Within the context of design, black and white often are associated with minimalism or perhaps even austerity. However, as an element of design, black and white have been used to invoke both modernity and the highly wrought. GMD’s exhibition, Polarities: Black and White in Design, uses pieces from the permanent collection to explore the cultural and practical implications of black and white in design. Dichotomies of ornamentation/minimalism, seductiveness/sweetness, and foreground/background will be used in conjunction with objects to explore binary opposition and the relationships that are intrinsic to opposites such as black and white.

Nineteenth and twentieth century symbolism associated with black and white has roots in cultural mores, functionality, technological economy, and popular culture. Despite culturally engrained meanings, there are often contradictions in the ways that black and white are used. Early American cinema, for example, typically costumed heroic cowboys in white and bad cowboys in black. Conversely, clergymen wore black to reflect their moral decency and demonstrate their disregard for the frivolities of fashion. The significance of black and white also varies across design disciplines. In typography, for example, the use of black ink on a white background is rooted in practicality because high contrast provides exceptional readability.

This exhibition will feature objects from GMD’s four collecting areas to illustrate ways in which black and white in design can echo or diverge from preconceptions. For example, a filigree patterned Victorian tea cup will be compared to Eva Zeisel’s 1940’s white ceramic coffee cup, challenging viewers to assess which object has more design complexity. Objects such as a black dress with a minimal silhouette but highly articulated surface design will also be among the over 75 objects on display. Whether black and white trigger thoughts of modernism, wedding and mourning dresses, yin and yang, pianos, or penguins, our perceptions of black and white should be challenged, rather than taken for granted.
Welcome new Advisory Board Members!

Last June, GMD’s Advisory Board elected a new slate of officers and four new board members.

Incoming officers include:
- Dan Avchen, President (HGA Architects and Engineers)
- Bill Conway, President-Elect (CDes School of Architecture)
- John Schultz, Secretary (A.I. of Minnesota)

New board members include:
- Rick Becket, Ameriprise Financial Services
- Julie Dasher, Concept Interiors Rugs
- John Laslilla, Laslilla Interiors
- Tim Quigley, Quigley Architects

Thank you to our outgoing board members and officers for your dedication and service. This group of volunteers from the college and the community provide a vital service to GMD by organizing two fundraisers, providing strategic planning advice, cultivating members and other supporters, and representing the design fields of the college.

The board and GMD wished outgoing board president Linda Hersom all the best for the sincere leadership she provided through the transition from Friends Board to Advisory Board. Please elsewhere in the newsletter about the tradition of the board donating a miniature Vitra Design chair for the collection in honor of outgoing board presidents. However, Linda’s skill at organizing on behalf of GMD will continue as she was asked to return to the board as an at-large member. She is currently serving as co-chair (with Connie Sommers) of the Black and White Ball 35 Years of Celebrating Design. Join us on November 4th for this festive fundraising event!

We also thank outgoing board members Ann Birt, Audrey Henningson, Sheila Leiter, Elise Linehan, and Norm Stare. Each of these individuals has given of their time and inspiration to help GMD achieve its mission of design education and preservation.

Ann Birt chaired the campaign to develop a fund to support the position of GMD director, raising over $450,000 and awareness of the value of endowments to a museum.

Audrey served as board secretary, creating a clarity of communication during the board transition that enabled board members to stay connected to GMD and their role.

Sheila developed a campaign to increase the quality of GMD’s mannequins, resulting in 6 new mannequins. The first mannequin purchase was named “Sheila” in her honor and was used in many of the photos taken for part of the digital database project.

Elise chaired the Garden Party for several years, transforming it from a quiet luncheon tea to a lively spring event complete with music and a competitive silent auction.

Norm’s enthusiastic participation as a board member reminded us to always consider the needs of visitors to exhibitions and programs as they complete GMD’s mission of outreach.

We thank the outgoing board members for your contribution to GMD and welcome the new board members.
You have probably heard a lot about the collection photography project but not much about GMD’s new database. The museum’s previous database was purchased in 1988, it was non-relational, non-web based, and was a resource for only the most determined users. Along with issues of functionality, there were thousands of duplicate records, missing records, incomplete records and inconsistent cataloging.

As part of the 2009 IMLS/MFA grant Design for All: Increasing Access to Collections the museum was able to purchase a commercially-available system which provides and supports functionality to integrate and manage digital images, publish to the web, and provides an infrastructure to facilitate future digital initiatives. Our new database, Proficio by Re:discovery Software Inc., has proven to be an invaluable asset to the museum.

