I have dedicated most of my career to photographing its moods and expressions, thereby getting to know the region intimately, through all the seasons. Another love of mine is the European landscape. The *old world*, rich in history and stunning beauty can be deeply experienced with the senses. Both the European landscape and this region of Minnesota have made strong impressions upon me. It is my hope that the images will strike an emotional chord within you as you visually travel to these places.

TITLE/DATE:

**Winter Ice - Lake Superior**

Size:

*Undetermined*

Location:

Duluth Public Library (Downtown)

Materials:

Photograph

**Jay Steinke**  
Winter Ice- Lake Superior

**Conservation:** As of 8/2013: Need to obtain basic information about this work;  
needs condition survey

ARTIST: **Todd White**

I live in the beautiful city of Duluth, Minnesota. Out my back door lay some of the country's most wild and pristine landscapes.....Lake Superior and the Boundary Waters Canoe Area Wilderness. I have dedicated most of my career to photographing its moods and expressions, thereby getting to know the region intimately, through all the seasons. Another love of mine is the European landscape. The *old world*, rich in history and stunning beauty can be deeply experienced with the senses. Both the European landscape and this region of Minnesota have made strong impressions upon me. It is my hope that the images will strike an emotional chord within you as you visually travel to these places.



TITLE/DATE: **Sun and Scarab**

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Size: 24" Wide x 36" Tall (Approx.)  
Location: Duluth Public Library (Downtown)  
Materials: Stained Glass

**Conservation:** As of 8/2013: Need to obtain basic information about this work;  
needs condition survey

ARTIST: **Patsy Tong Kosuth**

A narrative painter, Kosuth uses themes derived from Chinese opera and inflected through a lens of American culture, particularly popular culture. Her work has a strong satiric as well as narrative thread.

*Photo unavailable*

Kosuth is also known for her earlier, large gestural abstractions done under the name Patsy Kosuth, a compound of her American and married names. Several years ago she took back her Chinese name and began working in a complete different way. Since January 2002 she has developed a new methodology for her paintings. These works take the structure of a calendar into which she paints one image each day. Each image explores the thoughts, feelings and emotions of that day.

Kosuth, who regularly travels to China and taught at Henan Normal University in Xinxiang in east central China, has also organized "New Traditions in Chinese Painting."

TITLE/DATE: **Landscape, Series IX #6**

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Size: *Undetermined*

Location: Duluth Public Library (Downtown)

Materials: Acrylic on Canvas

**Patsy Tong Kosuth**  
Landscape, Series IX #6

**Conservation:** As of 8/2013: Need to obtain basic information about this work;  
needs condition survey

ARTIST: **Dean R. Letterstrom**

*Photo unavailable*

Dean Letterstrom will explore two directions his work has taken over the 10 years: his use of both chair and animal images connected in purpose and design. Similarly, the toys tell about the people who played with them, and though imperfect through manufacture or time, the "found objects" find new life in these art works. Both the chairs and toys act as reminders of man's constant search for balance and survival in a most chaotic world, Dean said.

Dean retired as Professor of Painting from the University of Minnesota in 2004. He has also held teaching positions at Ohio State, Drake University, Minneapolis College of Art and Design and has taught on programs in Italy, Hungary and England.

He has been exhibiting nationally and internationally since 1965 and has received residency fellowships to Skowhegan, MacDowell Colony, The Vermont Studio and Hambidge Center.

TITLE/DATE: **Park** (*Duluth*)

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Size: *Undetermined*

Location: City Hall - Third floor

Materials: Acrylic on Canvas

**Conservation:** As of 8/2013: Need to obtain basic information about this work;  
needs condition survey

ARTIST: **Roger Kast**

Painter, Roger Kast spent 22 years in Duluth, Minnesota.

The contemporary drawings and paintings seen in the galleries on the "Lake Impressions" site were created in his studio in downtown Duluth.

The impressionistic imagery shows the influence of Lake Superior on his work.

Lake Superior sunrises make up the majority of the pastel drawings. In addition, there are many other Lake Superior moods and moonrises, for example the "June New Moon" images, created from 1986 to 1988.

The pastels could be categorized as "impressionism", as they are abstractions of sunrises.



TITLE/DATE: **June New Moon, B**

Size: 12' Wide x 8' Tall (Approx.)

Location: Duluth Library (Downtown)

Materials: Acrylic on Canvas

**Roger Kast**  
June New Moom, B

**Conservation:** As of 8/2013: Need to obtain basic information about this work;  
needs condition survey

ARTIST: **Robert Husby**

The salt glazed pottery I produce results from ideas developed over the past twenty years. These pots are wheel-thrown and altered with hand-built additions. The elastic qualities of porcelain contribute to the surface detail and manipulation of the forms. I try to balance the sculptural aspects of the pottery with the intended use. A light salt glaze reveals rather than conceals the details of the throwing and applied decoration. The additions and textures are tactile as well as visual. Using stamps and extruded pieces of clay as decorative elements, I combine current and historic symbols.

It is my hope that the user will appreciate the spirit of joy in which these pots were made.

*Photo unavailable*

TITLE/DATE: **Grouping of three black and silvered glass vases**

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Size: *Undetermined*

Location: Duluth Public Library (Downtown)

Materials: Blown glass

**Robert Husby**

Grouping of three black and silvered glass vases

**Conservation:**

As of 8/2013: Need to obtain basic information about this work;  
needs condition survey

ARTIST: **Robert Husby**

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It is my hope that the user will appreciate the spirit of joy in which these pots were made.

