

OUR BACK PAGES

From the Bound Volumes of *Minnesota History*



1917 • 100 Years Ago

Michelle (Michael) Dufault, one of the oldest residents of the White Earth Reservation, died at the home of his daughter, Mrs. Antoine Charrette, December 14, 1916, aged ninety years. He was the son of Joseph Dufault, one of the early artisans of the Northwest, and of Jossette Cadotte, an aunt of William Whipple Warren, the well-known historian of the Chippewa Indians. . . . Michael was born in 1827 on Madeline Island. . . . During his early life he helped his father by working at the carpenter's trade and assisted the fur-traders as clerk, interpreter, and messenger. He was a member of the Wisconsin bands of the Chippewa, but removed to the White Earth Reservation many years ago, where he was held in high esteem by all who knew him. —“Notes and Documents: Michelle Dufault,” by Theodore H. Beaulieu, Vol. 2, No. 1, February 1917, p. 12

1942 • 75 Years Ago

In order to meet the wartime need for conserving paper, a new typeface has been selected for *Minnesota History*. Ever since the society's magazine made its first appearance in 1915, some form of the Caslon type has been used in its pages. The new face is Granjon, which is more condensed than Caslon. By using Granjon, it is believed that, without sacrificing anything of readability, from a sixth to a fifth more matter can be presented on a page of this magazine than heretofore. Thus, an article that formerly would have occupied twelve pages, will be only ten pages long; an issue of a hundred pages can be reduced to slightly over eighty pages. —“Historical Society Notes,” Vol. 23, No. 1, March 1942, p. 70

1967 • 50 Years Ago

When one thinks of baroque and neoclassic architecture, the dominant image in the mind's eye is peopled with classical figures calmly looking down from lofty perches. . . . Few persons have occasion to wonder how they came to be there—who ordered them: who made them; why? . . . The story of Karl Bitter's career as a sculptor gives insight into these questions; indeed it goes even further to reveal the intensity of inner drive that an artist has to live with. . . . He adorned with figures many public buildings and plazas with which most people are familiar—though generally unaware of the identity of the artist. They include the . . . Jefferson Memorial in St. Louis, the Wisconsin State Capitol at Madison and, locally, the Thomas Lowry Monument in Minneapolis. . . . [This] book does great service in calling attention to the role Bitter played in promoting art for the enjoyment of the public. —Book review by Brooks Cavin of *Karl Bitter: Architectural Sculptor, 1867–1915*, by James M. Dennis, Vol. 40, No. 8, Winter 1967, p. 408. Cavin commissioned a controversial sculpture for the Veterans Service Building he designed on the Capitol Mall, the subject of an article in this issue on pp. 142–154.

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