

# Eastbay gallery opens with lithograph, montage works

By Charles Shere  
Tribune Art Critic

Another handsome new gallery is opening in Oakland: the Magnolia Gallery, 2527 Magnolia St., a combined loft-exhibition space in what looks to be a former warehouse.

The opening is set for Sunday, but a preview showed a small but adequate and quite comfortable viewing space — the gallery will apparently deal with works on paper, avoiding the problem of large-scale painting and sculpture. The opening show includes complex lithographs by Arne Hiersoux and individual montage in handmade paper by Donald Farnsworth.

The latter pieces resemble collage, but all the imagery is produced by layering discrete pieces in the paper ground as it is built up. Farnsworth uses geometric grids — partial grids, really — to anchor his composition, building up metallics and soft dark colors to refer to the quiet decor and the asymmetrical vertical format often associated with Chinese painting.

Hiersoux' lithographs have a similarly speculative, hovering quality — the hovering aspect accentuated by his inclusion of aerial photographs, pilot's charts and archaeological

plans in the imagery. He too uses the grid, in a manner reminiscent of Edouardo Paolozzi's Op-influenced serigraphs.

The Kala Institute Gallery, (1060 Heinz St., Berkeley) is showing a small 10-year retrospective of prints by Krishna Reddy through May. Small and intimate, they repeat abstract, exaggeratedly vertical figures through their geometrical, horizontally arranged formats.

Reddy seems influenced by Alberto Giacometti and Andre Masson: there's a bit of the Surrealist in him, but not the dreamy Surrealist — rather the set-designer. His luminous, close-valued, rather grainy colors contribute to the open but slightly stifling sense of space in these pieces, whose balance between expressive, calligraphic line and carefully determined structure renders them architectural, frieze-like, vital but inert.

Carol Doyle's rather large paintings in oil and Alkyd at Pro Arts Gallery (1214 Webster St., Oakland, through May 30) use large touches of single color — like greatly magnified brush

strokes — to bury images of statuary in fields of vibrating but cool color.

At first sight they are manic and uncontrolled, but the paintings quickly resolve into nicely subdued pieces. "Topia," the best of the lot, gains considerably from the dark-light tension of its palette; the others tend to go too quickly decorative and quirky, though "La La" uses the diptych format to ingeniously kinetic effect: that hidden plaster fountain leaps out from the abstract expressionism when you least expect it.

It's a great pleasure to take a last look at a number of small paintings by Lillie May Nicholson at the Sotlman Art Gallery (630 Grand Ave., Oakland, through May), whence they are finding their way to private collections.

Nicholson is the between-the-wars painter who gave up art, apparently frustrated at her neglect by the public. Her regionalist landscapes and figure studies were rediscovered a year or two ago and were shown at the Monterey Peninsula Museum.

## GALLERY ROUNDUP

The best of her work — particularly that painted in the mid-'20s, on a European tour — stands up to the best of other regionalists of the period. If her history was pathetic, her art is not, and this show indicates that a number of collectors are giving her the attention she deserved during her career.

Ed Rossbach shows a number of quirky baskets at Fiberworks Gallery (1940 Bonita Ave., Berkeley, through May 28). Woven of strips of newspaper, usually painted, often furnished with twigs for handles, they combine formality and nonchalance to a humorous but oddly beautiful effect.

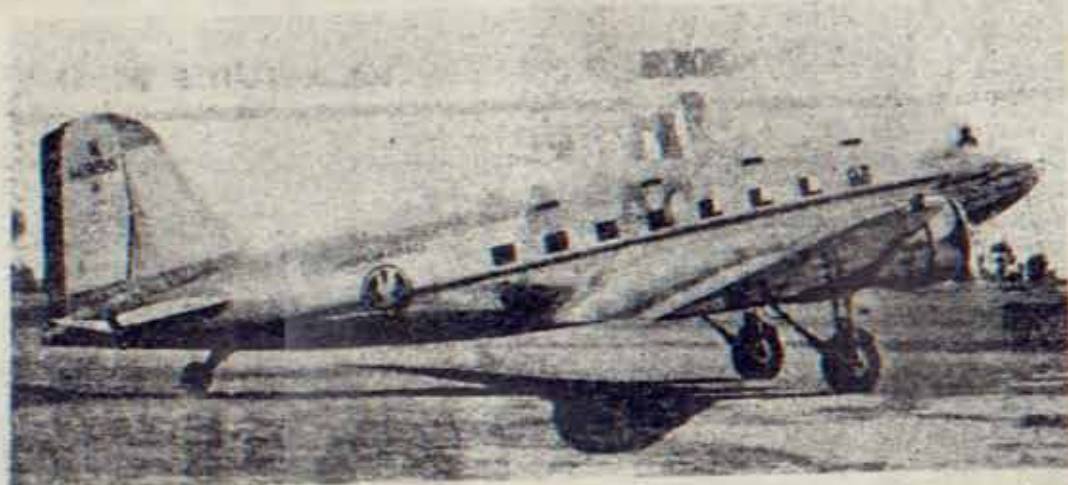
The most geometrical, severe ones seem the most effective — some of the work seems just too determinedly funky. At their best they manage a vulnerable sort of assertiveness, suggesting among other things the connection between basketry and ceramics, and their structure and detail stays with you quite a while after visiting the show.

