

RAMSEY COUNTY
History
A PUBLICATION OF THE RAMSEY COUNTY HISTORICAL SOCIETY

*A Doctor Ahead of His Time and the
Trouble that Followed*

The Sexual Life by Charles W. Malchow

RYAN T. HURT AND PAUL NELSON, PAGE 12



Interminable Township Turmoil

White Bear Township and the Power of the Vote

SARA MARKOE HANSON, PAGE 1

By the Numbers . . .

The democratic vote is a powerful tool, a tool Ramsey County residents put to use many times to voice their opinions about remaining in White Bear Township, becoming part of the City of White Bear Lake, or incorporating new villages or cities. Sara Markoe Hanson's article "Interminable Township Turmoil: White Bear Township and the Power of the Vote" on page 1 focuses on this century-long fight. The story debuts in November, just after 2020 elections in the United States. With voting heavy on our minds, we've provided a few county statistics from general elections in 2012 and 2016.

Number of people who voted in Ramsey County:
280,010 and **274,780**

Voter turnout in White Bear Township:
86% and **80%**

Voter turnout in White Bear Lake:
76% and **72%**

Voter turnout in St. Paul:
66% and **61%**

Percentage of people voting by absentee ballot:
8.7% and **23.3%**

NOTE: As we go to press, we know, based on preliminary figures, that Ramsey County residents cast 297,236 ballots in the 2020 general election. That's an increase of more than 17,000 compared to 2012 and nearly 22,500 additional voters compared to 2016.

SOURCES: <https://www.ramseycounty.us/residents/elections-voting>.

ON THE COVER

It was 1956—a presidential election year (*Dwight Eisenhower v. Adlai Stevenson*)—but residents in northern Ramsey County also were focused on another political battle—to remain independent as a township or to become part of an incorporated municipality. In the midst of the politics, Dayton's, a department store in downtown Minneapolis, got into the act with one of its creative window displays—encouraging visitors from Ramsey County and elsewhere to learn how to operate a newfangled voting machine prior to elections and then "vote as you please, but VOTE" on November 6. *Courtesy of Minnesota Historical Society.*



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Message from the Editorial Board

Trivia is a popular game in these days of COVID-19. Our friends at Historic Saint Paul host trivia nights online right now, and Ramsey County Historical Society (RCHS) is joining in with a special trivia edition to honor our own publishing program this November, but you can learn interesting Ramsey County history trivia just by reading this magazine! For instance, which township is the only remaining one in Ramsey County, and how did it become the state's smallest and most densely populated? Or, which local doctor spent nearly a year in prison in 1906 for publishing a book on sexual response that foreshadowed the Kinsey Reports, which were released years later? Or, how about this? Which renowned Ukrainian-born sculptor lived and worked right here in the City of St. Paul, creating works for cemeteries and churches that are still admired today? Respectively, authors Sara Markoe Hanson, Ryan T. Hurt and Paul Nelson, and Janice Quick, give us answers to these questions. Read on to learn more.

In this issue we also honor Rick Heydinger, a kind man who contributed his time and talent through dedicated service on the RCHS board, along with many social justice causes in St. Paul. We will all miss Rick's thoughtfulness, good counsel, and unwavering commitment.

Anne Cowie
Chair, Editorial Board

The Ramsey County Historical Society thanks Board Member James A. Stolpestad and affiliate AHS Legacy Fund for supporting the updated design of this magazine. Publication of Ramsey County History is also supported in part by a gift from Clara M. Claussen and Frieda H. Claussen in memory of Henry H. Cowie Jr., and by a contribution from the late Reuel D. Harmon.

