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GERMAN-AMERICAN ARTISTS
IN EARLY MILWAUKEE

A BIOGRAPHICAL DICTIONARY

Peter C. Merrill

Studies of the
Max Kade Institute for German-American Studies

**GERMAN-AMERICAN ARTISTS IN EARLY MILWAUKEE:
A BIOGRAPHICAL DICTIONARY**

Compiled by Peter C. Merrill

**Studies of the
Max Kade Institute for German-American Studies
at the
University of Wisconsin-Madison**

Henry Geitz, General Editor

Madison, Wisconsin
1997

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TABLE OF CONTENTS

Preface	<i>v</i>
Foreword	<i>vii</i>
Introduction: A Century of German-American Artists in Milwaukee	<i>ix</i>
Acknowledgments	<i>xxv</i>
Abbreviations	<i>xxvi</i>
Dictionary of German-American Artists in Early Milwaukee	1
List of Sources	151

PREFACE

WITH THIS WORK Peter Merrill has brought to fruition years of painstaking research into a very specific area of ethnic culture in the city of Milwaukee, once known as the center of German-American life in the Midwest, if not in the entire United States. German-language newspapers flourished through the second half of the 19th century to the First World War; an active German-language theater brought eager Milwaukee area audiences significant German classical and modern stage productions, both musical and dramatic; German brewers, sausage makers, bakers, etc. provided liquid and solid sustenance for a largely German-speaking population; German was heard on the streets regularly; a fair proportion of the business community was German and used the language in commerce; social and fraternal organizations thrived; German institutions and customs flourished. In short, Milwaukee was, for the most part, a German city transplanted to but at the same time influenced by an American environment.

The world of art was enriched significantly by German influence. Many of the early artists who worked in Milwaukee had emigrated from German-speaking Europe and, trained in Europe, brought with them artistic impulses then current in the homeland. These immigrants not only worked in Milwaukee, they trained the generation, indeed the generations, that were to follow them. The immigrants worked and grew professionally in an astounding variety of fields. Their work was to be seen in building design, for example, in execution of the plans, in everything from external stonework and wrought iron railings to the woodwork and paintings in the buildings' interiors.

Merrill has researched Milwaukee's world of art, broadly conceived, with admirable tenacity and perseverance over many years and added a great deal to the information we have about that world. He has combed through newspapers, census documents, city directories; no effort has been spared in providing the interested researcher with a reference work that is striking in its richness. As with any such volume, there are longer and there are shorter entries. The long ones give us a detailed picture of personalities or institutions that played a significant role in shaping the character of Milwaukee's artistic life of the period, and even beyond. The short articles, often only a brief sentence, arouse one's curiosity and might well serve as a starting point for further research. In any event, these laconic entries, if they give us nothing else, do provide insights into the how widespread artistic activity was in the city. As is true of any such reference work, it is part of a continuum; revision will be necessary continually as new material is unearthed and added to our store of knowledge.

The Max Kade Institute for German-American Studies at the University of Wisconsin-Madison is pleased to be able to play a role in bringing an important reference work to the attention of what we believe will be a wide audience. Several people should be mentioned for their contributions. Thanks go to Craig Conway for his invaluable technical expertise in preparing a manuscript ready for printing. To Mary Devitt, the Assistant to the Director of the Institute, go our thanks for her ongoing enthusiasm and encouragement in keeping all of us "on task." And special thanks go to the Friends of the Max Kade Institute, a group of dedicated people devoted to supporting as many of the Institute's projects as they can, for their help in defraying the costs of publication.

HENRY GEITZ
Professor Emeritus
Director

March, 1997

FOREWORD

AS A GLANCE through Peter Merrill's Introduction to his Biographical Dictionary indicates, he goes immediately to the fact. The self-evident purpose of the volume allows for the elimination of introductory fanfare as the compilation of information begins. A categorically divided background of reference material introduces the first artist-teachers of Milwaukee, the basic subjects and techniques of the city's growing community of German-speaking artists, their institutions of training in Germany, the professional associations they founded, the schools in which they taught, and the museums and galleries that exhibited their works.

Dedicated thoroughness distinguishes this alphabetically arranged reference guide from other commonly used dictionaries of American artists. Use of city directories and newspapers has enabled Merrill to include in his work some rather remote figures. Hitherto uncompiled information, in some instances, dates and places of birth and death, emerge from various public and private records. In cases of several major personalities, this new availability will lead to the revision of entries in future editions of preexisting reference works.

Following a lengthy list of sources, including books and serials, Merrill's dictionary conforms to the format of the classic German model, the *Thieme-Becker Künstler Lexikon*. Depending on the historical stature of a given artist and accessibility of information, each entry begins with the dates and places of birth and death, followed by media designation, that is, whether an artist was a painter, sculptor, or whatever. Institutions of study and teachers; employment; competitions won; major exhibitions; prizes, awards and honors; permanent locations of representative works; and published references complete the profile. Photographs of certain artists scattered throughout indicate their widespread fame. Added to the reproductions of art works, these lend a vital visual attraction to a scholarly volume conceived and carried out for the reference shelf. Merrill's concentration on the most significant city of German-American culture provides a convenient companion piece to his more encompassing biographical dictionary, the recently published *German Immigrant Artists in America*.