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Written by E. M. Polley

The recent paintings by Arne Hiersoux, which fill the spacious Mills College Art Gallery with more than just square footage of canvas even though they are huge in size and sometimes irregular in shape, would seem to dramatize those responses shared by all forms of organic life to the point at which they become emotions. From that point on, he specializes in the intricate and sophisticated problems of the human being. The attraction of male to female is indicated, but his biological symbolism is so generalized that it could relate to flora as well as fauna. When he designates the human experience, however, as in his continuation of the theme of the falling figure and sudden, piercing death, Hiersoux becomes more specific and the commentary is on those problems arising from the spiritual development attendant upon super-civilization. He has been concerned with death and the falling figure in his past two shows, but here he has broadened the subject to include certain moments in the life experience when birth and death are nearly synonymous — and a state of crisis is a continuing condition. He has kept his colors muted, and has added metallic paints to his palette. The silvery aluminum adds impersonal, inorganic notes to subject-matter which is mainly stated in those reds, oranges and blacks that carry an edge of cruelty.





First Douglas DC-3 to fly, at Santa Monica on Dec. 17, 1935, in American Airlines colors

By BILL EATON

Watch your mouth around old ladies.

Never mind that it's their anniversary, don't say how old!

Ron Werner and Arne Hiersoux had worked all day on the phones and cargo manifests and maintenance records, and now they walked out into the chill evening at Oakland airport's North Field and kicked the wheel chocks away from N100ZZ.

They started one engine and pondered its sounds, and started the other.

Arne said, "This beauty has been in the air 12 hours today."

Is that so? Is that right? Arne nodded. "And we're going to Salt Lake City and back tonight with her."

Really? That's remarkable for an airplane that is 40.

"Shh!" Arne put a finger to his lips.

Then she doesn't know? She

might? But she's got to pull a full load over the mountains and she ought to concentrate on gross weight and winds aloft and manifold pressure, and not think about all those years?

Arne smiled and waved. Air Charter West's N100ZZ roared down the runway and into the air until she was a fading twinkle of lights against the dark, and was gone.

It's 40 years.

The first Douglas DC-3 flew

on Dec. 17, 1935, 32 years to the day from the Wright's powered flight at Kitty Hawk, and if Orville and Wilbur gave us the airplane, it can be said that Donald Douglas gave us the airline business.

No airline made any money flying passengers until the DC-3. That's why they call her Grand Old Lady. She earned other names. Bouncing along in turbulence at 10,000 feet she was The Vomit Comet. Because of her tall landing gear and long wing the Army called her Gooney Bird.

She had no pressurized cabin for high altitudes, but she offered a heated cabin and soundproofing, powered brakes and an automatic pilot. Cruising at 185 miles an hour she could go coast-to-coast in 15 hours, with a couple of stops.

When production ended in 1945, Douglas had built 455 civil DC-3s and 10,200 military versions called C-47 in the Army and R-4D in the Navy. The Old Lady flew the Hima-

layan hump into China and dropped paratroops in Normandy, and in 1950 she lifted the bloodied 7th Marines out from Korea's Changjin Reservoir.

A new DC-3 sold for about \$110,000.

Today, at Oakland's North Field, Bob Kneeland at Bay Aviation Services will offer you an executive model of a DC-3 for around \$55,000. Kneeland takes ex-military C-47s out of desert storage at Tucson and builds them up into passenger or cargo transports, retailing for \$70,000 to \$90,000.

Kneeland says the DC-3 is the only airplane that can make any money under federal regulations governing "third level air carriers" at her weight and number of passengers — 33.

Kneeland says that if you bought a new turbine airplane at, say, \$1 million and went out and sold tickets at \$20 a seat in the short-haul market, "why, you'd NEVER recoup



Tribune photo by ROY WILLIAMS

Arne Hiersoux and Ron Werner with their DC-3 N100ZZ at North Field

your original investment."

Down the North Field line, at Air Charter West, Arne Hiersoux smiles at that. Sure, and that's why he and Ron Werner are in the cargo business with their DC-3s. They began early in 1970 with a small twin-engine Beech, and acquired their first DC-3 in 1973. That was N100ZZ, built in 1944, and still going.

Today, Air Charter West has three DC-3s of its own and has contracted for a fourth to handle the flood of business

that has come to them during this month's strike at United Air Lines.

Even before the strike, Hiersoux and Werner had built their payroll up to 35, and they've got seven aircrews working on their basic route from San Francisco to Los Angeles to Phoenix to Salt Lake.

Arne said they get a lot of the "belly cargo" normally carried in passenger jets, and cargo too large for passenger jets in short-haul service.

"The scheduled carriers fly in the daytime when the passengers want to, but cargo moves at NIGHT. We've taken advantage of that and we're a strong feeder for the big cargo carriers, like Flying Tiger for instance, bringing it in from Phoenix to them at Los Angeles."

Arne says they'll keep that fourth DC-3.

"Our estimate of the market in the first place turned out exactly right."



art

# The Magnolia complex

## Unprecedented implications for new Oakland art enterprise

By DEL McCOLM

OAKLAND — The Magnolia Complex, which held an open house Sunday, appears to be just another building deep in the industrial flatlands of Oakland.

But it contains unprecedented artistic and commercial potential.

Surrounded by warehouses and trolley-tracks, the yellow brick building, at 2527 Magnolia St., is equipped to serve artists from the conception of an idea through its gestation on a press and birth at a gallery.

