

# Minnesota Calendars

D A I L Y   G A L L E R I E S



MOIRA F. HARRIS

Hanging on the wall, open on a desk, carried in a pocket or purse—whatever the size or format, calendars are a necessary part of our world. In their grids and spaces we organize our lives, record events, and plan for the future. Companies, nonprofit organizations, municipalities, and myriad other entities publish calendars, which we welcome as holiday presents or first-of-the-year advertisements. We use them and may even preserve their illustrations.

*Art created, selected, and published* by Minnesotans has long graced these popular calendars. Wildlife, cute children, gauchos, pin-ups, Canadian mounties, and Native Americans have been specialties over the years, with some images later reproduced as prints, playing cards, postcards, and postage stamps. Though the work of calendar artists has often been derided as kitsch, present-day cultural commentators such as Deborah Solomon suggest that the dividing line between high and low culture is gone. Norman Rockwell, she wrote, “is the perfect symbol of our times.”<sup>1</sup> For those who have long enjoyed the work of Rockwell and his colleagues, that was no surprise.

Printed calendars began their history centuries ago as almanacs either in the form of a book or a sheet to be hung on a wall. Replete with information—on eclipses, phases of the sun and moon, health hints—almanacs were often the first items that new printers produced. Benjamin Franklin, imitating an English publication, gave Americans *Poor Richard’s Almanac* in 1732.<sup>2</sup>



*Die-cut Hamm’s beer calendar, about 9 inches in diameter, 1897*

By the 1890s, die-cut calendars displayed the days of each month, so small as to be hardly readable, surrounding a central image. Later, that single illustration grew and was placed at the top of the sheet, leaving space for an ad above or below a pad of monthly calendar pages. Holes along the top edge through which cords, ribbons, or, later, metal brads could be inserted allowed calendars to hang

PREVIOUS PAGE: *A sampling of calendars produced by major U.S. calendar printer Brown & Bigelow of St. Paul*

from a nail. Some had tipped-in or partially attached illustrations that could be removed for display. Calendars ranged in size from perhaps a foot in length, for a kitchen wall, to the truly jumbo hangers more than three feet long, destined for railroad-station waiting rooms.

The size and shape of calendars may have changed over the years, but today’s art calendars all owe their origin to the Thomas D. Murphy Company of Red Oak, Iowa. In 1888 Murphy and newspaperman Edmund B. Osborne began their calendar company to raise funds for the new county courthouse. Their idea was to print a woodcut of the civic structure along with ads for nearby local businesses. The advertisers would purchase the calendars and distribute them, for free, to customers and potential clients, who would see the ads every day of the year. This venture proved such a success that a business linking ads and art clearly had a future. When Osborne moved to Newark, New Jersey, Murphy founded his own Iowa firm in 1900. The art calendar was on its way not only in Iowa, but also in Illinois and Minnesota, where men who got their start with Murphy later moved.<sup>3</sup>

Herbert H. Bigelow, for example, was a salesman for the Murphy company until he decided to open a business in St. Paul. Bigelow’s partner, Hiram D. Brown, was a printer who furnished expertise and funds. The first location for Brown & Bigelow was an upstairs room in a building at Third and Wabasha Streets, and its first sale was to Schleh Brothers coal and wood company, which ordered a calendar with a black-and-white image of George Washington.<sup>4</sup>

Four-color printing appeared in Brown & Bigelow calendars and postcards in 1903 with the publication of *Luscious Fruit*, based on C. P. Ream’s painting of strawberries tumbling out of a basket. Tintogravure lithography was introduced in 1914, the same year that the firm moved from downtown to its longtime location on University Avenue. A press capable of printing in eight colors arrived from Germany in 1934, expanding the color palette and making the result more vivid and accurate.<sup>5</sup>

While printing companies often began by illustrating calendars with stock lithographs, American and foreign illustrators were soon signing contracts for exclusive work. Among Brown & Bigelow’s calendar artists in later years

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were Charles M. Russell, Norman Rockwell, Maxfield Parrish, Rolf Armstrong, Cassius Marcellus Coolidge, Florencio Molina Campos, Lawson Wood, Gillette Elvgren, and Winold Reiss. Many artists specialized in one genre, while others produced art for a single customer.

By the 1920s Brown & Bigelow was selling millions of calendars. Placed end to end, the company noted, their wall-hanging or flat calendars could reach from St. Paul to Portland, Oregon, three times. Twenty years later the company ranked first among the nation's big six calendar producers, followed by the Murphy company of Iowa, the Osborne firm in New Jersey, one in Illinois, and two Ohio companies.<sup>6</sup> "Remembrance Advertising," as B & B long termed its line of specialty work, had become a very big business.