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INTRODUCTION: A CENTURY OF GERMAN-AMERICAN ARTISTS IN MILWAUKEE

DURING the latter part of the nineteenth century, the German immigrant community constituted about a third of Milwaukee's population. German influence can be discerned in many areas of the city's cultural life during this period, including music, the theater, the press, and certainly the visual arts. For at least a century, the local art scene in Milwaukee was dominated by German influences. Until the turn of the century, most of the better-known local artists had been born and received their training in Germany. The generation of American-born artists which came of age in Milwaukee at the beginning of the twentieth century was also part of the local German-American cultural scene, since most came from German-speaking families and many sought advanced training at the German academies, particularly in Weimar and Munich.

FRONTIER DAYS

The first academically trained German artist to settle permanently in Milwaukee was Henry Vianden, who arrived in 1849. Vianden was a native of Bonn who is best known for his landscape paintings of the Wisconsin woodlands. During his long residence in Milwaukee, he supported himself in part by teaching. A contemporary of Vianden was the Austrian artist Franz Hölzlhuber, who was in the United States from 1856 to 1860. He was living in Milwaukee in 1857 and published a wood engraving view of the city in 1860. Hölzlhuber's major work is a portfolio of watercolor sketches of the Midwest, including pictures sketched along the Milwaukee - La Crosse railroad line. He later returned to Austria.

VIANDEN'S STUDENTS

For many years Henry Vianden was one of the few academically trained art teachers in Milwaukee and as such influenced an entire generation of local artists. Four of his students are especially important in that they became successful and influential artists in their own right. The oldest of these, Robert Koehler, was born in Hamburg but came to Milwaukee as a child and grew up there. The others, Carl Marr, Frank Enders and Robert Schade, were born in the United States but came from German-speaking families. All four were encouraged by Vianden to study in Munich, where he himself had studied. Koehler went to Munich in 1873 and returned two years later when his money ran out. He went back to Munich in 1879 and after further study opened his own art school there. He remained in Munich until 1892, when he finally returned to the United States, and was soon afterwards appointed director of the Minneapolis School of Art. Carl Marr began his studies at the Munich Academy in 1875. He returned to Milwaukee in 1880, but two years later went back to Munich and settled there permanently, teaching for many years at the Royal Academy. Frank Enders was in Munich from 1879 to 1894 and then had a long career as a professional artist in Milwaukee. Robert Schade, the youngest of the group, was in Munich from 1878 to 1882. He returned to Milwaukee in time to work as a panorama painter and was later one of the teachers at the Wisconsin School of Design, where Otto von Ernst and Richard Lorenz also taught. A versatile artist, Schade painted portraits, still-lives, landscapes, and even allegorical paintings.

PORTRAIT ARTISTS

It was difficult to earn a living as an artist in the early days of settlement, but this situation began to change after Wisconsin achieved statehood in 1848. In the early years of statehood, artists often found that portrait painting was the most convenient way to earn a livelihood. Among the earliest German immigrant portrait painters to reach Milwaukee were Hugo Broich and Conrad Heyd. Broich arrived in 1856 and like many portrait artists of the period eventually became mainly a portrait photographer. Heyd arrived in Wisconsin in 1868 and at different times lived in Milwaukee, Prairie du Chien, and Oshkosh. Although largely self-taught, he achieved a considerable reputation for the photographic realism of his portraits, which included paintings of a number of Wisconsin governors and Civil War generals. Late in life he turned to landscape painting, and when he died in 1912 he was working on an allegorical canvas, *The Coming and the Going of Human Life*.

Among the later portrait artists in Milwaukee were Charles Sprinkmann, Robert E. Heuel, Caesar Philipp, and Julius Segall. Heuel settled in Milwaukee around 1884 and remained there for the rest of his life, while Sprinkmann's name appears in city directories only from 1895 to 1905. Philipp studied at the Berlin Academy and had a studio in Berlin for several years before coming to the U.S. in 1892. Segall was born in 1860 and immigrated to the United States early in life. Although he made his living principally as a portrait artist, he was also known for his paintings of religious subjects, many of which were displayed in churches. Helma Jahn-Heynsen, who came to Milwaukee in 1890, specialized in pastel portraits of children.

LITHOGRAPHERS AND ENGRAVERS

A number of German immigrants during the last century established lithographic firms in the United States and several such firms in Milwaukee were nationally known. One of the earliest lithographers in Wisconsin was Henry Seifert, who learned lithography in Germany before coming to Milwaukee in 1852. In 1861 and 1862 he was in partnership with Louis Kurz, an Austrian-born artist who at one time had been a scenery painter for Milwaukee's early German theater. Kurz later established a highly successful lithography business in Chicago. Seifert had been associated with Henry Gugler, a native of Stuttgart who had originally made his reputation as an engraver. His son, Julius Gugler, founded the Gugler Lithographic Company in Milwaukee. John Karst, a native of Bingen, was another notable engraver.