*Photo unavailable*

TITLE/DATE: **Covered Jar**

Size: *Undetermined*

Location: 317 Duluth City Hall

Materials: Clay

**Robert Husby**  
Covered Jar

**Conservation:** As of 8/2013: Need to obtain basic information about this work;  
needs condition survey

ARTIST: **Cheryl Husby**

Cheryl received a BFA and MA from University of Wisconsin/Superior and an MFA from Southern Illinois University/Edwardsville. She was the resident coordinator for the Summer Arts Study Center and Split Rock Arts Program at Quadna Mountain Resort and the University of Minnesota/Duluth, working with nationally acclaimed artists from around the country. Husby Pottery has a long list of awards and permanent collections with work exhibited nationally and internationally including exhibitions in Japan, Maryland, Miami, Chicago, St Louis, Washington DC, and more. Cheryl has conducted many workshops over the years from Minneapolis to Miami and is currently a full time studio artist.

*Photo unavailable*

TITLE/DATE: **Large Box of Pastries**

Size: *Undetermined*

Location: Collin's Coffe Shop

Materials: Oil on Canvas

**Cheryl Husby**  
Large Box of Pastries

**Conservation:** As of 8/2013: Need to obtain basic information about this work;  
needs condition survey

ARTIST: **Cheryl Husby**

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*Photo unavailable*

TITLE/DATE: **Porcelain Platter**

Size: *Undetermined*

Location: City Hall (DPAC offices)

Materials: Porcelain

**Cheryl Husby**  
Porcelain Platter

**Conservation:** As of 8/2013: Need to obtain basic information about this work;  
needs condition survey

ARTIST: **Sterling Rathsack Jr.**

Born 5/20/1947 Manitowoc, WI.  
Lives and works in Superior, WI.

Sterling Rathsack has maintained a studio in Superior, Wisconsin for over twenty years. He works in a variety of media, often using recycled, salvaged or renewable materials. Artistic "storyteller" Sterling Rathsack showcased his work at the Cloquet North Shore branch from Oct. 5 to Nov. 16 2007. Through all his efforts experimenting with and developing various kinds of artworks, Rathsack said he invariably returns to paint as the medium best-suited to self expression. He is, by his own admission, a storyteller, and the narratives in his paintings are the material of his life. The images Rathsack creates reflect the people, places and events he has encountered. His stories are told in both color and light. Some of his work simply recalls visual events, while some is more personal. Rathsack has worked in a Superior studio for more than 25 years, producing a series of narrative paintings in oil and sculptural works in various mediums. His most recent public works include murals and wood sculpture for the Minnesota Department of Natural Resources and a bronze memorial to Jack Briggs at the Fond du Lac Tribal and Community College in Cloquet.

*Photo unavailable*

TITLE/DATE: **Marathon Award** (*Commissioned by Grandma's Marathon*)

Size: *Undetermined*

Location: City Hall (DPAC offices)

Materials: Bronze Figures

**Sterling Rathsack Jr.**  
Marathon Award

**Conservation:** As of 8/2013: Need to obtain basic information about this work;  
needs condition survey

ARTIST: **Arne Persson**

*Photo unavailable*

As a painter I am interested in colors role in creation. My inspiration source is outside my door. The forest and the lake, and under my feet is the black underground stone Diabas. My paintings are a mix of the nature outside my door and my inner landscape. It is easy to open the door and walk on the well known path. To visit the wilderness within is not that easy. There is no path. To paint is a way for me to enter the wilderness within, inspired by the nature outside my door.

All the thoughts and feelings that I will present are woven into the paintings. But I am aware, that although I believe that the paintings can stand for themselves, it is perhaps interesting for you to touch the basic view regarding my own creative process.

Since I work a lot with black I have noticed that there are two kinds of darkness. Darkness without desire feels frightening, but with desire it is loaded with a will to create. It looks the same but it feels different. Darkness has been judged to host all kind of evil, but I prefer warm darkness rather than cold unloving light.

In my paintings I want to show that all colors can relate, but my main focus right now is on black. I always leave a part unfinished, and since the grounding of the painting is black, there is still an open space left. When everything is full, there is no room for new colors to enter. The result is either chaos or control. Control means regression. When control takes over, chaos waits around the corner, and Will must open up for more space (darkness) to enter. This has been judged against as a destructive action in society, but it is not. Instead it creates the necessary conditions for progression.

TITLE/DATE: **Dromstig/Dreampath**

Size: *Undetermined*

Location: City Hall (DPAC offices)

Materials: Oil on canvas

**Arne Persson**  
Dromstig/Dreampath

**Conservation:** As of 8/2013: Need to obtain basic information about this work;  
needs condition survey

ARTIST: **Ingegard Råman**

Ingegerd Råman is one of Sweden's most renowned designers of glass. Simplicity is characteristic of her designs. Low key, but always hitting the right note she creates items that she herself likes. She designs every day items that belong with food, drink and the set table. She wants to simplify and focus, but still retain a feeling joy and beauty in the object. If you loose sight of those values the simplification becomes a failure. "A jar with a lid is a jar with a lid. But there has to be warmth, thought and poetry behind the design." Ingegerd has travelled widely and received her education in numerous countries. The schools she went to were in England, Italy and Sweden. After a thorough education she became a designer at Johansfors glassworks in 1968. In 1972 she opened her own ceramics studio. In the 1980's she went back to being a glass designer when she started work at Skuf glassworks where she created a number of award winning products. In 1999 Ingegerd started designing for Orrefors where she without fail creates success upon success. Ingegerd has been commissioned to design a great array of things in the public sphere. The commissions have ranged from designing frescoes in retirement homes to creating the Swedish parliament's anniversary bowl and even advising the Portuguese government on issues relating to the design schools of the country.

*Photo unavailable*

TITLE/DATE: **Skal Mezzo/Bowl**

Size: *Undetermined*

Location: City Hall (DPAC offices)

Materials: Glass

**Ingegard Råman**  
Skal Mezzo/Bowl

**Conservation:** As of 8/2013: Need to obtain basic information about this work;  
needs condition survey

ARTIST: **Leif Olausson**

Bio unavailable

*Photo unavailable*

TITLE/DATE: **Vatmarker/Fen**

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Size: *Undetermined*

Location: City Hall (DPAC offices)

Materials: Drypoint Engraving

**Conservation:** As of 8/2013: Need to obtain basic information about this work;  
needs condition survey

ARTIST: **Thomas Thorsen**, Architect

Biography unavailable



TITLE/DATE: **Gateway Plaza**

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Size: 30' Tall (Approx.)