The concept behind the formidable press/paper mill/gallery enterprise — which took three men three years to develop — is not like Tamarind, according to one of the founders, Arne Hiersoux.

Master printmakers are involved but the relationship of the artist to Magnolia will be different from that of the artist to the noted lithographic institute in New Mexico.

"We are unique," said Hiersoux (pronounced HERE-sue), sitting at a desk in the back press studio as crowds examined the three presses.

"We are establishing a complete publication program which will be done on a joint venture basis with the artist."

Traditionally, a commercial publisher finds an "artist who's hot who he can sell," and the artist is offered money for a job, he said. When the work is completed, the publisher pays off the artist and printer and owns the product.

At Magnolia, in contrast, the artist will be involved in both production and ownership of the product, he said.

Magnolia already has been commissioned by the Archives of American Art Smithsonian Institution to print the six-color "Santa Barbara Patio" by Robert Bechtle, Hiersoux said. Other artists who have indicated interest in working with them include Barbara Rogers, Matt Glavin, Ricki Kimball

and Matt Phillips.

"First Dark," a book of eight poems by Joyce Carol Oates with linoleum cuts by Matt Phillips will be published by Magnolia in late 1982, and other writers have enquired

**Fidelity was so exact that people were fooled.**

about their operation, Hiersoux said.

The Bay Area is noted for small presses but what the Magnolia offers on its premises is a complete process from a paper mill with medieval-looking tubs and drying racks for hand papermaking to a technologically sophisticated computerized flatbed retransfer press.

Essentially, Magnolia combines the best printmaking aspects of two eras: an antique era when paper was beautiful, handmade and did not self-destruct, printed by contemporary efficient, controlled machinery.

The building, which measures about 5,000 square feet, has three main areas: a gallery with track lighting, off-white walls and honey carpet comparable to the most sophisticated Bay Area museum decor; a paper mill; a studio with two Steinmesse & Stollber flatbed retransfer offset presses, a traditional lithography press and light tables.

The gallery currently is exhibiting "The Nagashizuki Series" prints, abstract, subtle with an Oriental sophistication by Donald Farnsworth, one of the three founders, and "Re-Entry," prints employing pilot's maps, archeological discoveries, a symbolic exploration by Hiersoux of his return to the art world.

Managing the new establishment are:

— Co-founder Hiersoux, who received a master's degree from UC Berkeley in 1967, was Annenberg Center artist-in-residence in Pennsylvania in 1970; had one-man shows of his paintings at California Palace of the Legion of Honor, Richmond Art Center and Hansen-Fuller Gallery, before he went into business full-time in 1972 as co-founder of Charter West Cargo Airline in Oakland. After completing independent research of photo-mechanical processes at Kodak Technical Center, according to his resume, he established a lithographic department at Kala Institute in Berkeley in 1979, co-

**Magnolia contains unprecedented artistic and commercial potential.**

founded the Kensington Papermill and established a direct lithographic and etching studio in Kensington in 1980.

— Co-founder Donald Farnsworth, who received a master's degree from UC Berkeley in 1977, taught at California College of Arts and Crafts from 1975-1981; established Kensington Paper Mill/Press (formerly Farnsworth & Co. Handmade Paper Mill) and collaborated with 14 artists including Claus Oldenburg, Harold Paris, Chris Burden, George Miyasaki; received a National Endowment for the Arts grant to document paper mills in England, Europe, Nepal in 1979; acted as consultant at Dar Es Salaam, Tanzania in 1979, where he designed and set up a handmade paper mill (now producing 2,000 sheets daily).

— Co-founder Allen McKinney, a commercial printmaker with 15 years experience, described by Hiersoux as "a central figure."

Others involved include Deidre E. Lemert, the gallery director; Stephen Thomas, "a young master who prints like God"; David Kimble, who will be in charge and lithographer David Sibbetts, who will supervise shop conditions.

Lemert, daughter of UC Davis professor emeritus Edwin M. Lemert and the late Jane (Lemert) Wilkin of Davis, is an independent consultant and research assistant.

Hiersoux, Farnsworth and McKinney have been working since 1979, trying to reproduce images with the effect of a continuous tone, Hiersoux said.

"We tried everything. Failed. And failed," said Hiersoux.

"What I really wanted was to create an image that was substantial, palpable with the appearance of a transubstantiated substance — like mist," he said. "I wanted it to be hard, specific and yet totally ephemeral."

For three years they worked to solve the technical problems of increasing the density range of reproduction.