Born in Ukraine

Sculptor Antin Pavlos

JANICE QUICK

A little-known work of art by Ukrainian sculptor Antin Pavlos is on display at his gravesite on a consecrated hill within Forest



A bronze self-portrait of Antin Pavlos is embedded in a monument at Forest Lawn. Pavlos was one of eighty-seven founding members of Saints Volodymyr and Olga Ukrainian Orthodox Church interred at the cemetery in Block 32. A close-up of the Pavlos portrait reveals details of the weathered relief. *Courtesy of Janice Quick, 2012, 2017.*



Lawn, a cemetery in Maplewood, Minnesota. Shortly before his unexpected death in 1954, Pavlos sculpted in clay a larger-than-life self-portrait that his coworkers at St. Paul Statuary later cast in bronze and set into an upright granite monument in his memory. For over sixty-five years, his somber, sculpted face has bowed forward from that headstone, facing a congregation of Ukrainian Orthodox crosses.¹

Those hallowed crosses, characterized by two crossbars, mark the graves of Pavlos's fellow members of Saints Volodymyr and Olga Ukrainian Orthodox Church. The congregation organized in 1951 and established a church in 1954 at the corner of Jenks Avenue and Greenbrier Street.² Represented among the crosses are Reverend Father Ananiy Metulynsky, Very Reverend Wasyl Umanetz, and each of the twenty-eight founding families of the church.

Many of the crosses are inscribed using the Ukrainian alphabet. One especially attractive cross is inlaid with colorful mosaic tiles, reflecting traditional Ukrainian folk art. A lofty monument at another gravesite memorializes the Christianization of Saint Volodymyr.³ The Pavlos monument and several nearby headstones bear the proud notation "Born in Ukraine."

Pavlos was born in Ukraine in the village of Hostynne on June 5, 1905. Nothing more is known about his early life. He graduated in 1935 at age thirty from the prestigious Lviv State Institute of Applied and Decorative Art, now known as Lviv National Academy of Arts.⁴ As an impressionist painter, he excelled in Ukrainian landscapes. As a sculptor, he first exhibited hand-crafted red-brown terra-cotta sculptures in 1933 at art shows organized by the Ukrainian Society of Friends of Art. His most notable creations depicted animals, graceful young women, and plump Ukrainian peasants.⁵

Ukrainian artist Sviatoslav Hordynsky compared the art style of Pavlos to that of impressionist



A cross of mosaic tiles, with two crossbars, marks the grave of two founding members of Saints Volodymyr and Olga Ukrainian Orthodox Church. Another marker at Forest Lawn memorializes Saint Volodymyr as well as two founding church members. *Both photos courtesy of Janice Quick, 2012.*

sculptor Auguste Rodin, creator of the famous sculpture “The Thinker,” which is displayed at the Musée Rodin in Paris, France. Hordynsky wrote, “Impressionist sculptors such as Auguste Rodin avoided sharp outlines and excessive detail in order to convey a general impression of the object. [One of] the leading Ukrainian exponents of this trend is Antin Pavlos.”⁶

As a post-war refugee, Pavlos arrived in St. Paul in 1949 and resided at 243 Louis Street with his wife, Stefania, and son, Bohdan. He had been among the first of nearly one hundred Ukrainian artists who immigrated to the United States between 1949 and 1952⁷ and who founded the Association of Ukrainian Artists in America with chapters in New York, Philadelphia, Detroit, Chicago, and Minneapolis.⁸

At a juried exhibit in 1951 at the Minneapolis Institute of Arts, Pavlos won the first-place award for a terra-cotta sculpture titled “Despair,” portraying the figure of an anguished young



The sculpture “Despair” by Antin Pavlos received a first-place award at the Minneapolis Institute of Arts in 1951. The sculpture was not priced for sale, and its current location is unknown. *Courtesy of Minneapolis Institute of Art.*

woman. Competitors for the coveted award included acclaimed sculptor Paul T. Granlund, who is best known for his 1967 sculpture “Charles A. Lindbergh, The Boy and The Man,” a copy of which is displayed on the mall of the Minnesota State Capitol.⁹