Currently the Proficio database retains 22,592 catalog records which represent 29,191 museum objects. 4264 of those records have been added since March 2010 and less than 719 records remain in the duplicate numbers or problem record category.

Welcome to our blog
z.umn.edu/GMDblog

GMD has started a blog in order to give the public a better idea of how a small design museum functions. The blog is also an opportunity to utilize the images resulting from the Institute of Museum and Library Services (IMLS) grant we received to photograph a percentage of our collection. Thus far, the blog has featured entries by various staff members on topics ranging from the anatomy of a catalog record to the definition of haute couture to an explanation of what the IMLS grant has done for our museum. We hope that you’ll visit the blog and let us know what you think!

Collection digitization

It is not uncommon for people to ask us if GMD has an online database that includes photographs of collection objects. This type of request comes not only from youth and young adults, but from people of all ages who have become increasingly savvy with technology. However, the process of creating images of collection objects is labor intensive. Over the past year and a half, Evan (our erstwhile photographer) and Rebekah (our preparator) have steamed, stuffed, dressed, and prepared over 2300 collection objects for photography.

Collection images have been used in lectures, presentations, and press. The high quality of the images has enabled us to print poster size images of collection objects for offsite events, thereby avoiding the stress and potential damage that can come about by physically taking objects off site. Certainly, images cannot take the place of an object, but they do serve to remind us how exceptional GMD’s collection is.

GARDEN PARTY

This year’s garden party on May 20th featured entertainment by Ragamala dance, henna painting, and Sari draping.

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The Goldstein Sisters: Harriet (1883-1974) and Vetta (1890-1982)

Harriet and Vetta Goldstein were innovative professors in the University of Minnesota’s Division of Home Economics from 1910 and 1914 until 1949. They introduced design-related programs into home economics courses and through their influential book Art in Everyday Life (1925 plus four later printings), a popular text for home economics departments nationally. Their leadership in the field of applied arts helped to shape the college for decades and set the direction for the College of Design.

The Goldstein sisters opened new worlds for students. They introduced the radical idea that creativity could be learned and taught many young women (and the occasional young man) how to conduct formal analysis to solve design problems. The sisters were deeply thoughtful and enthusiastic, qualities that allowed them to inspire others with their passion for design harmony. Students who studied with the sisters, along with readers of Art in Everyday Life, gained the ability to recognize beauty in unexpected places.

In 1976, with the expansion of McNeal Hall, the Goldstein Gallery (now the Goldstein Museum of Design) was dedicated as a tribute to these influential visionaries.

They gave me the world and eyes to see it with.

—a student of Harriet and Vetta Goldstein

Thirty-five Years of Celebrating Design

After Harriet and Vetta Goldstein retired, former students continued to recognize their legacy of object-based teaching. On October 14, 1976, Vetta Goldstein attended the dedication of a new McNeal Hall, an important project that linked three existing buildings on the Saint Paul campus by a beautiful new building that provided additional space for classrooms, studios, and a new gallery area. Thanks to the foresight of department head Gertrude Esters and dean Keith McFarland, the Goldstein Gallery and Collections (later the Goldstein Museum of Design) was launched.

The sisters’ collection plus donations from faculty and alumni became the core of the new gallery’s collection. An important gift in 1978 by the Minneapolis/St. Paul chapter of The Fashion Group International formed the foundation of GMD’s premier designer fashion collection, now containing the work of internationally prominent designers such as Charles Frederick Worth, Elsa Schiaparelli, Coco Chanel, Christian Dior, Issey Miyake, Norman Norell, and Isaac Mizrahi.

Since its founding, GMD has enjoyed strong community support. In 1978, Margot Siegel founded the Friends of the Goldstein Gallery, to provide volunteers, financial support, and publicity. Currently, an active community/college Advisory Board presents two major fundraisers annually and is an active presence in supporting and promoting GMD’s mission.

In 1996, the museum’s teaching ability was enhanced by the formation of a Research Center. Storage has also expanded to accommodate a growing collection, now numbering over 29,000 objects. In 2005, with the formation of the College of Design, GMD became a college-level unit and gained responsibility for the exhibition program in Rapson Hall’s HGA Gallery in addition to the exhibition and collections programs in McNeal Hall.
Gertrude Esteros

Gertrude Esteros was head of the Department of Design from 1949-1979, during the McNeal Hall expansion development and building stages. She also is the Honorary Chair of the Black and White Ball. I spoke with her to learn how the Goldstein Gallery (as GMD was once called) was formed.