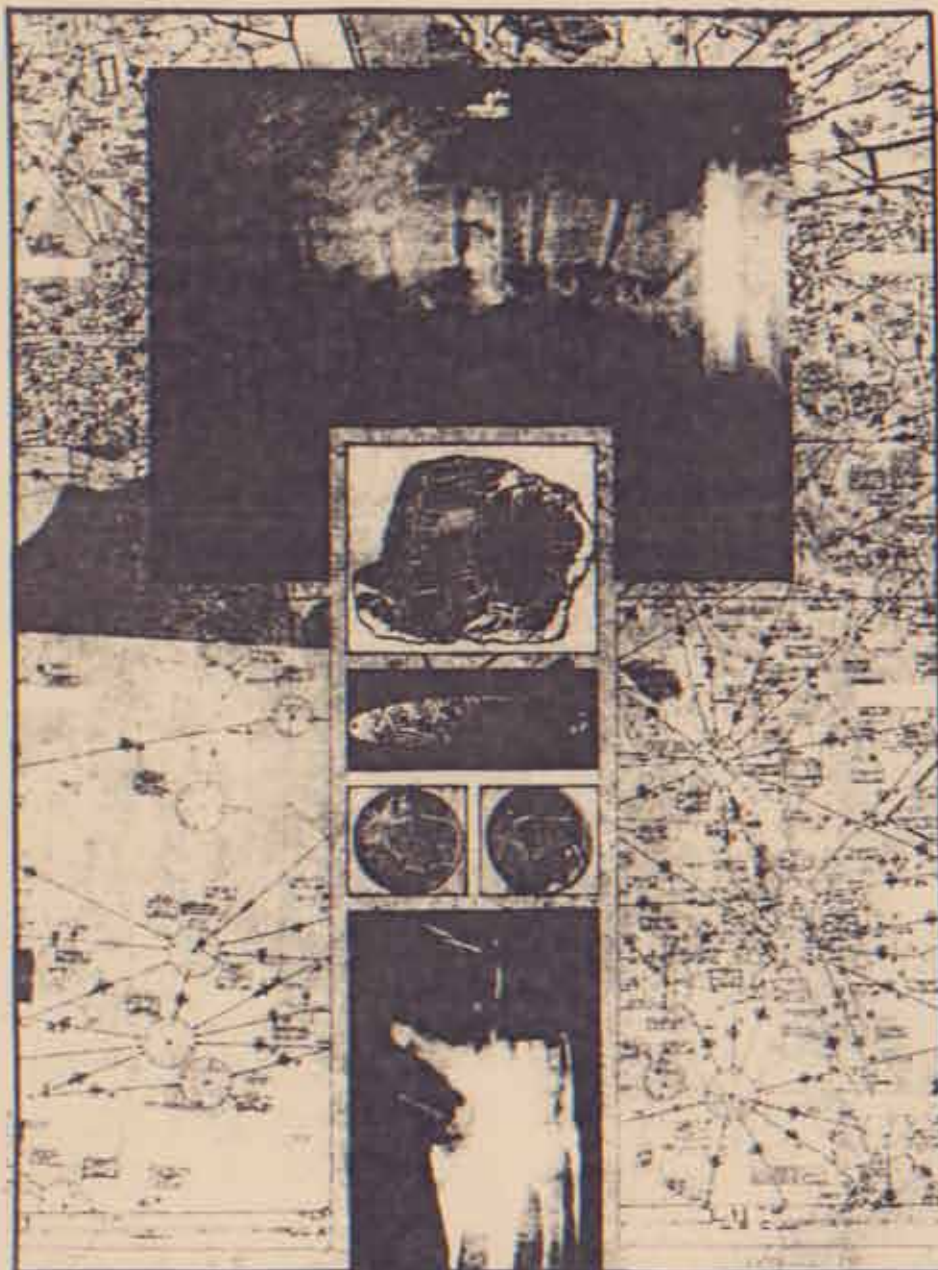
The solution — which they found — results in "images of superior resolution," he said.

A sample of a large black and white photograph of a forest and a print were on the long buffet table, being examined by people.

Just to trick people, a signature was on reproduction, not the photograph. Fidelity was so exact that people were fooled.

Our solution is not a continuous tone, Hiersoux emphasized.

But even to a skeptical eye, it looks just like it.



### Hiersoux's 'Re-entry' exhibited

"T-Coordinate," a 7-plate etching by Arne Hiersoux, is included in the Magnolia Gallery exhibition. A former pilot, Hiersoux used an aerial map combined with

archeological images and bone x-rays in the intriguing 'Re-Entry' series, celebrating his return to the art world.

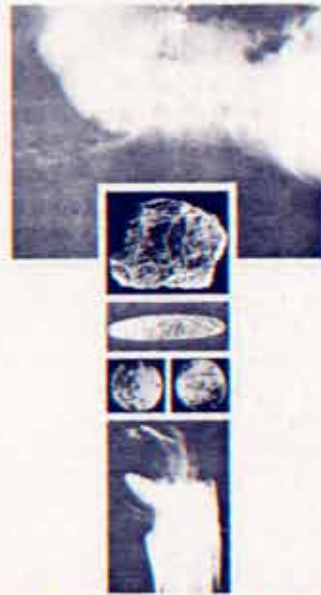
Courtesy photo



# TRADITIONAL FORMS, UNIVERSAL CONCEPTS

Oakland / Andree Marechal-Workman

In many ways the concerns of most Western artists since World War II have been an exploration of new media and the communication of ideas through manipulation of new techniques and



Arne Hiersoux, "Digs — L," 1981, lithograph on Stonehenge paper, 30" x 22", at the Magnolia Gallery, Oakland. © Arne Hiersoux. Photo: Richard Sargent.

heretofore untried materials. The results have often been esoterically complex works whose message sometimes was not readily accessible to the noninitiate, and too often impossible to translate into literary terms. Reacting against such practices, many artists who are now emerging on the contemporary scene show an inclination to return to more traditional materials and forms; in their work they address what they consider to be universal issues relating to — among other things — scientific and space exploration, religious thought, spiritual concepts and moral imperatives. Two such artists are Donald Farnsworth and Arne Hiersoux, who express vastly different concerns through media which reach back hundreds of years into the history of printmaking, yet which are achieved with very modern means. Their respective exhibits, heralding the opening of the Magnolia Gallery, relate to each other only in that both refer to the passage of time, and both were processed at the Magnolia Press.