Description: Cement spiral and green space

Location: Connecting 500 W. Superior and 600 W. First St. MNDOT

Materials: Masonry, lighting

**Thomas Thorsen**  
Gateway Plaza

**Conservation:** As of 8/2013: Need to obtain basic information about this work;  
needs condition survey

ARTIST: **Undetermined**

Biography unavailable



TITLE/DATE: **Clock Tower**

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Size: *Undetermined*

Description: Vertical lite tower with clock on face

Location: Canal Park entrance

Materials: Masonry, lighting

**Undetermined**  
Clock Tower

**Conservation:** As of 8/2013: Need to obtain basic information about this work;  
needs condition survey

ARTIST:

**David von Schlegell**

Von Schlegell was born in St. Louis, Missouri in 1920, the son of American impressionist artist William von Schlegell. He studied at the University of Michigan in the 1940s, and then entered the United States Air Force. He made his return to art when he joined the Art Students League in New York. In the early 1960s, David von Schlegell built his own sculpture studio in Ogunquit, Maine and later established himself as a prominent sculptor. In 1965, he married award winning American postmodern poet Susan Howe, and became step-father to her daughter, now an abstract artist, R.H. Quaytman. From 1971 to 1990, von Schlegell was the head of the Yale School of Art sculpture department. He died on October 5, 1992 in New Haven, Connecticut at the age of 72.



Inspired by his wartime experience as an aircraft engineer, he worked mostly with aluminum, steel, and wood. His indoor work was featured at many important exhibitions of the 1960s, and by the 70s he was a prominent public sculptor. His large scale works can be found in cities across America.

TITLE/DATE:

**The Gate**

**Size:** Fabricated by Lippincott Inc. of North Haven, Connecticut, the metal sculpture measures 40 feet long and rises 34 feet, 9 inches above the ground. It has an estimated mass of 10,000 pounds.

**Description:** The stainless steel sculpture functions as a metaphor, tying the horizontal lines of the land and Lake Superior, which are very visible from this location, together at the point of intersection with the City of Duluth. The Gate serves to recognize the importance of Duluth, as not only a gateway to Minnesota's north shore, but also to the world through the Great Lakes, St. Lawrence Seaway that extends 2,300 miles east to the Atlantic Ocean.

**Location:** Thompson Hill Visitor Center

**Materials:** Aluminum

**David von Schlegell**  
The Gate

**Conservation:** As of 8/2013: Need to obtain basic information about this work;  
needs condition survey

ARTIST:

**Jacques Lipchitz**

Lipchitz was born in 1891 in Lithuania, moved to Paris in 1909, and, like many Jewish artists, emigrated to the U.S. in 1941, barely escaping the Nazi occupation of France by a matter of hours. During his thirty years in France, Lipchitz worked closely with Picasso and Juan Gris, and like them, he is credited with the development and refinement of Cubism. Revolutionarily modern at that time, the style forever changed the way we view painting and sculpture, by reducing form to geometric planes and solids. By the time he left France, Lipchitz was gradually moving toward the use of organic versus geometric forms and mythological versus everyday themes. *Sieur du Luth* stands as an important late work in which the artist has synthesized fact and myth, as well as Cubistic abstraction and naturalism.

The will of Albert L. Ordean, a prominent Duluth banker and civic leader, specified that a fund be dedicated to erect "a fine, artistic bronze statue" of Daniel Greysolon *Sieur du Luth*, the French explorer after whom the city was named, "to be made by some sculptor of note." Thirty years after Ordean's death, the trustees of that fund chose none other than Jacques Lipchitz, one of the leading sculptors of the 20th century, to complete the commission. Cast in Pietrasanta, Italy, the finished sculpture was shipped to the midwest through the Saint Lawrence Seaway, taking roughly the same route *du Luth* travelled some 280 years earlier. With no likenesses of *du Luth* to guide him, Lipchitz created, in his words, "a builder, a man who looks at a place and says, 'This is where I want a city.'" Lipchitz spent two years working on the commission, creating numerous small sketches in plaster and bronze, two of which are also owned by the Tweed Museum of Art. The final sculpture captures *du Luth* dramatically gesturing toward Lake Superior. True to *du Luth*'s role as a mediator between the Lake Superior Ojibwe and the trade interests of the French government, Lipchitz costumed him in an Indian jacket, French Louis XIV plumed hat and peruke (wig), a sword at his side and a rolled document in hand.

TITLE/DATE:

**Daniel Greysolon, *Sier du Luth*, 1965**

Size: 9' high (18' with base)

Location: The nine-foot high sculpture graces the entrance to the Tweed Museum of Art, overlooking Ordean Court on the campus of UMD.

Materials: Brass on a column of Minnesota granite

**Jacques Lipchitz**  
Daniel Greysolon, Sier du Luth

**Conservation:** As of 8/2013: Need to obtain basic information about this work;  
needs condition survey

ARTIST:

**John David Mooney**

Mooney is known for huge public sculptures that draw their inspiration from the spirit of place. The importance of the site, its past history and the present environment, is acknowledged in his works. Art and science also play a significant role.



The sculpture, titled "Wild Ricing Moon" was designed by John David Mooney, a Chicago sculptor with an international reputation. When complete, the 89-foot tall steel piece will be one of the largest art pieces at any university. It contains a large circle, 40 feet in diameter. Mooney said the circle represents the full, rice-harvesting moon of late summer. The outstretched diagonal shaft that will move through the circle will represent a rice stem and also will depict the North Shore of Lake Superior and natural features of the region. Mooney said that "Wild Ricing Moon" credits the Ojibwa people for their custodial care of the environment, and for the tradition of living in respect for and in harmony with nature. "In turn, the sculpture calls our attention to the necessity of nurturing and enjoying the earth," Mooney said, "especially as it intersects with our knowledge of the environment gained through science."