*Through most of the twentieth century,* calendar printers chose illustrations they thought would appeal to a broad range of advertisers and their clients. Humor, patriotism, transportation, landscapes, and attractive women were favorite subjects, although the popularity of any given subject or genre changed through the years.<sup>7</sup>

Children, for example, were the specialty of Raymond James Stuart, whose career came to include art for calendars. Born in Illinois, Stuart (1882–1970) had often vacationed in southern Minnesota near his wife's family home. He worked in Chicago until the Great Depression spelled the loss of magazine-cover commissions. The Stuarts then left for a new life in a barn converted to a studio-home in rural Meriden, Minnesota, near Waseca. His work began appearing on Murphy calendars by 1939. According to author Bettie McKenzie, the 60 Stuart paintings reproduced on calendars were "sales leaders, more often reproduced than the work of any other artist." Clearly, many businesses found his chubby, mischievous kids appealing. When asked if he used child models, the artist replied that he couldn't stand to have "the noisy squirmy little buggers around" because they wiggled.<sup>8</sup> The little boy, his dog, and the pigtailed small sister who appear in many Stuart paintings were probably drawn from childhood memories.

Saucy, sexy young ladies populate St. Paul artist Gillette Elvgren's calendar art. Elvgren (1914–1980), born in St. Paul, was not the first artist to paint a pin-up for Brown & Bigelow, but, along with Rolf Armstrong and Zoe Mozart, he was one of the most successful. After graduating from University High School and studying briefly at the University of Minnesota and the Minneapolis Institute of



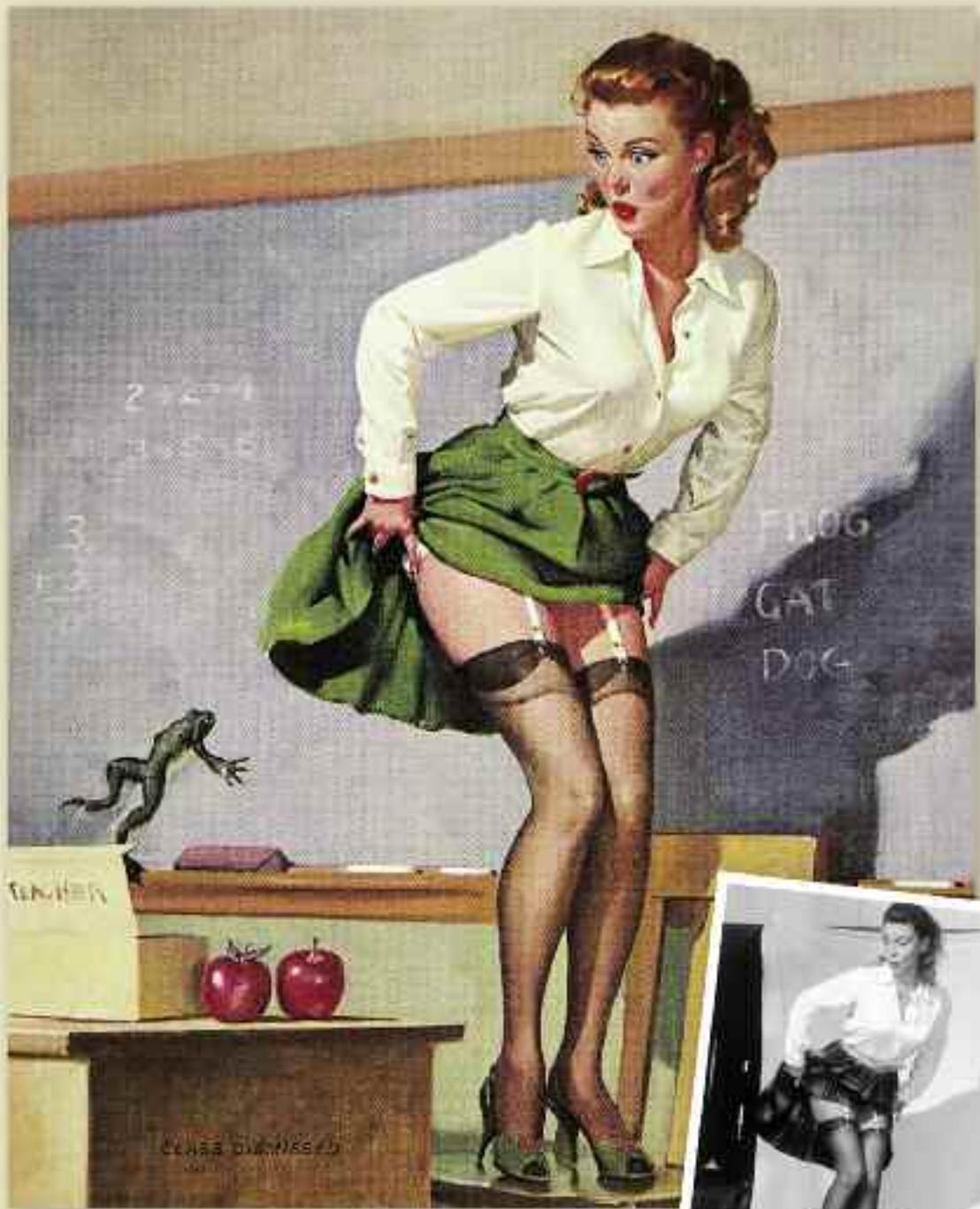
*The enduring popularity of advertising calendars made "Day by Day Beauty" a BIG business for Brown & Bigelow, 1960.*