Jacob Knauber, a native of Heidelberg, was brought to Milwaukee at the age of five and founded the J. Knauber Lithographing Company in 1888. A similar firm during this period was the Beck and Pauli Lithographing Company founded by Adam Beck and Clemens J. Pauli. Beck learned the trade of lithography in his native city of Fürth, Bavaria. Pauli, a native of Lübeck, had once been employed as a draftsman for the U.S. Army Corps of Engineers.

During the late nineteenth century a number of lithographic companies produced bird's-eye views in color of towns and cities. A particularly prolific artist in this line was Herman Brosius, who traveled throughout the United States and Canada producing views of dozens of localities. Brosius was born in Milwaukee, the son of immigrant parents from Prussia. Henry Wellge, who immigrated from Germany around 1871, produced similar urban views. Both Brosius and Wellge supplied pictures for the Madison publisher J.J. Stoner.

Otto Becker came to Milwaukee in 1880 and produced numerous chromolithographs for the Milwaukee Lithographing and Engraving Company. One of these, a picture of Custer's Last Stand, was commissioned by the Anheuser-Busch Brewing Company of St. Louis, which distributed more than a million copies for advertising purposes. It is quite possibly the best known of all American chromolithographs. General George Armstrong Custer's famous battle

at the Little Big Horn was also the subject of a work by the immigrant artist Feodor Fuchs, whose chromolithograph *Custer's Last Charge* was published in 1876 by the Milwaukee Lithographing and Engraving Company.

THE PANORAMA PAINTERS

Panoramas were large paintings which were commercially produced and exhibited, often being moved from city to city like any traveling show. The popularity of these works began in Paris around 1800 but soon spread to the United States, where they were popularized by such pioneer panoramists as John Vanderlyn (1775-1852). A number of traveling panorama shows reached Milwaukee during the middle of the nineteenth century. Some of them, like the *Mississippi River* panorama of Henry Lewis, were displayed by rolling a length of canvas from one reel to another, presenting a sequence of separate pictures arranged somewhat in the manner of a modern comic strip. Other panoramas consisted of separate panels which were hung like pictures in an art show. The most impressive panoramic paintings, however, were the so-called cycloramas, which presented continuous scenes executed in the round. These were often of immense size and were typically viewed from a central observation platform entered through a tunnel under the painting.

Around 1880 artists in both France and Germany brought about a revival of interest in panoramas by painting large cycloramic views of battles from the recent Franco-Prussian War. One of these works, *The Battle of Sedan on September 1, 1870*, was painted in Munich between 1879 and 1881 by Ludwig Braun, Franz Biberstein, and August Lohr. After being exhibited in Germany, the Sedan panorama was brought to the United States in 1884 in order to be put on display at an exhibition in New Orleans. Lohr accompanied the great painting to New Orleans in order to supervise its installation. The panorama was seen there by William Wehner, a German-born businessman living in Chicago. Wehner conceived the idea of bringing German artists to Milwaukee in order to produce similar panoramic scenes of the American Civil War. He approached August Lohr and engaged his services. Lohr then began to recruit other artists who were willing to come to Wisconsin. One of the first to arrive was Friedrich Wilhelm Heine, an experienced war artist. Other artists who were recruited from Europe were Franz Biberstein, Otto Dinger, Karl Frosch, Richard Lorenz, Hermann Michalowski, George Peter, Albert Richter, Franz Rohrbeck, Bernard Schneider, Wilhelm Schröter, John Schulz, Gustav Wendling, and Paul Wilhelmi. A few artists were not brought over from Europe but were recruited locally. Among these were Robert Schade, Amy Boos, Feodor von Luerzer, and Otto von Ernst. In 1887 the *Milwaukee Sentinel* reported that Feodor von Luerzer and Otto von Ernst were among those artists who were employed from time to time at the panorama studio.

Wehner's base of operations in Milwaukee was a large octagonal studio at the corner of Wells and Fifth Streets. This building, the entrance to which was at 628 Wells Street, was built in the summer of 1885. The first panorama painted there was probably *The Storming of Missionary Ridge*, which was followed by *The Battle of Atlanta*. Both subjects were reportedly painted twice, though it is not clear whether all the versions were done by Wehner's company.

Wehner's company was not, however, the first to produce panoramas in Milwaukee. Louis Kindt and Thomas Gardner, scenery painters at the German municipal theater, had produced a panoramic painting of the Battle of Lookout Mountain (*The Battle in the Clouds*) which was exhibited at the Exposition Building with great success in 1884. Kindt and Gardner were also reported to have produced panoramas of the battles of Gettysburg and Shiloh.

