

Prof's 18 paintings burn

LaVerne Krause, a University fine arts professor, was among some 50 Northwest artists who lost art work in a blaze that gutted Portland's Hughes Building last week.

The fire, which is believed to have begun in the first floor restaurant and spread through elevator shafts to the upper floors, destroyed almost all of the second floor Fountain Gallery.

Established in 1961, the gallery was considered one of the finest art showcases in the United States. Estimates have placed the number of art ob-

jects lost in the fire at more than a hundred paintings, prints and sculptures. Among those were 18 paintings by Krause which represented a 12-year span of work.

Although some paintings

By KEVIN HARDIN
Of the Emerald

were lost, Krause explained, more were saved than expected. Almost all her water colors were salvaged, with only minimal damage to the frames. Other works had been sold before the fire.

Also recovered from the burned-out gallery were several portfolios containing work Krause had done in 1972-73 on a faculty research grant. Published in 1974, the portfolios included pints and drawings of Villard and Dearly halls.

Records containing inventory of all gallery exhibits were saved by firemen during the blaze, according to Krause. "We'd really be in trouble if we didn't have those," Krause said, pointing out that the records will help determine the

final tally of art works destroyed.

Other Northwest artists who lost work in the fire include Jim Hansen, whose bronze sculptures were scheduled to go on display last Wednesday. Painter Mike Russo's entire collection of several years' work was destroyed. Jim Lommason, one of three exhibiting photographers who had a studio on the third floor of the building, lost almost all of his 20,000 negatives and a collection of neon.

Some work lost was to have been sent to the state Capitol to be included in a newly developed collection.

Although she does not know whether insurance will fully cover the damage, Krause said she is certain at least a portion of her work was insured and can't be counted as a total loss.

Volunteers from the Portland art community are aiding Arlene Schnitzer, the gallery owner, in salvaging art works from the wreckage.

Other volunteers are working to reopen the gallery in a new location, which Schnitzer hopes to do within a month.



LaVerne Krause

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Writers, agent debate publishing

By TOM WOLFE
Of the Emerald

A novelist, a New York literary agent and a poet debated problems in literary publishing at the University in the first part of a colloquium which runs through Thursday.

The writers and publishers colloquium started Tuesday with an afternoon session at Lane Community College (LCC) and an evening meeting in the EMU.

During the LCC session, panel members gave capsule summaries of their basic outlooks on publishing. Debate continued later at the University.

"Being a creative artist is a very nice desire, but one almost impossible to fill," said novelist William Gass. "Poetry happens rarely and then usually gets lost in a tremendous deluge of junk," he said.

Poet and essayist Richard Kostelanetz disagreed. "There are more writers, artists and articulate readers now than ever before in any culture," he said, while at the same time, "commercial pub-

lishers are cutting down on the amount they are publishing."

Rhoda Weyr, a literary agent with the William Morris agency in New York City, said she believes the relationship between writers, agents and publishers is a business one.

"Small presses don't make their living at what they publish and never will," she said.

Soon the topic switched to literary quality.

Gass, a philosopher from the University of Washington, said he thinks there are objective standards on which to judge the quality of literary works. "These are hard to discern," he admitted, "but most qualified people agree on what is and what is not quality when they see it."

Kostelanetz said quality of literary works is judged by the natural process of people passing out the message that something is good until great numbers of people distant from the source become enthused about it.

Gass attacked Kostelanetz's ripple-effect measure of literary quality, saying "a stone dropped

in a swamp also ripples."

The three also spoke of the practicalities of getting works published. Weyr recommended working through a literary agent for something to be published in the commercial press.

Kostelanetz said he felt small presses are not to be laughed at. "More quality resides in them at the present time than in the commercial areas," he said. "Half the poetry books happen because there's some angle — a relative, a lover, or some other story."

The debate continued Tuesday night in the EMU Dad's Room and will start anew Thursday when poet Richard Hugo, Gordon Lish, fiction editor for Esquire magazine, and screenwriter Paul Schrader appear at 2 p.m. at LCC in 301 Forum and at 7 p.m. in the EMU, room to be posted.

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Agency work slots open

Two hundred internships for students from western states are now being offered by the Western Interstate Commission for Higher Education (WICHE).

The commission's Resources Development Internship Program (RDIP) is aimed at enriching the educational experience of students in the WICHE thirteen-state region by enabling them to work on professional projects with public agencies.

Most of the internships involve work on specific problems through non-profit community or government agencies.

Students accepted for the projects will work approximately 12 weeks under the supervision of their sponsoring agencies. They will receive a tax-exempt educational grant of \$100 per week during the internships and will be expected to complete their projects and a professional report for the agency.

According to program director Bob Hurlinghorst, RDIP projects cover a broad range of academic disciplines. For example, an education major from Stanford University worked in Littleton, Colo., at the Littleton Historical Museum developing and organizing a children's museum.

In Oregon, a political science major organized a community volunteer network called Coastwatch Oregon which works to protect the Oregon coastline from destruction by ecological disasters.

Applications are available through individual academic departments, through college placement offices, or the RDIP recruiter, Angela Chavez. The address is RDIP, PO Drawer P, Boulder, Colo. 80302.

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