Farnsworth exhibits a suite of collages titled the *Nagashizuki Series*, produced by means of an ancient Japanese

technique that developed over 1500 years of papermaking. The *nagashizuki* technique, which means "flowing water" in Japanese, enables the artist to layer thin tissues of paper, entrapping in his imagery billions of thin, strong fibers that create sensuously delicate, lacy patterns and texturized surfaces. Although the product is both visually pleasing and intriguing in concept, like much paper art, the process is almost more fascinating than the end result. Using an old, handmade Japanese screen and contemporary equipment manufactured at the Magnolia complex, Farnsworth starts with simple sheets of paper dipped in various vats of color and manipulated in their wet state with stencils and sprays of water. Then he cuts, shreds, tears, peels and, layering and collaging several thicknesses and consistencies in varied shapes, builds up geometrically organized compositions in which juxtapositions of opposites have an important role. In most of the works, parallel bands of color are played against metallic and dark-hued triangles arranged vertically over diffused color fields — often suggesting Chinese

landscape paintings. In one instance, the landscape feeling is reinforced with an organically rendered, shadowy veil that seems to act as a cloud hovering on parts of, and shrouding, light-speckled mountain tops. But the content of Farnsworth's collages, regardless of their form, is always about contrast between the universal concepts of heaven and earth, opposition and harmony. "Touched by the fragility of life," he says, "I am in awe of the continual cycle of birth and decay and its relationship to the progression of the human spirit."

Arne Hiersoux's lithographs are also concerned with birth and death cycles, but their message is both more personal and more directly explicit. Using a sort of grid format with shapes hovering in space, he ties together past, present and future by juxtaposing cosmic symbols and pilot charts over petroglyphs, radiographs and diagrams of archeological digs. Very formal in composition, though their size is small, they are monumental in character, both visually and symbolically — reminding us that a human lifespan is but a speck of dust upon the matrix of time. □

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# Artweek

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SAN FRANCISCO CHRONICLE

Hiersoux' art belongs on hilltops to signal messages to the world

## Art Show Review

# Abstractions at Mills;

By Alfred Frankenstein

The Mills College Art Gallery contains a lot of space, but the paintings by Arne Hiersoux which are now on exhibition there are nevertheless too big for it. They would be uncomfortably sizable, I suspect, anywhere indoors. They belong on hilltops to signal their messages to the whole wide world.

Their messages, to be sure, are not such as one ordinarily reads on signboards. Hiersoux combines the abstract-organic with the abstract-geometrical, often setting his forms in three-dimensional space and sometimes aiding its dimensionality with arrows to lead the eye.

In his introduction to the catalogue, Paul Mills observes that "each painting is a state of tension, a moment of crisis," and while this may overstate the case a little, the boldness of the forms, the largeness of the conception, and the grandeur of the scale are most impressive.

It is worth adding that Hiersoux achieves this big effect with a remarkably mild palette. Only his reds and blacks are used at their highest intensity, and the reds by

no means invariably so. He goes in extensively for light blues, delicate violets, mid-dling oranges, and a great deal of silver. The net result, strangely enough, is often rather shrill.



## A POWERFUL SHOW AT MILLS COLLEGE

By MIRIAM DUNGAN CROSS  
Tribune Art Critic

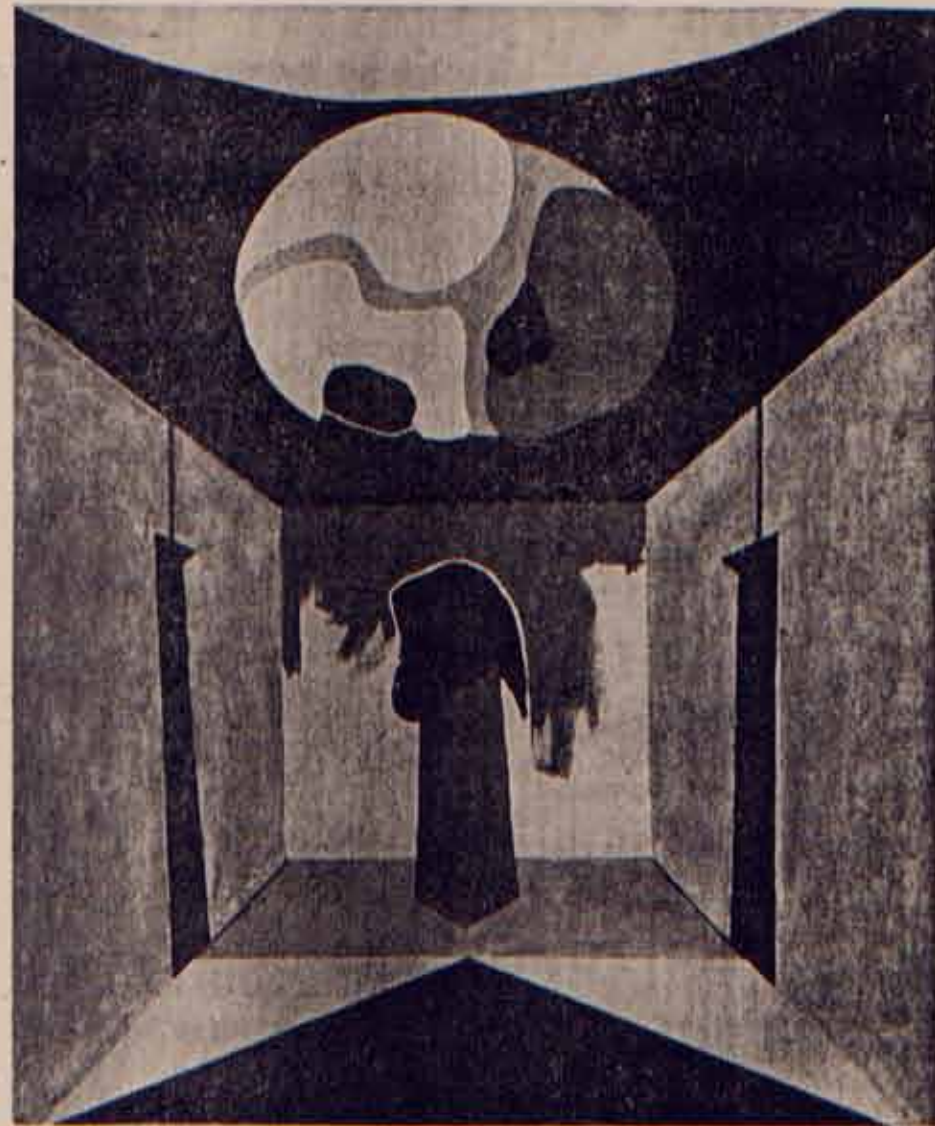
We asked Berkeley painter Arne Hiersoux to meet us at the Mills College Art Gallery to discuss his recent paintings on exhibit there through March 16. After reading Paul Mills' statements in the catalogue on the "on-going drama" of his art, we worried about interpretation of intent and symbols.