In November 1884 Kindt joined with Otto Osthoff and Paul Bechtner to incorporate the Northwestern Panorama Company. Several of the executives of this company, such as Valentin Blatz and Henry Torchiani, were persons connected with the brewing industry. Osthoff was the

manager of Schlitz Park, which he leased from the Joseph Schlitz Brewing Company, while Bechtner was a local manufacturer who dabbled in politics. In January 1885 the company received a permit to construct an exhibition building in which to display a planned panorama.

The panorama which the company decided to produce was one which ultimately bore the title *General Grant's Assault on Vicksburg*. To prepare for it, Louis Kindt spent two weeks in Vicksburg making sketches and taking notes. Assisted by Gardner and several locally recruited artists, Kindt set to work, using the auditorium stage at Schlitz Park as a studio. The building in which the panorama was placed on exhibit in July 1885 was a sixteen-sided frame structure at the southwest corner of Cedar and Sixth Streets. Covered with sheet metal and topped by a skylight, the structure measured 125 feet in diameter and had an observation platform large enough to accommodate 150 viewers at a time. The Vicksburg panorama remained there on exhibition for more than two years and was not removed until the end of 1887.

Wehner's American Panorama Company went out of business in 1887, but the Wells Street studio was taken over by a successor firm, the partnership of Lohr and Heine. Several of the American Panorama Company's original team of artists, including George Peter, Hermann Michalowski, and Paul Wilhelmi, now worked as panorama painters for this firm. Their major achievement was *Jerusalem on the Day of the Crucifixion*, which attracted much attention when it was placed on exhibition in the spring of 1887. This work was later put on permanent display at Sainte Anne de Beaupré in Quebec Province, Canada, but its present location is uncertain. Wehner appears to have maintained some connection with Lohr and Heine, as the 1888 Chicago city directory lists him as the vice president of a firm called the Palestine Exhibition Company.

The firm of Lohr and Heine was in turn succeeded by the Milwaukee Panorama Company, which filed articles of association on November 27, 1888. The incorporators of this company were August Lohr, Imre Boos, and Paul Zabel. Boos, a local journalist who wrote for both the English and German language newspapers, was the husband of the artist Amy Tesch Boos. Zabel was a singer and impresario who organized operatic performances at Schlitz Park. The Milwaukee Panorama Company exhibited a panorama of *Christ's Triumphant Entry into Jerusalem* which began exhibition on June 1, 1889 and was ultimately destroyed in a fire. Like the Crucifixion panorama, it was painted at the Wells Street studio.

The company ultimately acquired the Northwestern Panorama Company's Cedar Street exhibition building and the Vicksburg panorama installed there. When they later exhibited a *Battle of Gettysburg* panorama in this building, the Northwestern Panorama Company sued them for breach of contract, claiming that they had agreed to exhibit only the Vicksburg panorama there. This Gettysburg painting was probably a local production, perhaps the one attributed to Kindt and Gardner. It was probably not the Gettysburg panorama by Paul Dominique Phillipoteaux which is now on permanent display at the Gettysburg Military Park.

Not all of the panorama artists in Milwaukee were employed by Wehner. Karl Frosch, who may have arrived in Milwaukee as late as 1887, was brought over by Lohr and Heine to work on their Crucifixion panorama. Feodor von Luerzer, an Austrian-born artist who also reached Milwaukee in 1877, was not recruited in Europe but was locally hired, as was probably also the case with the German-born artists Gustav Wendling and Albert Richter.

THE STUDENTS OF RICHARD LORENZ

Richard Lorenz, who had originally come to Milwaukee to work as a panorama painter, became the most influential local art teacher during the period between 1888 and 1900. His best-known students were born in Wisconsin but were of German descent. Lorenz encouraged his most talented students to seek further training in Europe, particularly in Weimar, where he himself had studied. Of Lorenz' students, the one who made the deepest impression on art in

Milwaukee was Alexander Mueller, who worked as a lithographer and engraver early in his career, but then studied with Lorenz and went on to complete his training in Weimar and Munich. After returning from study in Europe at the turn of the century he became director of the Milwaukee Art Students League. Mueller subsequently had an influential career as an art teacher in Milwaukee, retiring in 1923.

Another student of Lorenz who greatly influenced the development of art in Wisconsin was George Raab, a native of Sheboygan, where he began painting. He came to Milwaukee around 1889 and for a time did crayon portraits in partnership with Frank H. Bresler, a native of Manitowoc who later became a prominent Milwaukee art dealer. Raab then studied under Lorenz and later continued his studies in Weimar and Paris. Following his return to Milwaukee he taught at the Wisconsin School of Art and in 1902 was appointed curator of the nearby Layton Art Gallery, a post which he held for some twenty years.