Art, Elvgren headed for Chicago. There he studied at the American Academy of Art and worked for most of his career before moving to Florida. The Elvgren Girl, however, was a Minnesotan, or so the artist told a *Time* magazine reporter. Her eyes were set wide apart, her nose was pert and short, she had a small waist, very long legs, and preferably was under 21 years old. Most of all, said the artist, "They've got to be alive."<sup>9</sup> And, kicking up their skirts like a bevy of Marilyn Monroes standing over a sidewalk vent, Elvgren's models were *very* alive.

Elvgren's first studio was above the family paint store on Jackson Street in St. Paul. (Many years later the building's owner found several Elvgren paintings in the artist's former studio.) His first calendar work for Brown & Bigelow in 1936 showed the Dionne quintuplets, the tiny celebrities of the late 1930s. For almost a decade, the quints were one of Brown & Bigelow's best-selling annual calendars, only later superseded by Norman Rockwell's Boy Scouts. Elvgren moved on to produce pin-ups for the St. Paul calendar firm of Louis F. Dow until 1945 when he was recruited as a staff artist by Brown & Bigelow's president Charles Ward.<sup>10</sup>

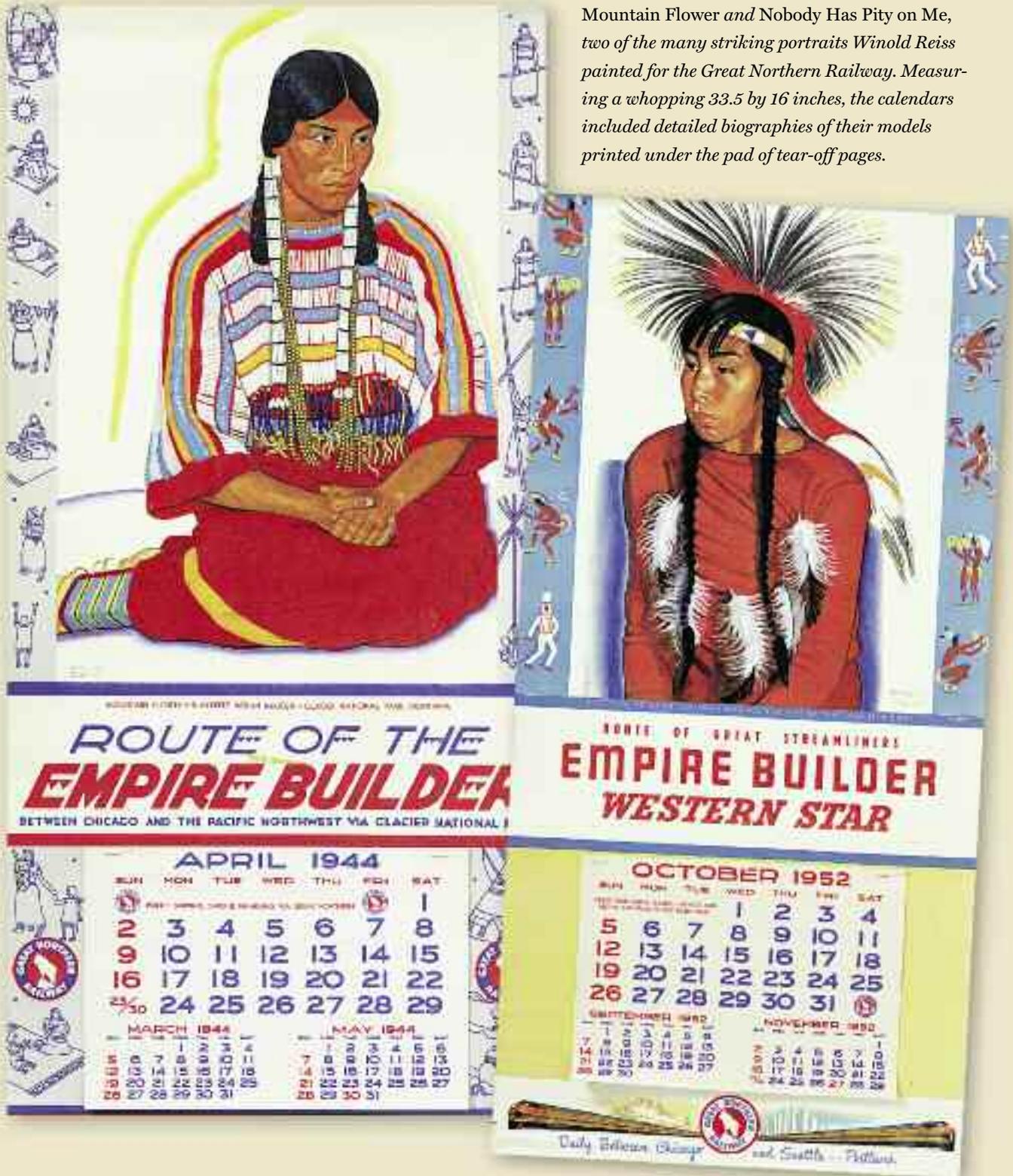


*A reluctant dog defies his master in Raymond Stuart's 1946 drama, Don't Be Bashful.*



*Gil Elvgren posed and photographed models, then used his imagination to fill in the details; Class Dismissed, a 1969 calendar image.*

Mountain Flower and Nobody Has Pity on Me, two of the many striking portraits Winold Reiss painted for the Great Northern Railway. Measuring a whopping 33.5 by 16 inches, the calendars included detailed biographies of their models printed under the pad of tear-off pages.



*The Lasso*

There are modern types of men, but  
 we still know how to throw the lasso.

Just take a look at that old Gaucho,  
 and keep an eye on his little man! Watch  
 the old boy rope the fleeing calf by the  
 horns, bringing him to a stop with  
 the end of the little man. A man! A  
 famous! Watch the old man. Such  
 modesty! Watch how the tail is all  
 modesty, when the old man's work is  
 done. "Well done, Calamoff!"

**MM**

*April 1945*

Sun	Mon	Tue	Wed	Thu	Fri	Sat
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30					

MINNEAPOLIS-MOLINE POWER IMPLEMENT COMPANY - MINNEAPOLIS, MINN., U.S.A.

Nary a piece of farm equipment appears in the gaucho images that Argentine artist Florencio Molina Campos painted for Minneapolis-Moline Power Implement Company. This calendar measures 17 by 14 inches.



*Geese, Here They Come!—13 of them—a Kouba painting reproduced in Ron Schara's 1995 Minnesota Sportsman's Calendar.*