Charmingly evasive, the young artist was not about to be explicit over what he was sure was obvious or open to personal interpretation. He said: "You ask the questions. I'll answer. Or you answer the questions the paintings ask."

These unique, complex, big (one is 15-feet wide) paintings provide a visual and emotional experience with a powerful cumulative impact. A new art, it employs pictographs, pop devices, abstract expressionist techniques, optical illusions for intimate emotional expressionism of a universal theme, and through oppositions sets up an interaction that is practically a literal description of it.

In a constant state of flux, the paintings oppose geometric and organic forms, architectural and surreal space, hard-edge mat color and brush-textured nebulous color, balance and counter-balance, gravity and weightlessness, the intuitive and the contrived, pain and ecstasy.

The paintings asked us: "What is going on in our equivocal space?" Conception and contraception. The creation and destruction of life and perhaps of an idea. "What is that soft, dear thing impaled on the staff here and pierced by a cross there?" Life murdered before birth. The pain in guilt. "What are these traffic dotted lines and arrows and blockades?" Contemporary directives for a timeless journey to the innermost recesses of



AN UNTITLED SYMBOLIC PAINTING BY ARNE HIERSOUX

bol. "I am well aware of the significance of the triangle, the cross and the sphere." These geometric symbols, such an important part of the structure, exist in tension alongside the more or less literal organic forms. So, as in this unorthodox relationship, silver and guilt signifying nothing exist with flesh pink and blood red. These paintings might be viewed as extraordinarily inventive optical adventures in

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The Mills Gallery is open Sunday, Wednesday and Friday, 1 to 4 p.m.

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The paintings asked us: "What is going on in our equivocal space?" Conception and contraception. The creation and destruction of life and perhaps of an idea. "What is that soft, dear thing impaled on the staff here and pierced by a cross there?" Life murdered before birth. The pain in guilt. "What are these traffic dotted lines and arrows and blockades?" Contemporary directives for a timeless journey to the innermost recesses of man's experience. That's how we answered the paintings.

Then we asked Hiersoux: "Doesn't the pierced thing hurt?" Pointing to drops which might have been blood, he said: "That's what the tears are for."

He volunteered that Freudians would have a ball reading his sym-



AN UNTITLED SYMBOLIC PAINTING BY ARNE HIERSOUX

bols. "I am well aware of the significance of the triangle, the cross and the sphere." These geometric symbols, such an important part of the structure, exist in tension alongside the more or less literal organic forms. So, as in this unorthodox relationship, silver and guilt signifying nothing exist with flesh pink and blood red. These paintings might be viewed as extraordinarily inventive optical adventures in space if they would stop asking all those questions.

Clark Worswick, 25-year-old Berkeley photographer and film maker and Hiersoux' friend, has designed the handsome catalogue and shows sensitive and revealing photographs of the artist at work along with "photoliths" (a new print process) of imagery in the paintings demonstrating power of forms in black and white.

Worswick, who has traveled extensively, worked in Bengal with Satyajit Ray, the Indian film director, and has been working on a documentary film at Harvard.

The Mills Gallery also is featuring a large exhibit of Worswick's documentary photography taken in New York, Los Angeles and Sacramento. With the technical skill to match his sharp eye, Worswick captures with compassion and wit, the human tragedy and comedy. In addition to these wondrous documents on man, his condition and environment, is a "still-life" of a peeling billboard in which the late

master of collage Schwitters would have rejoiced.

The Mills Gallery is open Sunday, Wednesday and Friday, 1 to 4 p.m.



October 8, 1969

Berkeley Art Center  
1275 Walnut Street  
Berkeley, California 94709

Carl Worth, Director

For further information,  
please call 849-4120 or  
841-0200, ext. 369.