Prior to the construction of the 1976 section of McNeal Hall, the Department of Design had a small collection, begun by Harriet and Vetta Goldstein, and needed a space to display these and other items. Dr. Esteros explained that during the planning of the expansion, the department was asked to state their priorities for the new building. Although the department needed studios and classrooms, Dr. Esteros listed a gallery as her number one priority, knowing full well that the University couldn’t construct the building without classrooms and studios. This powerful statement of the value of the gallery resulted in its inclusion in the final design for the building.

The original gallery space consisted of three rooms, all of which are still in use by GMD: a 1200 square foot gallery, a prep room, and a collection store room. Dr. Esteros envisioned the gallery as a teaching lab that would illustrate the philosophy of object-based learning. She stated that technology can never take the place of experiencing actual objects. An image of a textile is a poor facsimile of an actual textile, whose texture and weight must be perceived in three dimensions.

When the McNeal Hall expansion opened, the original collection consisted of donated items, many of which were gathered by Harriet and Vetta as teaching objects. Their collection included examples of good design, some of which had been used in many classrooms, evidence that the collection needed the protection of a storage space. Dr. Esteros recalled: “The sisters[ called] an office that was very crowded. Someone nudged a plate that fell and broke. Miss Harriet said: ‘We’ll just glue it back together!’ Miss Vetta responded: ‘Then we won’t have anything that has not been patched or fixed.’”

Through the development of the gallery program, Dr. Esteros sought to give the students experiences with objects that helped them to recognize what is genuine in design. To help the students develop a sense of construction and quality, the collection included pieces that were examples of similar real and fake objects, which also helped them gain a greater appreciation for the importance of good design.

Gertrude Esteros retired in 1979 and continued to take an avid interest in GMD’s programs. After 35 years, object-based learning is still at the center of GMD’s mission. Dr. Esteros’ vision of a learning lab in McNeal Hall remains a vital part of the student experience at the College of Design.

THE COLLECTION

Vitra Chairs

The excitement of new leadership is often tempered by the fact that it follows a recent departure. Linda Hersom, GMD’s outgoing Advisory Board President, will be greatly missed. Members of the Advisory Board have traditionally purchased an object for donation to GMD’s permanent collection in honor of the outgoing president. While the gifts have ranged from platters to periodicals, there is precedent for the miniature chair selected this year in honor of Linda Hersom.

In 1997, three miniature chairs were purchased for donation in honor of outgoing president Linda Mona: the Paimio Chair (1930) by Alvar Aalto, the Wel Tempered Chair (1958) by Ron Arad, and a set of 5 Panton Chairs (1959) by Verner Panton. Vita Design, a furniture company headquartered in Switzerland, is well known for their reproductions of iconic 20th century chairs. All are made to a 1:6 scale, giving viewers a true account of a chair’s volume, materiality, and dimensionality. The charm of objects in miniature, especially those designed with distinction, have an inherent appeal. They are desirable, portable, inspirational, and covetable.

Through the development of the gallery program, Dr. Esteros sought to give the students experiences with objects that helped them to recognize what is genuine in design.
MCNEAL HALL
POLARITIES: BLACK AND WHITE IN DESIGN
October 15–December 30, 2011
Co-curated by Jean McElvan, PhD and Caitlin Cohn from GMD’s collection. In Western cultures, black and white are often associated with death, wickedness, cleanliness, purity, and peace. This exhibition explores the social interpretations of black, white, and black and white, whether used for pragmatic issues of readability, stylistic effect, economy of means, or cultural standards.
Program: October 20, 6–8pm, McNeal 2nd floor foyer. Join us for a party!
BLACK AND WHITE: 35 YEARS OF CELEBRATING DESIGN
November 4, 5–9:30 PM
International Market Square, 275 Market Street, Minneapolis, MN
Join us to celebrate GMD’s 35th anniversary featuring a tribute to the movie “Breakfast at Tiffany’s,” an entertainment by noted singer Connie Evingson, and a live auction. Tickets $125.