The calendar of the Ojibwa consists of 13 moons, one of which, the late August moon, announces the harvest time of wild rice. Hence, the sculpture is called "Wild Ricing Moon."

TITLE/DATE:

**Wild Ricing Moon, 2006**

Size: 89' tall (18' with base)

Location: The towering sculpture was erected just outside the new James I. Swenson Science building on UMD's campus.

Materials: Structured steel on base

**John David Mooney**  
Wild Ricing Moon

**Conservation:** As of 8/2013: Need to obtain basic information about this work;  
needs condition survey

ARTIST:

**Tanaka Gonzaemon**

under the supervision of Suzuki Magoemon



As several speakers put it at the ceremony in Enger Park, the seed for the garden and the cities' sisterhood goes back to when Duluth Mayor George Johnson gave a Japanese bell back to the city of Ohara, Japan in the 50s. The brass bell had been taken by Americans and placed in Duluth at the end of World War 2 as sort of war trophy. Mayor Johnson's gesture had planted the seed for friendship. Four decades later, Ohara asked Duluth to become sister cities and gave the city a replica of the Japanese bell – a peace bell.

The garden features organic Minnesota plants in a Japanese-style garden setting. The ceremony also featured singers and a teacher and student who have gone to Ohara as part of a cultural exchange. The late mayor, George Johnson, had his two daughters and brother to represent him. "I think my father viewed the return of the bell as a gesture of common decency between people of goodwill and I know that it delighted him that that gesture led in part to the sister city relationship we celebrated today," said Barbara Auerbach, Johnson's daughter.

This year marks 20 years since Duluth and Ohara became sister cities. Since then, not only have students and teachers gone to Ohara, but past Duluth mayors, including Johnson himself, have as well. The Peace Bell is set up in a certain special way. At the request of Ohara, when someone stands next to the bell to ring it, they are facing towards Ohara, Japan.

TITLE/DATE:

**Peace Bell** (original crafted in 1686 for Cho-ei Temple in Japan)

By examining the names of prominent citizens engraved on the original bell, it was also determined that it had originated from the town known then as Ohara, Chiba Prefecture.

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Size: 1,000 pounds

Location: Enger Park, Duluth

Materials: Bronze (Original oxidized bronze)

**Tanaka Gonzaemon**  
Peace Bell – Enger Park

**Conservation:** As of 8/2013: Need to obtain basic information about this work;  
needs condition survey

ARTIST:

**Laurel Sanders**

Laurel Sanders has found a way to combine two of her strongest interests: art and community. She has been involved in creating art for public spaces since facilitating a mural at the Fond du Lac Ojibwe School in Cloquet, MN in 1998. Since that time she has created or orchestrated 14 outdoor and 16 indoor murals, 6 of these as artist in residencies in area schools as a state arts board Arts In Education roster artist.



She has extended her passion for art and community by being a scenic painter for the Duluth Playhouse Community Theatre since 2007. She is serving her second term on the Duluth Public Arts Commission. She has been an art educator at the Fond du Lac Ojibwe school in Cloquet, MN and facilitated numerous community art groups and projects. In 2004 she received a fellowship from the Arrowhead Regional Arts Commission to create a mural with the participants of the CHUM homeless center in Duluth, MN. One highlight of her career was being chosen to create a manhole cover for Bob Dylan Way in Duluth.

Laurel is influenced by patterns in the natural world and ethnic motifs used by the world's cultures. She is inspired by all who paint on walls from cave painters to great masters, but especially by community members and students working together to create something of meaning and beauty.

She believes in the power of public art to open minds, inspire action, and uplift the human spirit.

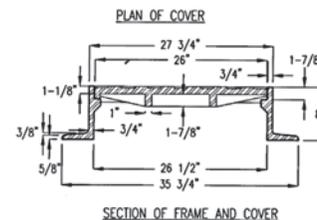
TITLE/DATE:

**Subterranean Homesick Blues**

Size: 180 pounds  
27.75" diameter x 8" deep

Location: Michigan Street  
and Fifth Avenue East.

Materials: Cast Iron



NOTE: ROUND OFF ALL EXPOSED EDGES FURNISHED WITH MACHINED HORIZONTAL BEARING SURFACES.  
WEIGHT: RING-295 LBS. COVER - 162 LBS. SIMILAR OR EQUAL TO NEEHAW FOUNDRY NGR-1723 (EXCEPT WITH LETTERING AS NOTED)

**Laurel Sanders**  
Subterranean Homesick Blues

**Conservation:** As of 8/2013: Need to obtain basic information about this work;  
needs condition survey

ARTIST:

**Marc Zapchenk**

Because Shoreview artist Marc Zapchenk is a huge Bob Dylan fan, it was a labor of love for him to create the commemorative manhole cover honoring the Minnesota-born artist and musician.



What surprised Zapchenk after the piece was selected for installation was that his work wasn't done.

"Then I found out that winners also had to create the actual molds that were used to pour the cast iron," he said. "It was a much more involved project than I thought it would be. (But) we artists don't often get to participate in public art projects of this nature, especially for artists that we really admire."

The North Shore Iron Pour, another Duluth arts organization, provided the "casting" call for the commemorative plaques at its ninth pour event. The activity was funded via the Minnesota Historical Society by the Minnesota Arts and Cultural Heritage Fund.

But the category of art a first for Duluth. Cast from radiators recycled from the Split Rock Lighthouse and the St. Louis County Courthouse, a new cover consists of Zapchenk's design – two guitars drawn like a yin/yang symbol and titled "Bob Dylan Way, Duluth, Minnesota".

The mingled yin-yang guitars are, Zapchenk says, an expression of Dylan's artistic character, reflecting the positive and negative aspects of his career as perceived by his fans, who followed Dylan from his folk music roots to electric guitar. The 46-year-old artist was present through every phase of his work, from creating the mold design in wood to the final pour, conducted by experts wearing all-inclusive safety gear who broke away the resin-gluce mold once the 2,400-degree molten iron had cooled.