FOR IMMEDIATE RELEASE.....

A series of enormous canvases filled with gracefully juxtaposed organic forms will encircle the gallery of the Berkeley Art Center on October 23. The paintings, representing the work of the past two years by Arne Hiersoux, a local artist and graduate of the University of California - Berkeley, will be on display through November 27.

The current exhibit is a series of non-objective paintings which repeat and elaborate on the theme of opposition of organic and geometric forms. Hiersoux's images are constructed of ambiguous submerged forms juxtaposed with rigid bars of color that establish the surface plane of the canvas. Through use of flux and stability the artist incorporates both romantic and classical elements into his paintings.

Hiersoux works with airbrush and thin washes of acrylic poured directly onto raw canvas. His scale is extreme; the large forms amply fill the dimensions of his paintings which range from 8' x 15' to 8' x 20' in size. However, the bold scale is tempered by a subtle palette of light blues, violets and silver, and a delicately treated surface.

Arne Hiersoux has shown previously at the Richmond Art Center, 1962; the Legion of Honor, 1963; the Hansen Gallery in San Francisco, 1964; the San Francisco Museum, 1964; and Mills College, 1966.

A prevue of the show will be held on Thursday, October 23 from 7 to 10 PM. The public is invited to attend. The Berkeley Art Center is located at 1275 Walnut Street, 1 block east of Shattuck Avenue and 1/2 block north of Rose Street at Berryman Path in Live Oak Park. Gallery hours are Tuesday through Sunday from 11 AM to 5 PM. The gallery is closed on Mondays.

48 San Francisco Chronicle Fri., Nov. 14, 1969

## Art

By Thomas Albright

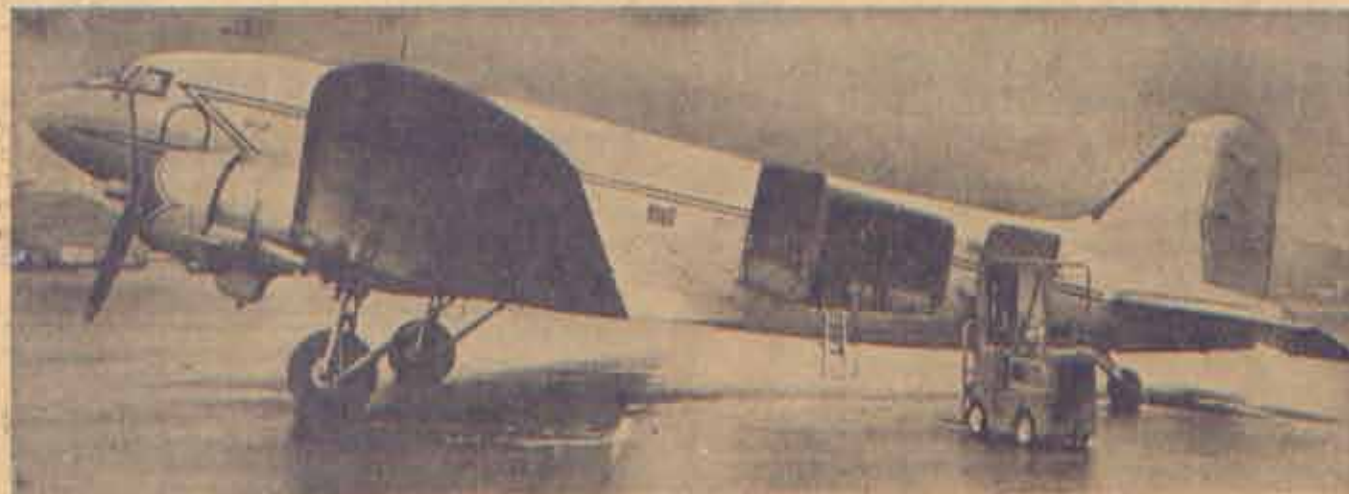
### COLORISM

Arne Hiersoux's exhibition at the art center in Berkeley's Live Oak Park contains only six paintings, but they completely fill the gallery and they are themselves filled with some of the richest, glowingest, most ethereal colorism this side of Morris Louis.

In some canvases, Hiersoux lets his color washes softly swirl and cascade like a fog bank moving down the ridge above Sausalito; in others, they form great stains, fluid organic shapes and luminous halos that resemble a liquid light show or a gigantic X-Ray.

Hiersoux's paintings each follow a dominant color scheme, but within it they contain a complex orchestration of delicate nuances, and vivid accents; frequently, he adds a dust of silvery flockings which creates a vaporous, atmospheric light. In a couple of the paintings, Hiersoux has also added some geometric stripes, apparently to heighten the sense of walk-in space, but these are really superfluous.





Back at San Francisco International Airport, the DC-3 was ready to receive new cargo.

## The DC-3 Flies Again

# Sky Queen's Comeback

By Jack Vlets

Her big radial engines throb with a faithful, unfeminine bellow, and she is still steady and beautifully stable in the air.

Once she was the queen of the skies, the ultimate in air transport the world over, the plane that brought the dream of commercial aviation and reliable air travel to reality.

Now, 38 years after one of her breed flew, in December, 1935, the Douglas DC-3 is a rare bird in the nation that conceived and produced nearly 11,000 of the famous planes.