Under the terms of his contract, Elvgren's exclusive B & B calendar paintings were priced at \$1,000 each, but he had the freedom to continue illustrating magazine advertising and billboards for other clients. His pin-ups were used not only on traditional hanging calendars but as smaller, pocket-sized items designed for the military during World War II, as well as on blotters and playing cards, including the famous 1963 "American Beauties" set of 53 different images.

For his oil-on-canvas paintings, Elvgren used live models, but in an unusual way. He posed a model, wearing the costume he had chosen, and then photographed her. What he eventually painted might be a composite, with a bit of this model's legs or that model's arms and perhaps different colors for her clothes or hair. His beauties posed alone, but the final painting often set them in a startling situation, which caused their eyebrows (and skirts) to rise.

Unlike most companies that commissioned art for reproduction, Brown & Bigelow often did not retain the original paintings. Instead, a gallery at the firm's headquarters displayed them for purchase. Thus, the Elvgren works—and most paintings by staff artists—made their way into the hands of collectors.

In contrast, Winold Reiss's portraits of Blackfeet Indians for the Great Northern Railway became a prized part of the company's art collection. Many artists have worked for railroads—painting landscape scenes along the routes or the trains themselves—to encourage patronage and tourism. Reiss depicted the Native American people who lived on the lands that the tracks crossed. Although nary a train appears in Reiss's paintings, his majestic portraits became indelibly identified with the railroad and its giant-sized calendars. Today, according to a former curator of the railroad's art collection, "These prints, which hung on the bedroom wall of every boy's room, are now eagerly sought collectors' items."<sup>11</sup>

Winold Reiss (1886–1953) studied art first with his father, a painter, and then at the Royal Academy of Fine Arts in Munich. He left his native Ger-

many for the United States just before the outbreak of World War I. In New York City he established an interior-design studio, obtaining commissions for restaurant and hotel work. In 1919, when the war ended and travel was once again possible, the artist, perhaps inspired by the novels of Karl May and James Fenimore Cooper, made his first trip to Montana to see the Plains Indians. Soon he was hard at work painting portraits, operating out of a studio in the Haggerty Hotel in Browning. According to his son, he completed 34 portraits in 30 days. Reiss sketched in pastels, filling in many of the details in tempera afterwards.<sup>12</sup>