Lorenz' most devoted disciple was Louis Mayer, who was born in Milwaukee, the son of an immigrant manufacturer. Like Raab, he studied in Weimar and Paris after getting his initial training from Lorenz. In the spring of 1900 he joined with Alexander Mueller and George Raab in a joint exhibition which was held at a private gallery in Milwaukee. All three had recently returned from study in Europe. In 1913 he left Wisconsin to spend the rest of his long career as a professional artist in New York and California. In 1915, however, he was back in Milwaukee to attend the funeral of Richard Lorenz and to write a eulogy of his former teacher for the German-language press.

Carl A. Reimann was another student of Lorenz who later studied in Weimar. He was born in Milwaukee, the son of a Swiss immigrant father and a German immigrant mother. Though originally a muralist, he later became an accomplished craftsman in stained glass. For many years he had a church decoration business in Milwaukee.

Gustave Moeller was born in New Holstein, Calumet County, but moved to Milwaukee with his parents in 1885. He studied under both Richard Lorenz and Alexander Mueller before seeking further training in New York, Paris, and Munich. In 1914 he became an instructor at the School of Fine and Applied Arts founded by Alexander Mueller. This school was later affiliated with the State Normal School, known after 1927 as the Milwaukee State Teachers College. Moeller succeeded Alexander Mueller as director when the latter retired in 1923. Moeller was primarily a landscape painter and sometimes spent his summers painting in Alma in Buffalo County. His death in 1931 marked the end of an era which had begun when Richard Lorenz became director of the Wisconsin School of Design in 1888. From then until 1931 the principal art school in Milwaukee at any given time had been either under the direction of Lorenz himself or under the direction of one of his students.

OTHER STUDENTS OF THE WEIMAR ART SCHOOL

Lorenz and Heine were not the only former students of the Weimar Art School who emigrated from Germany between 1880 and 1900. Another was Otto von Ernst, who had known Lorenz in Weimar and preceded him to Milwaukee. Von Ernst was one of the incorporators of the Wisconsin Art Institute in 1889 and served as its first director. In 1890 he was put in charge of remodeling the old Grand Opera House, which had been chosen to serve as a new home for Milwaukee's German city theater. He ultimately returned to Düsseldorf where he became known as a painter of hunting scenes.

Otto von Ernst was no doubt well acquainted with Ferdinand Thomas, another artist trained in Weimar. Thomas was a landscape painter who was born in 1858 in Hasselfelde, a village in the eastern Harz. Franz Gehrts, who assisted von Ernst in the decorations for the new German theater in 1890, was another product of the Weimar Art School. Peter Woltze had also been a

student in Weimar. Woltze worked primarily in watercolors, specializing in street scenes and architectural subjects. He returned to Germany in 1900 and died in Weimar. Among his works is a portrait of the artist Henry Vianden. Carl von Marr, who later studied in Berlin and Munich, began his European training in Weimar. Robert von Neumann, who received most of his training in Berlin, studied briefly in Weimar after World War I.

STUDENTS OF THE DÜSSELDORF ACADEMY

The Düsseldorf Academy, the first European art school to include landscape painting as a regular part of its curriculum, enjoyed a high reputation throughout the second half of the nineteenth century. During the 1850s, when the academy was in its heyday, the precisely delineated "Düsseldorf style" attracted widespread admiration in both Germany and the United States. Henry Vianden's work clearly reflects the influence of the Düsseldorf school of this period, even though he was never associated with either the academy or the large art colony which existed in the city. During the later nineteenth century the position of the Düsseldorf Academy was gradually eclipsed as the prestige of the Munich Academy grew. Nonetheless, the Düsseldorf Academy continued to produce thoroughly trained artists, including the Milwaukee panorama painters Gustav Wendling, Berhard Schneider, Otto Dinger, Wilhelm Schröter, and Paul Wilhelmi. Otto von Ernst, discussed above in connection with the Weimar Art School, had studied in Düsseldorf before going to Weimar. Two other students of the Düsseldorf Academy were the landscape painter Fritz Kerl and the sculptor Ferdinand Koenig.

STUDENTS OF THE MUNICH ACADEMY

By the last quarter of the nineteenth century the Munich Academy had emerged as the leading German art school. The sharply focused Düsseldorf style was by now out of fashion and had been superseded by a more loosely executed style of painting. Among the towering figures of Munich painting during this period were Wilhelm Leibl, Franz von Defregger, Peter von Cornelius, and Moritz von Schwind. There was a certain diversity in what the Munich art scene had to offer. While the talents of Peter von Cornelius were absorbed by large narrative frescoes on an epic scale, painters like Leibl and Defregger developed a regionalistic style of genre painting. The work of Moritz von Schwind, on the other hand, promoted the German Romantic tradition.