But here in the Bay Area, the grand old lady of aviation is making a comeback — competing against the sleek jets that whine effortlessly over her head thousands of feet above, and hundreds of miles an hour faster.

These are the same jets that caused her retirement from airline service after



Ron Werner and Pete Firth were pilot and co-pilot for the run to Los Angeles

the controller.

"Be kind to old ladies," says Werner, and you can almost hear the laughter above the engine noise in the

airlines and their jets can compete with the jets on couldn't handle, or just were a short route like theirs.

Their San Francisco-Los Angeles-San Francisco night

nearly 11,000 of the famous planes.

But here in the Bay Area, the grand old lady of aviation is making a comeback — competing against the sleek jets that whine effortlessly over her head thousands of feet above, and hundreds of miles an hour faster.

These are the same jets that caused her retirement from airline service after decades of service.

Just after midnight every night of the work week, one of the solid survivors of the propeller age taxis out from Air Cargo Building 3 at San Francisco International Airport to turn in still another satisfying night's work.

Her barn-like fuselage — stripped of seats and all the amenities of air travel in the pre-jet age, even insulation — is crammed with freight, much of it far too bulky to fit into a jet's belly.

Now, she is N100 ZZ. In her glory years she was the personal aircraft of the commanding officer of the Royal Canadian Air Force.

"She's a helluva clean airplane for a 1945 machine," notes one of her pilots, Ron Werner, during his pre-flight walk around.

Minutes later, the DC-3 is cleared for takeoff for her nightly run to Los Angeles.

Pete Firth of San Francisco, flying the left seat tonight, eases her throttle levers to takeoff power. Werner's beefy hand is right behind his on the throttle quadrant — to make sure vibration doesn't cause the throttles to creep back.

The old DC-3 roars to life. She charges down the runway. Her tail comes up. She reaches flying speed and Firth pulls her nose up.

She's airborne and climbing.

Departure control radios a course vector for "Douglas one zero zero zoom zoom."

The voice of a Western airlines jet pilot somewhere above abruptly asks:

"What was his call sign?"

"One zero zero zoom zoom, a DC-3," the depar-



Ron Werner and Pete Firth were pilot and co-pilot for the run to Los Angeles

the controller.

"Be kind to old ladies," says Werner, and you can almost hear the laughter above the engine noise in the cockpit.

Then it's on to Los Angeles across seas of darkness and the islands of light that mark the cities along the 300-mile flight.

The old DC-3 cruises along at a steady 160 miles an hour, and lands at Los Angeles International in two hours.

"She's slow," notes Firth, "but she always gets there."

Then Firth and Werner, aided by a fork lift operator, unload the 5000-pound cargo they helped load in San Francisco — and then load on more than 3000 pounds of cargo for the return trip.

By daybreak, they are descending off the Bayshore freeway for a landing at San Francisco International.

"One zero zero zoom zoom, you're a good bird," grins Werner.

Then it's time to unload — again.

But the president of the DC-3 commuter freight airline, Glen Hiersoux, his Army field jacket already dampened by the early morning drizzle, is there to help.

Glen, his brother, Arne, and Werner started the line as an offshoot of their Zoom Zoom Air, Inc., a flying service and flight school, based at Oakland International Airport.

All three formerly flew French bread to Los Angeles in small Beechcraft D-18s for Arabesco, a now defunct carrier that was the nation's first black-owned airline.

They saw an opening for a bigger prop plane — ideally a DC-3 — in the jet-dominated San Francisco-Los Angeles air freight mar-

airlines and their jets couldn't handle, or just were not bothering with.

Their San Francisco-Los Angeles-San Francisco night service has been in operation five weeks now, and each week their loads are getting heavier.

The DC-3, they contend,

Jets have to fly high to cruise efficiently, and on a short stage like the San Francisco-L.A. run they've hardly reached an efficient cruising altitude before they have to descend for a landing.



# HIERSOUX

ANNENBERG CENTER  
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APRIL 22 — MAY 20





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# Bulletin

MARCH 1971





Untitled painting by Arne Hiersoux

## ARNE HIRSOUX HAS EAST COAST DEBUT

Arne Hiersoux' Art Alliance show, which opens March 22 in Gallery B, is his first East Coast exhibit.

"When I'm surrounded by a work, it takes on a presence and satisfies my sense of arena," Hiersoux observed in a recent interview.

Though referring specifically to the great size of his paintings, the observation bears on his way of working and his subject matter. He works on several canvasses at the same time and finds subjects which appear in one place may be obliterated there, but are worked out successfully in another place.

His great shapes suggest atmosphere, human emotion, flora and fauna and even the microscopic world. Paul Mills, Curator of the Oakland Museum, called Hiersoux "one of those painters whose vision embraces all the broad range of life, whose

focus is on the moment—now—when new life emerges."

His recent move from Berkeley to the Annenberg Center at the University of Pennsylvania where he is artist in residence, raises again the question of mixed media. "Not too long ago, I did some work with plastics, but finally threw them away. The traditional way of working alone is most natural to me. I operate on the theory that less is more—you accept the limitations of the medium and push it as far as possible. But I still toy with the idea of a more environmental art and I'm about ready to give it another try."

In a more mundane vein, Arne and Catherine Hiersoux have plunged themselves into a very environmental art featuring mixed media: they're renovating a vast warehouse on Aspen Street. "We're literally camping out," he said. "Of course, the children love it. They don't understand why parents get mad when the hot water gives out."