In the 1920s, Hans Reiss emigrated from Switzerland to assist his brother in the New York studio. During summers, he worked as a mountain guide in Glacier National Park. There he reportedly prompted Great Northern Railway president Louis W. Hill Sr. to add Winold Reiss to the company's list of artists working on promoting "See America First"—including train travel to Glacier park. In 1927 the Great Northern Railway offered Reiss a studio for his summer work. He would use that studio for the next 20 years. Each September, before he returned to New York, he showed his canvases to O. J. Magillis, the Great Northern's advertising agent in St. Paul. Magillis determined what to buy for the collection and what to reproduce on calendars.<sup>13</sup>

*Gil Elvgren at his easel, about 1960*



In 1928 Brown & Bigelow printed the first Great Northern calendar featuring Reiss's work.<sup>14</sup> His portraits typically showed one person, usually seated, outfitted in classic Blackfeet dress (sometimes borrowed from a local collection). The colors were solid, bright hues without shadows other than an occasional subtle blue line along the body. Backgrounds were not elaborate. Sometimes Reiss placed a view of Montana in the distance or detailed the setting inside a tepee, but the emphasis was on close-up study of an individual. Framing the portrait were panels bearing pictographic designs based on the sitter's life. Printed on the calendar under the pad of months was a biography, encouraging viewers to see the model as an individual, not a stereotype.

Reiss's Blackfeet portraits were used on Great Northern calendars until 1958, several years after his death. The railway also published two books of his prints with commentary on the Blackfeet by scholars, as well as a portfolio of lithographs and postcards. Recent exhibitions have focused not only on his Montana work but included paintings from a short trip to Mexico and portraits of leaders of the Harlem Renaissance. Like nineteenth-century artists George Catlin and Charles Bird King, Reiss had hoped to compile what he called an "Indian Monument," examples from many tribes to hang in the Great Northern's exhibit at the 1933 Chicago World's Fair. That did not happen, but his Montana paintings remain a cherished reflection of one Northern Plains people.<sup>15</sup>

*Unlike a magazine advertisement* or a billboard drawing, calendar paintings usually do not include a product; the promotional message is printed elsewhere on the sheet. Just as there were no trains in the Reiss Indian portraits, tractors and other farm machinery rarely ventured onto the Argentine pampas that Florencio Molina Campos painted for Minneapolis-Moline Power Implement Company.

In contrast to Reiss and Elvgren, Molina Campos (1891–1959) was essentially self-taught. Following an exhibit of his sketches in Buenos Aires, however, he was offered a job teaching drawing at the Colegio Nacional Nicolas Avellaneda. Molina Campos delineated the world of the gaucho, the South American cowboy, in paintings and other illustrations. In 1930 an Argentine shoe firm asked him to illustrate a calendar. His long-headed, fiendishly grinning characters were soon part of the decor of many Argentine homes.<sup>16</sup>

In 1938 Molina Campos and his wife made their first visit to North America. His work was exhibited in New York and California and described in national magazines. Several years later he would again make the trek north, this time by invitation of Walt Disney.<sup>17</sup>

In an effort to counteract latent pro-German sentiment in Argentina, the United States government asked Walt Disney to make a goodwill tour of South America. In 1941 his entourage visited Brazil and Argentina, where Disney met Molina Campos. Two films resulted from the trip: *The Three Caballeros* (1943) and *Saludos Amigos* (1944). The Disney company invited Molina Campos to Los Angeles to serve as artistic advisor on Argentine culture for these films. This may have been when Minneapolis-Moline became aware of Molina Campos's work.

Earlier, Minneapolis-Moline had opened a farm-equipment factory in Argentina. As World War II made sales to Europe and Asia impossible, South America became an attractive market. And what better way to advertise tractors than with farm calendars illustrated by one of the country's most famous artists? Brown & Bigelow printed the gaucho calendars, blotters, playing cards, advertisements, and lithographs from 1944 to 1949. Molina Campos's gauchos work, relax with their friends, carouse at fiestas and, occasionally, gawk at huge, shiny tractors.