As mentioned above, Henry Vianden had worked in Munich and encouraged his best students to seek advanced training there. Carl Marr first went to Munich in 1877 and with interruptions remained there for the rest of his life. Louis O. Kurz, the Milwaukee-born son of the lithographer Louis Kurz, was a classmate of Marr in Munich. Robert Schade was in Munich from 1871 to 1882, while Frank Enders was there from 1879 to 1884. Robert Koehler first went to Munich in 1873 and did not return permanently to the United States until 1892. Koehler, whose early work was much influenced by the genre painting of Leibl and Defregger, later introduced an important conceptual development by applying this style to urban proletarian subjects. Among the other Milwaukee artists who went to Munich for advanced study, one must particularly mention Alexander Mueller and Gustav Moeller, students of Richard Lorenz who eventually became influential art teachers in Milwaukee. Alexander Mueller's teacher in Munich was the Milwaukee-born Carl von Marr, who had himself been trained at the Munich Academy and later returned there to become a professor of painting and eventually director of the academy. The panorama painters August Lohr, Franz Biberstein, Hermann Michalowski, and Bernhard Schneider were former students of the Munich Academy, as were Julius Segall, Louis Mayer, Herman Pfeifer, Albert Schmidt, and Maximilian Hoffmann.

STUDENTS OF THE BERLIN ACADEMY

Known during the nineteenth century as the *Königliche Akademie der Künste* (Royal Academy of Arts), the Berlin Academy provided training to several artists who were later active in Milwaukee, including Heinrich Roese, Hermann Michalowski, and Fritz Kerl. The Milwaukee-born Carl von Marr studied there in 1876 before going on to Munich for further training. Robert von Neumann studied there between 1910 and 1914, returning for an additional year of study after military service in World War I. The Berlin Academy was particularly notable for its program in sculpture, one product of which was the Milwaukee sculptor Wolfgang Behl. The woodcarver and sculptor Gustav Haug received his early training in Berlin, but it is uncertain whether he was ever a student at the academy there.

RELIGIOUS ARTISTS OF THE LATE NINETEENTH CENTURY

Several German-American artists in nineteenth-century Milwaukee took a particular interest in religious art. One of these was the painter Friedrich W. Wehle, who painted the altar pictures for Trinity Lutheran Church in Milwaukee. William Wuertz, who came to the U.S. in 1888, did simple decorative work in 556 churches in Wisconsin and Upper Michigan. Clothilda Brielmaier was born in Ohio, the daughter of the architect and sculptor Erhard Brielmaier. She studied in Munich and subsequently specialized in church decoration and portraiture. Conrad Schmitt, a native of Waukesha County, was important as a church decorator. The Conrad Schmitt Studios, which he founded in 1889, is still in existence. The artist Carl Reimann has already been discussed (cf. p. xiii).

ILLUSTRATION AT THE TURN OF THE CENTURY

Arthur Ernst Becher immigrated with his parents from Germany in 1885. He worked for a commercial lithographer and received early instruction from F.W. Heine and Robert Schade. Later he studied in Munich and ultimately established himself as a highly successful illustrator, first for magazines and later for novels and textbooks.

Herman Carl Wall came to the U.S. in 1881 and, like Becher, received instruction from F.W. Heine in Milwaukee early in his career. Herman Pfeifer was born in Milwaukee of German immigrant parents and began his career as an engraver, though he soon turned to illustration. At the turn of the century he joined a sketch club in Milwaukee which was directed by Louis Mayer. Among the other members were the poet Carl Sandburg, the photographer Edward Steichen, and the illustrator Arthur Ernst Becher. Pfeifer later studied in Munich. Like Becher and Wall, he was a disciple of Howard Pyle, then one of the best-known illustrators in the United States.

SOME IMMIGRANT ARTISTS OF THE TWENTIETH CENTURY

Paul Lauterbach came to the U.S. around 1926. Although he worked as a porcelain painter for fifteen years, it is doubtful that he ever received much formal training as an artist. He was an authentic naive artist whose paintings depicted birds, episodes from the Bible, and scenes from life in early Milwaukee. During the Depression he worked for the Federal Art Project and was also one of the artists for the federal government's Index of American Design.

Alfred George Pelikan was born in Breslau and earned degrees from the Carnegie Institute and Columbia University before coming to Milwaukee around 1925. From 1926 to 1934 he served as director of the Milwaukee Art Institute and later had a long career in art education.

Robert von Neumann was born near Rostock. His paintings and drawings frequently show Lake Michigan fishermen, and he is reported to have said that he was attracted to the Great Lakes area because it reminded him of the Baltic Coast where he grew up in Germany. For a time he was on the art staff of the *Milwaukee Journal* and later spent two years as a visiting instructor at the Art Institute of Chicago. Beginning in 1930 he began a long career as a teacher. His work was frequently exhibited and at various times he served as president of both the Milwaukee Printmakers and the Wisconsin Painters and Sculptors.

Hans John Stoltenberg came to Milwaukee with his widowed mother when he was ten. As a young man he worked for a painting and decorating firm in Milwaukee. He later had a country home near Brookfield in Waukesha County. Stoltenberg was primarily a painter of landscapes, many of which were small in size.

Willi Anders was born in Hannover in 1897 and studied there at the Kunstgewerbeschule before the First World War. In 1928 he settled in Milwaukee, where he was a student of Robert von Neumann at the Layton School of Art. He is known for block prints as well as oil paintings and watercolors.