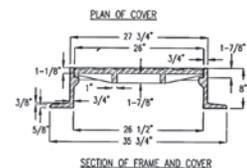
TITLE/DATE:

**Bob Dylan Way, Duluth, Minnesota**

Size: 180 pounds  
27.75" diameter x 8" deep

Location: in front of the Fitger's Brewery complex

Materials: Cast Iron



NOTE: ROUND OFF ALL EXPOSED EDGES FURNISHED WITH MACHINED HORIZONTAL BEARING SURFACES.  
WEIGHT: RING-295 LBS. COVER - 182 LBS. SIMILAR OR EQUAL TO NEEDHAM FOUNDRY MGR-1723 (EXCEPT WITH LETTERING AS NOTED)

**Marc Zapchenk**  
Bob Dylan Way, Duluth Minnesota

**Conservation:** As of 8/2013: Need to obtain basic information about this work;  
needs condition survey

ARTIST:

**Heidie Geyer**

The manhole cover – the third Dylan-themed cover installed along the 1.8-mile Bob Dylan Way – was designed by graphic artist Heidie Geyer.

The circle is bisected with a harmonica framed in a music scale filled with notes. It says “Bob Dylan Way” along the top and “Duluth Minnesota” along the bottom. Geyer said she used the other two Dylan manhole covers, designed by artists Laurel Sanders and Marc Zapchenk, to create something thematically similar.



“The harmonica hadn’t been implemented yet,” she said.

Geyer worked out the design on her computer, then went hands-on, using an oil-based clay to craft a plaster mold of the piece. It was made by David Everett, the artist behind the manhole cover-as-art concept. He constructed the manhole out of iron from melted radiators.

Everett said the idea came from considering commemorative quarters and Aztec coins and grew into manhole covers. The idea is not unique to Duluth, he said – similar things have been done around the world.

Geyer isn’t necessarily a Dylan fan, she said, but she appreciates what the songwriter does. “He’s an amazing lyricist,” Geyer said.

TITLE/DATE:

**Bob Dylan Way - Duluth, Minnesota**

Size:

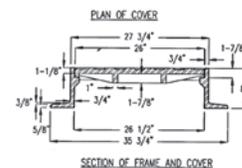
180 pounds  
27.75" diameter x 8" deep

Location:

It is located in the road near the Armory  
and across from Leif Erikson Park.

Materials:

Cast Iron



NOTE: ROUND OFF ALL EXPOSED EDGES FURNISHED WITH MACHINED HORIZONTAL BEARING SURFACES.  
WEIGHT: RING-205 LBS. COVER - 162 LBS. SIMILAR OR EQUAL TO NEEDHAM FOUNDRY NOR-1723 (EXCEPT WITH LETTERING AS NOTED)

**Heidie Geyer**  
Bob Dylan Way, Duluth Minnesota

**Conservation:** As of 8/2013: Need to obtain basic information about this work;  
needs condition survey

ARTIST: **Ortho and Jared Fairbanks**

### Angel Statues

The **Christmas Box Angel Statue** was introduced to the world in the book *The Christmas Box*, by author Richard Paul Evans. In the book, a woman mourns the loss of her child at the base of an angel monument. Though the story is mostly fiction, the angel monument once existed but is speculated to have been destroyed. The new angel statue was commissioned by Richard Paul Evans, in response to reports that grieving parents were seeking out the angel as a place to grieve and heal. The monument was dedicated on December 6, 1994 – corresponding with the date of the child’s death in *The Christmas Box*. (Coincidentally, Dec. 6th is celebrated in many parts of the world as Children’s Day). There are over 111 statues located worldwide. Pavers can be purchased in memory of loved ones to be installed surrounding the statue.



At the request of Sexton Paul Byron and Salt Lake City Mayor Deedee Corradini, Salt Lake City donated the land on which the first angel monument stands. The sculpture is the creation of a father and son from Salt Lake City, Utah, Ortho and Jared Fairbanks, and modeled according to the description in Evans’ book. The face of the angel is that of Evans’ second daughter, Allyson-Danica. If you look closely you can find on the angel’s right wing (west) the word “hope.”

On December 6th of each year, a candlelight healing ceremony is held at the base of the Christmas Box Angel monument.

TITLE/DATE: **Angel of Hope** Duluth

Size: The Angel is 4' 3" tall, and has a wingspan of 5' 2".  
The diameter of its base is 22'.

Location: Leif Erickson Park

Materials: The Angel is 1/2" thick bronze from her feet up, and is mostly hollow. There are metal gromets on the bottom of the angel so it could be secured to the stone pedestal.

**Ortho and Jared Fairbanks**  
Angel of Hope Statue

**Conservation:** As of 8/2013: Need to obtain basic information about this work;  
needs condition survey

ARTIST:

**Laurel Sanders**

Laurel Sanders has found a way to combine two of her strongest interests: art and community.

She has been involved in

creating art for public spaces since facilitating a mural at the Fond du Lac Ojibwe School in Cloquet, MN in 1998. Since that time she has created or orchestrated 14 outdoor and 16 indoor murals, 6 of these as artist in residencies in area schools as a state arts board Arts In Education roster artist.

She has extended her passion for art and community by being a scenic painter for the Duluth Playhouse Community Theatre since 2007. She is serving her second term on the Duluth Public Arts Commission. She has been an art educator at the Fond du Lac Ojibwe school in Cloquet, MN and facilitated numerous community art groups and projects. In 2004 she received a fellowship from the Arrowhead Regional Arts Commission to create a mural with the participants of the CHUM homeless center in Duluth, MN. One highlight of her career was being chosen to create a manhole cover for Bob Dylan Way in Duluth.

She believes in the power of public art to open minds, inspire action, and uplift the human spirit.