RAPONSON HALL
THE ARCHITECTURE OF ERGINOĞLU & ÇALIŞLAR, ISTANBUL, TURKEY
Erginoğlu & Çalışlar Architects is an Istanbul-based firm founded in 1993 by Hasan Çalışlar and Kerem Erginoğlu. The firm specializes in urban planning, architecture, and interior design plus assistance for planning applications. This exhibition will showcase some of their award-winning designs.
Program: October 14, 6pm, 100 Rapson. Rendezvous with the U—Context and Intuition: Modern, Public, Local Space. Talk by architects Kerem Erginoğlu and Hasan Çalışlar; reception with cash bar following. Sponsored by the Minneapolis AIA.
ARCHITECTURE AND CERAMICS: A MATERIAL FOR THE AGES
October 29–December 30, 2011
Curated by Robert Silberman with additions by Bixie Brownell. In architectural ceramics, bricks, tiles, and other elements are used as building components for structural as well as decorative purposes. This exhibition looks back to ancient Babylon to explore the long history of architecture and ceramics and forward to the development of new materials that continue this kinship.
Program: November 2, 6–7pm, HGA Gallery. Join us for a reception!

35 Years of Celebrating Design: The Legacy and the Future
Have you seen any of the beautiful photographs that were taken as part of the Design for Everyone collection project? Over 2,300 objects were photographed, many from different views, resulting in over 12,000 images. These photographs remind us of why GMD was founded in 1976, to be a resource for innovation and learning through these collected examples of good design.
GMD’s collection actually dates back to the 1960s when teaching resources of the design faculty (including those of the Goldstein sisters who retired in the 1940s) began to be cataloged. With the development of the 1976 section of McNeal Hall, unifying three nearby buildings, the inclusion of a gallery with a work space and storeroom provided a home for these early collections and demonstrated the college’s support for object-based learning.

FROM THE DIRECTOR
The collection is only part of the story. The full story couldn’t be told without acknowledging the many dedicated people who have made GMD come alive. In 1979, Margot Siegel founded the Friends of the Goldstein as a volunteer support group to staff the new gallery, present programs, and do administrative tasks. The Friends operated as the Goldstein’s membership group with an elected board. A year ago, GMD underwent a rigorous five-year evaluation by the College of Design. As a result of recommendations from this evaluation, the board transitioned to the GMD Advisory Board with broader community/college oversight. The Friends member program was also renamed GMD Membership to clarify the relationship between the museum and its supporters. This has resulted in new connections to both the community and the college.
For those of you who have been with GMD since 1976, thank you! For more recent advocates and supporters, what initiatives will you help foster? What can GMD do for you?
Hours in design, Lin Nelson-Mayson, Director

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TWITTER GoldsteinMuseum
MCNEAL—ST. PAUL CAMPUS
The Goldstein Museum’s gallery is in 241 McNeal Hall and the Research Center is in 333 McNeal, 1985 Buford Avenue.
HOURS
The gallery is open Tuesday, Wednesday, and Thursday 10 am–4 pm. Thursday 10 am–8 pm and weekends 1–3 pm. Closed Mondays and University holidays.
ADMISSION AND PARKING
Admission is free. Parking is available at the nearby Gortner Ramp, 1395 Gortner Avenue. Public parking is available at a rate of $8.00 per hour up to a daily maximum of $12.00. Sunday parking is free (except for special events).
RAPPSON MINNEAPOLIS CAMPUS
The HGA Gallery is in the lobby and the Architecture and Landscape Architecture Library is in 210 Rapson Hall, 89 Church St.
HOURS
The HGA Gallery and Library are open Monday–Thursday 9 am–9 pm, Friday 9 am–8 pm, and weekends 1–5 pm. Closed University holidays.
ADMISSION AND PARKING
Admission is free. Parking is available at the nearby Gortner Ramp, 1395 Gortner Avenue. Public parking is available at a rate of $3.00 per hour up to a daily maximum of $12.00. Sunday parking is free (except for special events).

Thank you for your continued support of the Goldstein Museum of Design. The support of our patrons, visitors, and friends has made the museum an exciting place. As we move into the future, we will continue to strengthen our programming, collections, and educational initiatives. We remain committed to advancing the museum’s mission to create strong libraries and museums that connect the worlds of ideas and objects.
Lin Nelson-Mayson, Director
35 Years of Celebrating Design

POLARITIES
BLACK & WHITE
in design

GOLDSTEIN
MUSEUM of DESIGN
University of Minnesota
COLLEGE of DESIGN

364 McNeal Hall
1985 Buford Avenue
St. Paul, MN 55108

goldstein.design.umn.edu

OCT 15–DEC 30, 2011