A 1952 issue of *The Ukrainian Weekly* praised Pavlos and his creations. In a translation from Ukrainian to English, the newspaper reported:

[Antin Pavlos] is particularly interested in one of the most popular subjects of sculpture, the horse and the horseman . . .

which evoked great interest in the Ukraine where there was no tradition in equestrian statues. Pavlos loves to sculpt animals; in his numerous groups of horses he gives evidence of a keen expression. Pavlos created statues of peasants and workmen. His ‘Workwoman’ is particularly characteristic as an utterance of his own ennobled realism in an execution of an almost monumental style.¹⁰

From 1951 until his death from a heart attack in 1954 at age forty-nine, Pavlos earned local and

A Place to Worship in Ramsey County

In the late 1940s, Ukrainian immigrants and families of Ukrainian descent living in Ramsey County looked to build an orthodox church of their own. There was one in Minneapolis (St. Michaels), but for some families who had recently come to the St. Paul area from Ukraine, it wasn't always easy to secure transportation to the other side of the river, even by streetcar.

Since opening its doors in 1919, the International Institute of Minnesota had welcomed immigrants, refugees, and asylees, including Ukrainians, to the city. It was there at their Kellogg Street-office on September 10, 1950, that a small group met to discuss the possibility of bringing an orthodox church to Ramsey County. Those in attendance included Michael Mikhalevich, Markel Gelecinskyj, Petro Kachmar, Vasyl Proc, and the sculptor Antin Pavlos, who had arrived from Ukraine the year prior.^a

From there, the group rented a hall for \$25 a month for planning meetings, and early on, Ukrainian faithful attended services at a Syrian Orthodox church led by Reverend Father Aniniy Miroschenko. Twenty-eight families made up the first congregation of what soon became known as Saints Volodymyr and Olga Ukrainian Orthodox Parish. In 1953, members purchased a church of their own at 700 Jenks Street for \$10,000. This small building served the parish for seven years, but membership grew and in 1960, congregants moved into a much larger, “cathedral like” former Methodist Church at Portland Avenue and Victoria Street.^b

When the church first formed, most of the congregation was made up of recent immigrants, many of whom had arrived knowing little, if any, English. Over the years, however, membership continued to grow, adding not one but two additional generations of Ukrainian Americans. It became apparent that after nearly a half century, the needs of the church community had changed in



St. Katherine Ukrainian Orthodox Church at 1600 County Highway 96 in Arden Hills. Courtesy of Ramsey County Historical Society.

many ways, and more space was needed. In the mid-1990s, the congregation bought land in Arden Hills with plans to build a 15,000-square-foot Byzantine-baroque-style church for worship and a community center where parishioners could celebrate their culture through the arts, Ukrainian language classes, stories, and more. The cornerstone of the newly named St. Katharine Ukrainian Orthodox Church was consecrated August 3, 1997.^c

—Information compiled by RCHS editorial department.



Pavlos created fourteen terra-cotta plaques to mark Stations of the Cross, originally displayed at Maternity of Mary Catholic Church and now at St. Pascal Baylon Catholic Church at 1757 Conway Street in St. Paul. *Courtesy of Janice Quick, 2018.*

regional esteem for religious statues he designed and created as an employee of St. Paul Statuary. The company was located at 318-330 E. Seventh Street.¹¹ Advertising described the company as “designers, sculptors and decorators of ecclesiastical statuary, altars and churches.”¹²

Pavlos and St. Paul Statuary President Joseph Capecchi were the sole sculptors at the firm during the early 1950s. Capecchi’s son Paul worked in the paint department during those years. He remembers occasionally watching Pavlos as the sculptor created fourteen terra-cotta plaques¹³ that soon marked Stations of the Cross at Maternity of Mary Catholic Church on Dale Street. Today, those plaques grace the sanctuary walls of St. Pascal Baylon Catholic Church on Conway Street.