Wolfgang Klein was born in Switzerland in 1906. He studied under Ernst Kirchner in Davos from 1909 to 1923 and was much influenced by the German expressionist style. He later studied in Frankfurt and Berlin before immigrating to Milwaukee in 1954. Carl Robert Holty was born in Freiburg of American parents. He grew up in northern Wisconsin but later came to Milwaukee. Holty was a student at Marquette University and at the School of Fine and Applied Arts, where he was a pupil of Alexander Mueller and Gustave Moeller. He later moved to New York, but frequently revisited Wisconsin. Holty's paintings are in an abstract expressionist style. He was undoubtedly one of the foremost American artists of his generation.

Helmut Summ came to Wisconsin in early life and received a degree in art from the University of Wisconsin in 1930. He taught at public schools and on the faculty of the University of Wisconsin-Milwaukee. His paintings, mostly landscapes and street scenes, have been frequently exhibited.

ARTISTS OF GERMAN DESCENT BORN IN MILWAUKEE

The engraver and carver William Brah, born in 1850, was the first Milwaukee artist to be born in the city. Other artists born in Milwaukee during the 1850s were Amy Tesch Boos, Charles F. Keller, William V. Georg, Helmuth F. Werner, Carl Marr, and the twins Frederick and Herman Brosius. Artists born in Milwaukee during the 1860s include Frank Enders and Louis Mayer, while Elizabeth Brah, Frida Gugler, Herman Pfeifer, George Mann Niedecken and Gustav W. Klau were all born during the 1870s. Albert W. Elsner, Jack R. Hampel, Elsa Ulbricht, and the sisters Amalia and Dorothea Brah were all born during the 1880s, while Charles Ebert, Erwin Kramer, John Alexander Jeske, and Lucia Stern belong to the generation born in the 1890s. Irving Lew Biehn, Otto Bielefeld, Antoinette Gruppe, Max Pagel, Max Fernekes, Leonard Beck, Mary Thomasita Fessler, Richard Franz, and Ruth Grotenrath were all born in Milwaukee during the first two decades of the twentieth century.

AMERICAN-BORN ARTISTS OF GERMAN DESCENT FROM OUTSIDE MILWAUKEE

Of the German-American artists who lived and worked in Milwaukee, several were born in other parts of Wisconsin. Edward Boerner was from Cedarburg and Nicholas Lenz was from Port Washington, both localities just north of Milwaukee. Bruno Ertz and Frank H. Bresler were from Manitowoc, while George Raab, Frederick Muhs, and Bernard O. Gruenke were all from Sheboygan. Mathilde Schley and the carver Robert Emanuel Lohr were both born in Dodge

County, while Gustav Moeller was born in New Holstein in Calumet County and Karl Knaths was born in Eau Claire.

A larger group of American-born artists of German descent were born in other states. Four of these were from Ohio (Robert Schellin, Alma Vogt, Clothilda Brielmaier, and John Brielmaier), three were born in the state of New York (Robert Schade, Herman A. Fistler, and Gustav Wiesner) and three were born in Illinois (Paul Hammersmith, Armin O. Hansen, and Schomer Lichtner). Reinhold E. Wehle was from Missouri, while Emil Seidel and Fritz Wilhelm Pfeiffer were from Pennsylvania.

SCULPTORS AND CARVERS

Gustav Haug was the best-known ornamental carver in Milwaukee during the nineteenth century. Haug came to Milwaukee in 1865 and around 1872 did ornamental carving for the new county courthouse. Unfortunately, much of this work was apparently lost when the building was demolished in 1939. He provided similar decorative carving for the Chamber of Commerce Building and the Mitchell Bank as well as for a number of private residences in Milwaukee, including the home of the architect Edward Townsend Mix.

Carl Kuehns was, like Haug, a native of Magdeburg, where he began his training at the Art Industrial School. He won a scholarship which enabled him to visit Vienna and Venice. Later he studied at the Royal Academy in Berlin and worked for two years in Russia as an architectural sculptor. He settled in Milwaukee in 1881 and for some years was in partnership with Otto H. Papke in a firm which did ornamental carving and plaster work. Probably his best-known work was a bronze figure of Germania, actually a reduced-scale copy of the Niederwald Denkmal erected near Assmannshausen after the Franco-Prussian War. The figure was created in 1896 to decorate the entrance to George Brumder's Germania Building in Milwaukee but was removed when the building was renamed during the First World War. Other statues by Kuehns in Milwaukee include the figure of Gambrinus at the Pabst Brewery and the *Adoration of the Lamb* at St. Stanislaus Church.

Sculptors Charles Lohr and Phillip Jacob Lohr were brothers who were born in Weinoldsheim, Hesse. They immigrated to the U.S. in 1861 and for years worked in stone and marble. A third brother, Anton M. Lohr, worked with them as a sculptor for a short time. Although their main business was to provide cemetery monuments, Phillip Lohr was a genuine artist who also created altars and sculptured figures for churches. He did the altar, pulpit, and outside figures of the apostles for St. Stanislaus Church and helped to execute the huge altar at St. Joseph's Convent, both in Milwaukee.