According to the equipment company, the Molina Campos calendar—English- and-Spanish-language editions—was "the most widely circulated calendar in the civilized world. In 1948, 2,000,000 copies found their way into the homes of farmers throughout the world." Minneapolis-Moline speculated on the popularity of the "sometimes grotesque pictures" that caricatured life on the pampas but felt that "people of the estancias" (Argentine ranches) accepted and enjoyed the images. Molina Campos explained, "I bring out the Gaucho's characteristics by caricature and exaggeration. The pampas I paint exactly just the way they are." Low horizon lines and billowing clouds (suggesting fine weather) form the typical background for his gaucho scenes.<sup>18</sup>

In the summer of 1948 the gaucho paintings were even part of a Minnesota celebration: Fiesta Days in Montevideo, where the Minneapolis-Moline dealer was a member of the festival-organizing committee. Local and national political figures participated, South American dress was encouraged, and the Molina Campos paintings were exhibited in the Hunt Hotel over the festival weekend.<sup>19</sup>

*While horses, cows, and even ostriches* abound in Molina Campos's rural scenes, wildlife as the focus for calendar artists is another matter entirely. Artists have portrayed hunters, their horses, dogs, and prey for centuries; depictions of the trophies of the hunt were a specialty of gory still life. In the twentieth century, wildlife art became a prominent genre of its own, and nowhere more successfully than on calendars. Subjects included big-game animals—deer, moose, elk, and antelopes—but geese, ducks, and even fish were just as popular. The target or prey became the subject, while the hunter had vanished completely.

Minnesota wildlife artists have done oil paintings, created serigraphs, illustrated books and magazines, and won both federal and state hunting-stamp competitions. Francis Lee Jaques and Walter Breckenridge are considered to be pioneers; by the 1980s, almost 300 Minnesotans were active as wildlife artists. Especially well known among them is Leslie C. Kouba, who created winning duck-stamp entries in 1958 and 1967 and whose work included calendars. Among many honors, he was chosen as Minnesota Wildlife Artist of the Year in 1982 by the Minnesota Wildlife Heritage Foundation.<sup>20</sup>

Born on a farm near Hutchinson, Kouba (1917–98) showed an early aptitude for art. As a teenager, he studied by mail with the Federal Schools (now known as the Art Instruction Schools of Minnesota). He put the lessons to practice while traveling around the country, painting murals in hotels and outdoor Coca-Cola signs to cover expenses. Later, he opened an advertising-art studio in Minneapolis. Best remembered are his windmill logo for Old Dutch potato chips and outdoor scenes for the Jacob Schmidt brewery. But it was a painting displayed in a Minneapolis gallery window that brought him success in the wildlife field. Brown & Bigelow purchased the painting for calendar use, and the editor of *Sports Afield* magazine happened to see it in a B & B office. This led to commissions for magazine covers and, eventually, many other calendars.<sup>21</sup>

In the 1950s the U. O. Colson firm of Paris, Illinois, asked Kouba to do paintings of game birds for calendars. Pheasants became a Kouba specialty; his series of three scenes (*Headin' for Shelter*, *In Shelter*, and *Leavin' Shelter*) were frequently reproduced as prints and calendar art. The 13 pheasants in those scenes were a Kouba trademark. As the artist later noted, "There has to be 13 of something in every painting."

While most of Kouba's scenes focused on animals, birds, or fish, the Red Wing Shoe Company requested

something else for its calendar: people. The company wanted a nostalgic series, "America at Work," with scenes set on the farms and small towns of rural America (where workers would probably wear Red Wing shoes and boots). Kouba delivered 13 paintings, but only six appear on the 1963 calendar, as the others were intended for point-of-purchase displays.<sup>22</sup>

Although most of Kouba's calendar art is set in the Midwest, the 12 paintings commissioned for the Equitable Life Assurance Society's 1967 calendar showed wildlife and scenes from across the country, ranging from bald eagles to saguaro cactus.<sup>23</sup> Then, in the early 1990s Ron Schara, longtime outdoor columnist for the *Minneapolis Star*, published Kouba prints on several of his Minnesota Sportsman's Calendars, which married Kouba art with hunting and weather information, almanac-style.

Calendar art, as Kouba once explained to the Woman's Club of Hutchinson, was complicated, involving many stages and taking as long as three months from the artist's first sketch to a press run of 200,000 copies. Photography was an artist's ally, he felt, as sportsmen were the most critical of viewers. "They want complete anatomy as well as a picture whether they are looking at a fish or bird or animal."<sup>24</sup> Thus, Kouba became an experienced photographer, although his film studies, like Gil Elvgren's photographs of his models, were for research only.