Pavlos received accolades from national and international art communities for other outstanding sculptures, including a monument to mark the gravesite of Viktor Matiuk, a beloved composer of Ukrainian folk songs. Posthumous recognition was awarded to Pavlos in 1956 at a Ukrainian Art Exhibition in Philadelphia for a bronze sculpture



A ten-inch bronze statue of “St. George Slaying the Dragon” is unsigned but is attributed to Antin Pavlos. In 1951 or 1952, Paul Capecchi scavenged the statue from a trash bin at St. Paul Statuary where his father and Antin Pavlos were sculptors at the time. *Photo courtesy of Summit Images, LLC – Robert Muschewske and Leaetta Hough. Gift of Paul Capecchi.*

of a pregnant woman, a terra-cotta sculpture of Prince Roman of Galicia, and a plaster depiction of Christ wearing a crown of thorns.¹⁴ The current location of the sculptures is unknown, and there are no known photos of them.

Today, the Pavlos self-portrait at Forest Lawn receives occasional silent honor from passersby who admire his artful and unusual headstone, but few visitors recognize the face of the artist or the magnitude of his contributions to Ukrainian American art.

Janice Quick received the statue “St. George Slaying the Dragon” as a gift from Paul Capecchi (1931-2020). She will seek to display the statue at a prominent museum of art.

NOTES

1. Antin Pavlos's name is sometimes written as Anton Pawlos. His last name is pronounced PAW-los; Bud Ready, conversation with author, 2008. Ready grew up in a house on cemetery property as stepson of the Forest Lawn superintendent. Later the cemetery superintendent himself, Ready recalled that as a young man, he witnessed the blessing of the Ukrainian burial plots by Rev. Ananij Miroschenko in the presence of church members; "Antin Pavlos" Forest Lawn cemetery records, reviewed by author, 2013; "Our History," Forest Lawn Memorial Park Association, accessed September 30, 2020, <http://www.forestlawnmn.com/index.cfm>. St. Paul Cemetery opened in 1893. For a time, it was known as Forest Cemetery. Today, it is known as Forest Lawn or Forest Lawn Memorial Park; "Antin Pawlos [sic] Rites Wednesday," *St. Paul Pioneer Press*, September 7, 1954, 20. A small, grainy photograph of Pavlos accompanied his obituary notice and looks similar to the portrait on the stone.

2. St. Katherine Ukrainian Orthodox Church, *60th Anniversary Book 1951-2011 Saint Katherine Ukrainian Orthodox Church and Saints Volodymyr and Olga Ukrainian Orthodox Church* (Arden Hills, MN: St. Katherine Ukrainian Orthodox Church, 2011), 2, 4-5, 21. The congregation moved in 1960 to a large church building at Portland and Victoria Streets and moved again in 1996 to Arden Hills as Saint Katherine Orthodox Church. The original church building at 700 Jenks is now a private home.

3. Arkadii Zhukovsky, "Volodymyr The Great" *Internet Encyclopedia of Ukraine*, accessed October 2, 2020, <http://www.encyclopediaofukraine.com/display.asp?linkpath=pages%5CV%5CO%5CVolodymyrtheGreat.htm>. Volodymyr was born in 956 near Kyiv (Kiev) and was named Grand Prince of Novgorod at fourteen, under guidance of an uncle. Six years later, a brother seized the territory. Volodymyr fled to Scandinavia. He returned in 980 and reclaimed the land. For the next thirty-five years through wars and battles, he expanded his territory of Kyivan Rus', often with help from pagan forces. In tribute, he erected pagan idols at his palace near Kyiv. However, when Byzantine emperor Basil II approached him for help against a rival, Volodymyr agreed, provided he could marry Basil's sister. Basil concurred to the marriage if Volodymyr converted to Christianity. Eventually most of the population of Rus' converted to the faith (sometimes by force). The ruler died in 1015 and was canonized after 1240.