These three murals show the history of watercraft on Lake Superior starting with birch bark canoes, sailing vessels, and leading up to recreations boats, fishing boats, and ore ships. They were painted by Laurel Sanders and commissioned by Great Lakes Fleet during the first Tall Ships Festival 2008 in Duluth, Minnesota.

TITLE/DATE:

**History of Watercraft on Lake Superior**

Size: 3 panels of 4' x 8' of signboard

Location: On the wall of Grandma's Restaurant, on Lake Avenue

Materials: The panels are signboard and painted with high quality 25-year paint, then coated with acrylic for extra durability and graffiti proofing.

**Laurel Sanders**  
History of Watercraft on Lake Superior

**Conservation:** As of 8/2013: Need to obtain basic information about this work;  
needs condition survey

ARTIST:

**Laurel Sanders**

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She believes in the power of public art to open minds, inspire action, and uplift the human spirit.

The CHUM mural was designed and painted by the participants of the CHUM drop in center through an Arrowhead Regional Arts Council grant in 2004.

TITLE/DATE:

**Community, Diversity and Hope**

Size:

Back wall of drop-in center

Location:

On the wall of the Chum drop in Center

Materials:

Brick wall high painted with quality 25-year paint

**Laurel Sanders**

Community, Diversity and Hope

**Conservation:** As of 8/2013: Need to obtain basic information about this work;  
needs condition survey

ARTIST:

**Michaela Mahady**

Michaela Mahady is a Principal in the firm SALA Architects, Inc., formerly Mulfinger, Susanka, and Mahady Architects. She also designs art for public spaces with Pegasus Studio Inc.



Michaela's recent book, *Welcoming Home*, focuses on the relationship between our homes, our bodies and our spirits. She explores the way human beings experience space, in an effort to assist readers in identifying the places and spatial relationships they find most satisfying and meaningful.

Her architecture and artwork have been featured on PBS and HGTV, widely published in books including *The New Family Home*, *The Not So Big House series* and *New Arts and Crafts Houses*, and in magazines such as *Fine Homebuilding*, *Life Magazine*, *Cottage Living*, *Architecture Minnesota* and *American Craft*. She has taught and lectured at the University of Minnesota, and at numerous gatherings from community groups and schools to AIA Conventions.

She has extended her passion for art and community by being a scenic painter for the Duluth Playhouse Community Theatre since 2007. She is serving her second term on the Duluth Public Arts Commission. She has been an art educator at the Fond du Lac Ojibwe school in Cloquet, MN and facilitated numerous community art groups and projects. In 2004 she received a fellowship from the Arrowhead Regional Arts Commission to create a mural with the participants of the CHUM homeless center in Duluth, MN. One highlight of her career was being chosen to create a manhole cover for Bob Dylan Way in Duluth.

She believes in the power of public art to open minds, inspire action, and uplift the human spirit.

TITLE/DATE:

**Transport**, 1993

Size:

94 square feet

Location:

Department of Transportation Headquarters  
Main entry vestibule

Materials:

Iron, copper, brass and glass

**Conservation:** As of 8/2013: Need to obtain basic information about this work;  
needs condition survey

ARTIST:

**Tom Gibbs**

Gibbs earned an honorable mention in the 1982 Vietnam Veteran's National Memorial Design Competition as one of ten finalists chosen from two thousand entries nationwide.

His work, described as "confrontational," has been shown in Washington, D.C. and Chicago exhibits. Three pieces are permanently displayed at STEPHEN HEMPSTEAD HIGH SCHOOL.

As a member of the Iowa Arts Council's advisory panel for the visual arts, Gibbs addressed what he felt to be a lack of Midwest culture, a leading cause he felt for the insecurity shown by Midwesterners.



TITLE/DATE:

**Delicate Balance** 1979

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Size: 12' Tall (approx.)

Location: University of Minnesota  
Duluth, Minnesota

Materials: Steel, welded on concrete base

**Conservation:** As of 8/2013: Need to obtain basic information about this work;  
needs condition survey

ARTIST:

**Terrence Karpowicz**

While an art student in the 1970's, Terrence Karpowicz was influenced by the theories and practices of Minimalism and Conceptualism which dominated the contemporary art at the time.

In 1975, he was awarded a Fulbright-Hayes scholarship to the United

Kingdom to serve as apprentice to the sole millwright for the government's Society for the Protection of Ancient Buildings. There he learned the ancient techniques and craftsmanship of watermill and windmill construction and preservation. As a result of these influences and experiences, Karpowicz's aesthetic is rooted in craftsmanship while being informed by the sublime nature of minimal forms and the layering of history and ideas.

Terrence Karpowicz continues to practice the craft of wood-working and joinery and is especially drawn to the interactions of wind, water, sunlight, and gravity on natural materials. His work is defined by the tension at the point of contact, or joint, and the act of creating this tension. By joining irregular, organic materials (such as wood limbs and granite shards) to machine-tooled geometric shapes of steel, he creates sculpture with actual or implied kinetic relationships among the elements and between the sculpture and its environment.

The ways in which disparate materials interact with each other define the artist's life and his relationship with the world. Oak and granite nesting in congruent harmony, stainless steel orbs spinning within walnut ellipses, granite shards twisting against armatures of steel - these elements are held together through his commitment to materials, history and craftsmanship



TITLE/DATE:

**Orbitor**

Size: 8' 6" High x 9' Long x 7' Deep

Location: University of Minnesota Duluth  
Duluth, Minnesota

Materials: The base is a slab of cast terrazzo to which the blackened oad frame work is bolted.

Terrence Karpowicz  
Orbitor

**Conservation:** As of 8/2013: Need to obtain basic information about this work;  
needs condition survey

ARTIST:

**Dann Nardi**

It seems to me that the one underlying concept which remains consistent within my work is an on-going interest in a "kind of territory that exists between things". Common materials such as concrete and plywood have served as my medium to structure the work in various scale and context, to elicit architectural references and subtle organic complexities. I feel as if I am continually looking for a sense of order and logic within abstracted, fragmented, geometrical forms of a minimalist nature. How these forms, surfaces, and space connect to larger orders within our world and our experiences, alludes to and suggests feelings of time, spirituality, and relationships between man and nature. Within this territory (this location) is where identities of sculpture, painting, and architecture merge, and qualities that are both unique to each, and shared by all, becomes that which intrigues me, and that which inspires me.