*Wildlife painter Les Kouba, sporting his trademark mustache and pipe*



Today probably more calendars are illustrated with color photography than paintings or lithographs. The work of Minnesota nature photographers Les, Craig, and Nadine Blacklock, for example, has graced calendars published by Voyageur Press of Stillwater for more than 20 years. A recent calendar sent by the City of Minneapolis to its residents uses 12 photographs to illustrate its information on city services. But the greatest change in more than a century of art calendars is their shift from a giveaway item with advertising to an object for retail purchase. In 1992 the Calendar Marketing Association noted that more than 4,000 titles were on sale, either as wall calendars or as desk-style books. More than a decade later, this trend continues to be strong, but the advertising calendar still exists—especially as a spur or reward for donations to nonprofit organizations, clubs, colleges, and national societies.<sup>25</sup>

*Basques's Aztec Warrior, shown here in 1979, now adorns a different business at 194 Concord Street, St. Paul.*



*Calendar work has long been a way* for illustrators to get their work noticed and purchased. The art that calendar printers commissioned—be it sentimental, patriotic, racy, or humorous—reflected the taste of the times. Years after their original calendar appearances, some images, like Cassius Marcellus Coolidge's poker-playing dogs, find a home in American popular art.<sup>26</sup> Calendar art—the people's art—has even reached across international borders, spreading into new forms.

American calendars with text printed in Spanish were widely available in Mexico as early as the 1920s. Brown & Bigelow, for example, once had offices in Mexico and Cuba to serve this market. By the early 1930s, however, Mexican printers were issuing their own calendars. Some themes were uniquely Mexican, like the floating gardens of Xochimilco or the events of the Mexican Revolution; others were pin-ups in clear imitation of Gil Elvgren or Alberto Vargas.<sup>27</sup>

The work of Jesus Enrique Emilio de la Helguera Espinoza, based on Mexican legends and history, has had an ongoing influence both north and south of the border, as Mexicans and Mexican Americans alike recognized that his art represented their culture. Created between 1939 and 1971, his calendar art included *The Legend of the Volcanoes*, *Amor Indio*, *The Archer of the Sun*, and *The Aztec Warrior*.

Within a few years of de la Helguera's death in 1971, Chicano artists began creating murals in many North American cities, often choosing themes from Mexican revolutionary history and the pre-Columbian past. On St. Paul's West Side in what is now called the District del Sol is Pablo Basques's version of de la Helguera's *Aztec Warrior*, first painted in 1978 and restored in 1994 by John Acosta. This St. Paul mural based on Mexican calendar art adorns a wall a short distance from the headquarters of Brown & Bigelow, Minnesota's pioneer calendar publisher. □



*A version of Helguera's Aztec Warrior from a 1991 calendar printed in Mexico*

## Notes

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1. Deborah Solomon, "In Praise of Bad Art," *New York Times Magazine*, Jan. 24, 1999, p. 35.

2. Maureen Perkins, *Visions of the Future: Almanacs, Time, and Culture Change, 1775-1870* (Oxford: Clarendon Press, 1996), 15-16.

3. See Bettie McKenzie, *The People's Art, 1889-1989: One Hundred Years of Calendars from the Thomas D. Murphy Company of Red Oak, Iowa* (Red Oak, IA: Montgomery County Historical Society, 1991); Rick and Charlotte Martin, *Vintage Illustration: Discovering American Calendar Artists, 1900-1960* (Portland, OR: Collectors' Press, 1997), 12-14. Warren Berger, in "Schwag Bag," *Wired*, Jan. 2001, p. 112-24, traces the history of today's promotional products such as keychains, ballpoint pens, T-shirts, and toys back to these art calendars carrying advertising. He is amused by the eagerness with which convention goers seek out the imprinted "schwag," carrying it away in imprinted bags for display in their offices. Just like calendars, these items may remain on view, continually broadcasting their commercial message.

4. Moccasin Telegraph staff, *Brown & Bigelow's Life since 1896* (Hudson, WI, 1956), 4, 6.

5. *Brown & Bigelow's Life*, 10, 30. In 1980 the landmark building was razed. Brown & Bigelow is now located on Plato Boulevard on St. Paul's West Side.

6. Brown & Bigelow, *Quality Park News*, Apr. 1927, p. 1; "Calendar Art," *Saturday Evening Post*, Aug. 28, 1943, p. 26.

7. Today, in contrast, most calendars are produced for retail sale and thus, as Thomas Schmidt of Brown & Bigelow remarked, "are aimed for narrow groups of people, like weightlifters or cat lovers"; see *St. Paul Pioneer Press*, Nov. 10, 1986, p. B3.

8. *Star Tribune*, Feb. 24, 1999, p. E1, 2; McKenzie, *People's Art*, 25; Sterling A.

Mason, "R. James Stuart, A Lesser Known Artist," *Antique Trader*, Feb. 11, 1998, p. 89.

9. "Everyday Pictures for Millions," *Time*, Dec. 17, 1951, p. 64.

10. Peter Ritter, "Skirts Ahoy!" *City Pages*, Jan. 26, 2000, p. 30; Max A. Collins and Drake Elvgren, *Elvgren: His Life and Art* (Portland, OR: Collectors Press, 1998), 56, 58-60.