4. Lviv is situated forty miles east of the Polish border and 336 miles west of the country's capital city Kyiv.

5. Antin Pavlos, death certificate, Minnesota Historical Society, 1954; Inventory of the Ukrainian Artists Association in the United States records, Immigration History Research Center Archives, Elmer L. Anderson Library, University of Minnesota.

6. Danylo Husar, ed., "Antin Pavlos," *Encyclopedia of Ukraine* (Toronto: University of Toronto, 1949); Sviatoslav Hordynsky, "Impressionism," *Internet Encyclopedia of Ukraine*, accessed October 2, 2020, <http://www.encyclopediaofukraine.com/display.asp?linkpath=pages%5CI%5CM%5CImpressionism.htm>; *MyHeritage*,

an online genealogy service, described Hordynsky as "a Ukrainian American iconographer who . . . was in great demand to paint Ukrainian churches throughout North America, [including] Winnipeg's . . . Cathedral of Saints Volodymyr and Olha."

7. Many artists fled Ukraine after World War II to escape Communism.

8. Husar, ed., "Antin Pavlos;" Stefania Pavlos Matczynski was featured in two articles: "Eggs Become Works of Art," *Wisconsin State Journal*, April 16, 1962, 13 and "Plucky Ukrainian Seeks State Nursing License," *La Crosse Tribune*, December 27, 1959, 15; Sviatoslav Hordynsky, "Kruk, Pavlos, Muchyn: Three Ukrainian Sculptors," *The Ukrainian Weekly*, March 31, 1952, 1.

9. "MIA reboots brand to become 'Mia,'" MPR News, August 10, 2015, accessed October 20, 2020, <https://www.mprnews.org/story/2015/08/10/feldman-art-museum>. The institute was known as the Minneapolis Institute of Arts. In 2015, it changed the name to Minneapolis Institute of Art and commonly goes by the name "Mia;" *Bulletin XI*, no. 6, Minneapolis Institute of Arts (February 1951): 29-30; The original statue of "Charles A. Lindbergh: The Boy and the Man" was on display for many years at the San Diego International Airport, although it is currently in storage.

10. Hordynsky, "Kruk, Pavlos, Muchyn," 1.

11. The business was razed in 1960. St. Paul Statuary moved to 620 Sims Avenue at Payne Avenue. The company closed in 1985.

12. *St. Paul City Directory* (St. Paul: R.L. Polk & Co., 1958), 138.

13. Paul Capecci, interviews with author, March 9, 2017 and August 19, 2019; The 1956 St. Paul Statuary catalog pictures the plaques.

14. Ukrainian Art Exhibition program, January 8 to February 5, 1956; Community Art Gallery of Friends Neighborhood Guild; supported in part by the Ukrainian Businessmen's Association, Philadelphia.

Notes to Sidebar on page 28

a. Phillip Shayda, "Orthodox Ukrainians Organizing Their Parish in St. Paul, Minnesota, in 1948-1950," *60th Anniversary Book 1951-2011 Saint Katherine Ukrainian Orthodox Church and Saints Volodymyr and Olga Ukrainian Orthodox Church* (Arden Hills, MN: Saint Katherine Ukrainian Orthodox Church, 2011), 2.

b. Shayda, 2-5.

c. Tom Conlon, "East Side's St. Stephan's Congregation Graciously Shares Their Church with the Parish of Sts. Volodymyr and Olga During the Construction of New Church," *60th Anniversary Book 1951-2011 Saint Katherine Ukrainian Orthodox Church and Saints Volodymyr and Olga Ukrainian Orthodox Church* (Arden Hills, MN: Saint Katherine Ukrainian Orthodox Church, 2011), 21; "In Brief," *Minneapolis Star Tribune*, July 26, 1997, 19; Nolan Zavoral, "Short on cash but long on optimism, St. Katherine struggles to open," *Minneapolis Star Tribune*, January 4, 1997, 25, 28.