TITLE/DATE:

**Quarter of a Blue Moon**

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Size: 86" high x 48" wide x 48" deep

Location: University of Minnesota Duluth  
Duluth, Minnesota

Materials: Cast concrete

**Dann Nardi**  
Quarter of a Blue Moon

**Conservation:** As of 8/2013: Need to obtain basic information about this work;  
needs condition survey

ARTIST:

**Paul Granlund**

Paul T. Granlund, sculptor-in-residence at Gustavus Adolphus College from 1971 until his retirement in 1996, died on Sept. 15, 2003, in Mankato, Minn. In a creative career spanning more than 50 years and more than 650 works, he had been recognized as a premier sculptor throughout the United States and abroad. His figurative bronze sculptures have been installed in public and private settings from Australia to Italy to India, from Minneapolis to Hong Kong.



Granlund was born on October 6, 1925, in Minneapolis, the son of the Rev. Clarence and Naomi Granlund. A 1952 graduate of Gustavus, he went on to receive an M.F.A. degree from the Cranbrook Academy of Art in Michigan in 1954 and in that same year was one of the three Americans awarded Fulbright fellowships to study sculpture in Italy. A fellowship in creative sculpture from the Guggenheim Foundation allowed him to return to Italy, where he stayed from 1957 to 1959. During the 1960s, he was on the faculty of the Minneapolis College of Art and Design.

Granlund won several major competitions for his work, including the Minnesota Governor's competition for a Vietnam War memorial, the Dubuque (Iowa) Five Flags Plaza Bicentennial sculpture competition, and the "International Year of the Adolescent" sculpture competition sponsored by the Wilson Center of Fairbault, Minn. His work has been exhibited at more than 70 one-man shows in galleries and museums in Minneapolis, New York, Chicago, St. Louis, San Francisco, Los Angeles, and several other cities. In 1987 his sculpture of Charles A. Lindbergh was installed at Le Bourget Field in Paris.

TITLE/DATE:

**Lofting**

Size:

12' Tall (approx.)

Location:

Entrance of Miller-Dwan Medical Center

Materials:

Cast bronz

Paul Granlund  
Lofting

**Conservation:** As of 8/2013: Need to obtain basic information about this work;  
needs condition survey

ARTIST: **Mark Marino and Tom Kerrigan**

Biographys not available



TITLE/DATE: **Smelt Run**

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Size: 10' Tall x 25' Wide

Location: Front of Government Services Center

Materials: Ceramic with mixed media

**Conservation:** As of 8/2013: Need to obtain basic information about this work;  
needs condition survey

ARTIST:

**David Ericson**

By the time he was six or seven David was already showing a talent for drawing. Ericson was stricken with a crippling infection when he was nine, resulting in the amputation of his right leg at age eleven. Because of his affliction he was forced to spend much of his time in bed.

A young woman, Emilie Sargent, brought him water colors and showed him how to use them. He learned to paint with oils, and at the age of sixteen, he entered a large canvas called Salting the Sheep in the Minnesota State Fair competition. It won a gold medal.

After studying in New York, he returned to Duluth in 1902, Ericson married Susan Barnard. The couple soon moved to New York where they lived for six years and where their son, David Barnard Ericson, was born in 1904. The Ericsons moved to Europe in 1910 where they spent as much time as they could in Paris and beyond. Mrs. Ericson was herself an accomplished painter and she shared her husband's deep affection for France, a country in which David's work had been well received. When they were forced to return to the United States because of the outbreak of World War I, they lived in several places before buying a home and settling in Provincetown on Cape Cod.

By 1924 the Ericsons had returned to Europe. For the next fifteen years the family's permanent address was Paris, although they traveled a great deal. Ericson returned several times to the United States for exhibitions and to teach.



TITLE/DATE:

**The Spinner**

Size:

4' Tall x 3' Wide (Approx.)

Location:

Duluth Public Library Downtown

Materials:

Oil on Canvas

**David Ericson**  
The Spinner

**Conservation:** As of 8/2013: Need to obtain basic information about this work;  
needs condition survey

# Mayoral Portraits

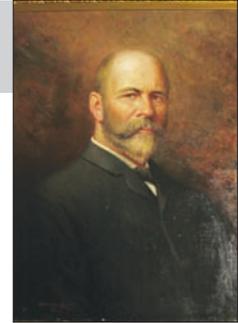
ARTIST	MAYOR	PAGE
.....	Joshua B. Culver, 1870-1871 .....	
.....	Sidney Luce, 1872 .....	
.....	Vespasian Smith, 1873-1874 .....	
.....	Peter Dean, 1875 .....	
.....	John Drew, 1876-1879 .....	
.....	Peter Dean, 1880 <sup>†</sup> .....	
.....	J.D. Ensign, 1881-1882 .....	
.....	Charles H. Graves, 1882-1883 .....	
.....	Joshua B. Culver, 1883 <sup>†</sup> .....	
.....	J.D. Ensign, 1884 <sup>†</sup> .....	
<b>Unknown</b> .....	<b>H.B. Moore</b> , 1885 .....	M2
<b>J. W. Trussler</b> .....	<b>John B. Sutphin</b> , 1886-1889 .....	M3
.....	M.J. Davis, 1890-1891 .....	
.....	Charles d'Autremont, Jr, 1892-1893 .....	
<b>Herbert Conner</b> .....	<b>Ray T. Lewis</b> , 1894-1895 .....	M4
<b>David Ericson</b> .....	<b>Henry Truelsen</b> , 1896-1900 .....	M5
<b>Harris Ewing</b> .....	Trevanion W. Hugo, 1900-1903 .....	M6
.....	Dr. Marcus B. Cullo, 1904-1907 .....	
.....	R.D. Haven, 1908-1909 .....	
.....	Dr. Marcus B. Cullo, 1910-1911 <sup>†</sup> .....	
.....	John A. McCuen, 1912 .....	
.....	William I. Prince, 1913-1917 .....	
.....	Clarence R. Magney, 1917-1920 .....	
.....	Trevanion W. Hugo, 1920 <sup>†</sup> .....	
<b>Unknown</b> .....	Samuel F. Snively, 1921-1937 .....	M7
.....	C.R. Berghult, 1937-1941 .....	
.....	Edward H. Hatch, 1941-1945 .....	
.....	George W. Johnson, 1945-1953 .....	
.....	George D. Johnson, 1953-1956 .....	
.....	Eugene R. Lambert, 1956-1959 .....	
.....	E. Clifford Mork, 1959-1963 .....	
.....	George D. Johnson, 1963-1967 <sup>†</sup> .....	
.....	Ben Boo, 1967-1975 .....	
.....	Robert Beaudin, 1975-1979 .....	
.....	John Fedo, 1979-1992 .....	
.....	Gary Doty, 1992-2004 .....	
.....	Herb Bergson, 2004-2008 .....	bM9
.....	Don Ness, 2008 – present .....	