11. On Reiss, see *Iron Horse West* (St. Paul: Minnesota Museum of Art, 1976), 58. The art collection is housed at the firm's (now the Burlington Northern Santa Fe) headquarters in Fort Worth, Texas.

Another firm that retained its art was the Northwest Paper Company of Cloquet, which from 1931 to 1970 commissioned work for its paper products and large calendars. All 16 artists painted images of the Royal Canadian Mounted Police at work or at play. In 1981 the company donated most of the 400 illustrations to the Tweed Museum in Duluth; see Karal Ann Marling, *Looking North: Royal Canadian Mounted Police Illustrations* (Afton, MN: Afton Historical Society Press, 2003).

12. W. Tjark Reiss, "Winold Reiss, Painter of Plains Indians," *American West*, Sept.-Oct. 1981, p. 28-30. These portraits are now in the permanent collection of the Bradford Brinton Museum, Big Horn, Wyoming.

13. Reiss, "Winold Reiss," 32, 37.

14. Kirby Lambert, "The Lure of the Parks," *Montana* 46 (Spring 1996): 45.

15. Ann T. Walton, John C. Ewers, and Royal B. Hassrick, *After the Buffalo Were Gone* (St. Paul: Northwest Area Foundation, 1985), 29. *Blackfeet Indians* (1935) was accompanied by an essay by Frank Linderman; a second volume, in 1953, included an essay by Claude Schaeffer. The St. Paul Book and Stationery Company published both volumes. The exhibition *To Color America: Portraits by Winold Reiss* at the National Portrait Gallery, Washington, D.C., (1989-90) had a catalog by Jeffrey E. Stewart.

16. Matt Kenny, "The World of the Gaucho," *Americas*, Sept.-Oct. 1985, p. 2-7, 51.

17. Here and below, *Newsweek*, Nov. 2, 1942, p. 64-65; Steven Watts, *The Magic Kingdom: Walt Disney and the American*

*Way of Life* (Boston: Houghton Mifflin, 1997), 244. The mixture of film, animation, and drawing did not enchant critics. Wolcott Gibbs wrote that *The Three Caballeros* was "a mixture of atrocious taste, bogus mysticism, and authentic fantasy," and if anyone thought it might be "likely to promote good will in this hemisphere, he may be mistaken"; *New Yorker*, Feb. 10, 1945, p. 36.

18. "Minneapolis-Moline 1949 Calendars," clipping, in envelope labeled Molina Campos Prints Historical File 1946, Minneapolis-Moline Company Records, Minnesota Historical Society, St. Paul.

19. *Montevideo American*, July 16, 1948, p. 9.

20. Nineteen Minnesota artists have so far created the Migratory Bird Hunting and Conservation (or duck) stamps since Francis Lee Jaques in 1934. See *St. Paul Pioneer Press*, Sept. 8, 2000, p. 8G; *Minneapolis Star*, Feb. 20, 1981, p. 12C. On Kouba, see *Minneapolis Star Tribune*, *Picture* magazine, Aug. 1, 1982, entire issue. For an amply illustrated summary of his career, see Kay Johnson, *The Legacy of Les Kouba* (Minneapolis: American Wildlife Galleries, 1988).

21. Here and below, *St. Paul Pioneer Press*, Sept. 28, 1997, p. B11, B13.

22. Johnson, *Legacy of Les Kouba*, 60. The prints were produced by McGill Graphic Arts Center in St. Paul.

23. *Minneapolis Star*, Sept. 15, 1966, p. D1. The paintings were exhibited in Minneapolis and other cities where the firm had offices. The press run for the Equitable calendar was 250,000 copies.

24. *Hutchinson Leader*, Apr. 8, 1954, p. 1, 4.

25. *St. Paul Pioneer Press*, Dec. 12, 1992, p. D1; *Minneapolis City Calendar 2001*, designed by Morgan Williams and Associates, Inc. Seven of the color photographs are by Bob Firth; others are by local newspaper photographers.

26. See Moira F. Harris, "It's a Dog's World According to Coolidge," *Antiques and Collecting*, Mar. 1997, p. 26-30.

27. Here and below, *La Patria Portátil* [100 Years of Mexican Chromo Art Calendars] (Mexico City: Museo Soumaya, 1999), 47.

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*The Hamm's calendar is courtesy John and Paula Parker, photo by John Harris; items on p. 356 and 364 (right) are courtesy the author; p. 357 and 361 are from an anonymous collection; p. 360 is courtesy American Wildlife Galleries, Minneapolis, photo by the author. All other items and images are from MHS collections, including the Reiss, Molina Campos, and Brown & Bigelow calendars, photographed by Eric Mortenson, and the mural photo by Juan Perez.*



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