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RAMSEY COUNTY History

A PUBLICATION OF THE RAMSEY COUNTY HISTORICAL SOCIETY

Preserving our past, informing our present, inspiring our future.

The Ramsey County Historical Society's vision is to innovate, lead, and partner in preserving the knowledge of our community, delivering inspiring history programming, and incorporating local history in education. Our mission of *preserving our past, informing our present, inspiring our future* guides this vision.

The Society began in 1949 when a group of citizens preserved the Jane and Heman Gibbs Farm in Falcon Heights, which the family acquired in 1849. The original programs at Gibbs Farm (listed on the National Register of Historic Places in 1974) focused on telling the story of the Gibbs family. In 2000, with the assistance of a Dakota Advisory Council, the site also began interpreting Dakota culture and lifeways. RCHS built additional structures and dedicated outdoor spaces to tell the stories of the remarkable relationship between Jane Gibbs and the Dakota people of Heyate Otunwe (Cloud Man's Village).

In 1964, the Society began publishing its award-winning magazine, *Ramsey County History*. In 1978, the organization moved its library, archives, and administrative offices to St. Paul's Landmark Center, a restored Federal Courts building on the National Register of Historic Places. An expansion of the Research Center was completed in 2010 to allow greater access to the Society's collection of historical archives and artifacts. In 2016, the Research Center was rededicated as the Mary Livingston Griggs & Mary Griggs Burke Research Center.

RCHS offers a variety of public programming for youth and adults. Visit www.rchs.com for details of upcoming History Revealed programs, summer camps, courthouse and depot tours, and more. RCHS serves 15,000 students annually on field trips or through outreach programs in schools that introduce the Gibbs Family and the Dakota people of Heyate Otunwe. These programs are made possible by donors, members, corporations, and foundations, all of whom we appreciate deeply. If you are not yet a member of RCHS, please join today and help bring history to life for more than 50,000 people every year.

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History informs us, inspires new choices, brings people together, and builds community. Likewise, it can be misused to inspire fear, create division, and perpetuate racism and other injustices. We resolve to present history in accordance with our values of Authenticity, Innovation, Inspiration, Integrity, and Respect. We believe that by doing so, our community will be more informed, more engaged, and will become stronger.

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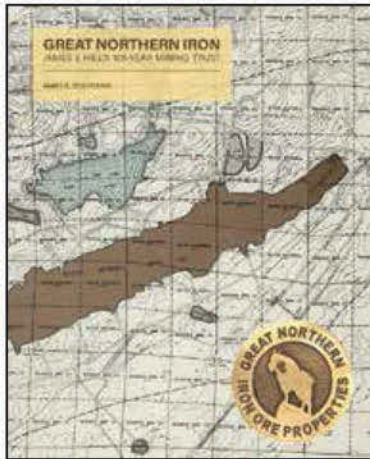


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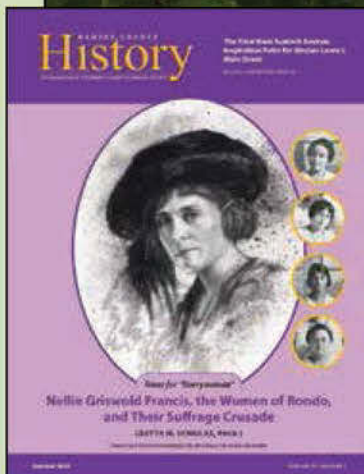
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Born in Ukraine

Sculptor Antin Pavlos

JANICE QUICK, PAGE 26



Antin Pavlos was a Ukrainian-born sculptor who spent the last few years of his life living and working in St. Paul. His work "Harvest" (1953) depicts a barefoot peasant harvesting a crop by hand. The 11" x 15" x 7" painted-plaster sculpture was donated to the Ukrainian Institute of Modern Art by Stefania Pavlos in memory of her sculptor husband. *Collection of the Ukrainian Institute of Modern Art. Gift of Stefania Pavlos.*