M1

ARTIST:

**T. Worshak, 1928**

Biography Unavailable



Mayor

**Andreas Mitchel Miller (1877-78)**

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Size: Undetermined

Location: 3rd floor by elevator

Description: "President of the first Civic Body of the City of Duluth, elected March 14, 1877, reelected March 14, 1878, declined reelection 1879"

Materials: oil on canvas

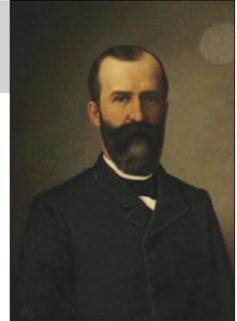
**Conservation:**

M2

ARTIST:

**Artist unknown**

Biography Unavailable



Mayor

**H. B. Moore** (1885)

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Size: Undetermined

Location: 1st floor, by elevator

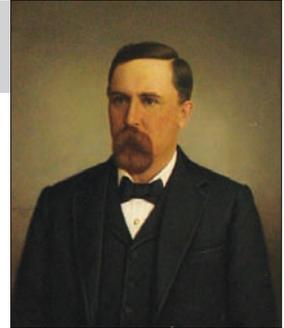
Materials: oil on canvas, n.d.

**Conservation:**

**M3**

ARTIST: **J. W. Trussler, 1889**

Biography Unavailable



Mayor **John B. Sutphin (1886-89)**

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Location: 1st floor, by elevator

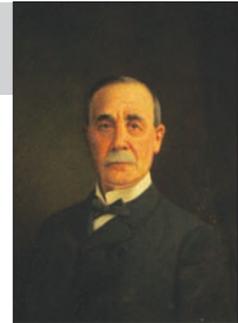
Materials: oil on canvas, 1889

**Conservation:**

M4

ARTIST: **Herbert Conner**, 1909

Biography Unavailable



Mayor

**Ray T. Lewis** (1894-95)

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Location: 1st floor, west side

Materials: oil on canvas

**Conservation:**

ARTIST:

**David Ericson**, lrc, 1921

By the time he was six or seven David was already showing a talent for drawing. Ericson was stricken with a crippling infection when he was nine, resulting in the amputation of his right leg at age eleven. Because of his affliction he was forced to spend much of his time in bed. A young woman, Emilie Sargent, brought him water colors and showed him how to use them. He learned to paint with oils, and at the age of sixteen, he entered a large canvas called Salting the Sheep in the Minnesota State Fair competition. It won a gold medal.

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By 1924 the Ericsons had returned to Europe. For the next fifteen years the family's permanent address was Paris, although they traveled a great deal. Ericson returned several times to the United States for exhibitions and to teach.

Mayor

**Hon. Harry Truelson** (1896-1900)

Location: 1st floor; South stairway between 1st and second floors

Description: "He secured (Duluth's) water and gas plants; Portrait presented to the city by Thomas A. Merritt 1921.

Materials: oil on canvas

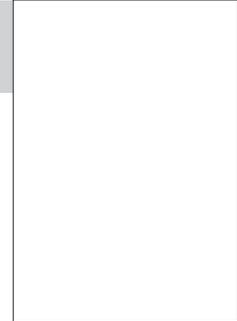
**Conservation:**

M6

ARTIST:

**Harris Ewing**  
("Harris & Ewing"? or "Harris E. Ewing"?)

Biography Available



Mayor

**Trevanion W. Hugo** (1900-03 and 1920)

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Location: 1st floor, west side

Description: "He secured (Duluth's) water and gas plants; Portrait presented to the city by Thomas A. Merritt 1921.

Materials: oil on canvas, n.d.

**Conservation:**

M7

ARTIST: **unknown artist** (possibly David Ericson)

Biography Unavailable



Mayor **Samuel T. Snively** (1921-1937)

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Location: 3rd floor (?)

Materials: oil on canvas

**Conservation:**

M8

ARTIST:

**Unknown artist**



Mayor

**Unknown subject**

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Location: 3rd floor by elevator and fire extinguisher

Description: unsigned, undated, no identification label (verso not checked)

Materials: oil on canvas (oval)

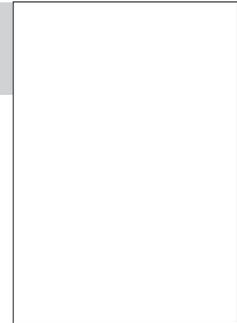
**Conservation:**

**M9**

ARTIST:

**Unknown artist**

Bio needed



Mayor

**Herb Bergson portrait (2004-2008)**

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Location: 1st floor, west side

Description:

Materials: oil on canvas (oval)

**Conservation:**