Paul J. Kupper was a sculptor whose name appears in Milwaukee city directories between 1896 and 1903. He had studied in Berlin and had done work for the 1893 Fair in Chicago. He is said to have done the lion figures which decorate a bridge in Lake Park, Milwaukee.

Erhard Brielmaier was a German-born architect, sculptor, and builder in Milwaukee. He came to the U.S. with his parents in 1850 and settled in Cincinnati, where he learned the trade of altar building. In 1873 he came to Milwaukee and established his own sculpture business. He was the father of the artist Clothilda Brielmaier. Erhard Brielmaier designed the St. Josaphat Basilica in Milwaukee. The altar and baptismal font at St. Michael's Roman Catholic Church are also examples of his work. His son, John Erhard Brielmaier, was also a sculptor. Another son, Leo Anthony Brielmaier, carried on the firm which Erhard Brielmaier established.

Ferdinand Koenig studied in Düsseldorf, Florence, and Paris before coming to Milwaukee at the turn of the century. He taught at several art schools in Milwaukee, including the State Normal School. His earliest work in Milwaukee was church statuary, but later he turned increasingly to architectural decoration. He did a fine portrait bust in bronze of the artist

Richard Lorenz.

August Eberhart was born on a farm near Innsbruck in 1871 and immigrated to the United States around 1892. He specialized in religious woodcarving, a craft he had learned from an uncle who was a master carver in Innsbruck. When he first arrived in Milwaukee he found work in a factory where church fittings were made. While operating a planing machine there, he lost two fingers of his left hand. Later he established his own workshop, where he fashioned large crucifixes, large figures of saints, and religious carvings, such as a large relief of the Last Supper.

Karl Kahlich studied in Dresden and later did sculptured reliefs in Breslau before coming to the U.S. Kahlich was a painter, cartoonist, and illustrator in addition as well as a sculptor in both stone and wood. His works for the Federal Art Project include large carvings at the Parklawn Housing Project in Milwaukee. Kahlich sometimes produced models for large-size figures which were then done by others. Some of these designs, for example, were executed by the stone-cutters Paul Schwade and Frank Pohlhammer. Kahlich's design for a large wooden figure of a raccoon was executed by the woodcarver August Volker.

Willi Knapp worked principally in architectural sculpture, but was also a painter and etcher. He came to the U.S. in 1924 and lived for four years in Chicago before coming to Milwaukee, where he spent six years devoting himself to architectural decoration. He did decorative work, for example, in the lobby of the Wisconsin Gas Company at 626 East Wisconsin Avenue. In 1933 he returned to Germany, living first in Saarbrücken and later in Wiesbaden.

ART STUDIO BUILDINGS

Several buildings have played an important role in the history of the Milwaukee art scene by providing studio space for artists. The identification of such buildings is significant as this serves to identify groups of artists who knew each other and often had something in common, such as a shared specialization. Among the earliest of these studio buildings was the Iron Block, constructed in 1860-1862 and still a familiar Milwaukee landmark. Among the local German-American artists who once worked there were Conrad Heyd, Julius Segall, Robert Schade, Bruno Ertz, Friedrich Wilhelm Heine, and George Raab. William Brah, a Milwaukee-born carver, wood engraver, and portrait artist, also had a studio in the Iron Block.

The Birchard Block, constructed in 1867 and still standing at 323-331 East Wisconsin Avenue, was also an important art studio building in early Milwaukee. Among the artists who worked there were the panorama painters George Peter, Hermann Michalowski, and Robert Schade, the Austrian-born landscape painter John Fery, and the portrait artist Caesar Philipp. Philipp, like Michalowski, was originally from Berlin.

The University Building at 111 Mason Street was built in 1895 and razed in 1949. The long list of artists who worked there includes Frank Bresler, Bruno Ertz, Conrad Heyd, George Raab, and Alexander Mueller. There were also several women artists in the University Building, including Elizabeth Brah, Frida Gugler, Lillian Rumpel, Jessie Schley, and Clothilda Brielmaier.

The Cawker Building, constructed in 1897, is still standing at the northeast corner of Wells Street and Plankinton Avenue. Franz Biberstein, Louis T. Kunde, and Charles D. Rintelmann all had studios there, as did the commercial artists Richard M. Franz and Kempert Quabius.

PROFESSIONAL ASSOCIATIONS OF ARTISTS

Professional associations of artists should not be confused with societies organized for the general purpose of promoting and supporting the arts. For one thing, the membership of professional associations has always been comprised of artists, while other art societies have typically

been formed by non-artists. Professional associations have generally been established in order to plan joint exhibitions or to pool resources in other ways.

The earliest professional association of any importance in Milwaukee appears to have been the Milwaukee Art Students League, organized through the efforts of Edward Steichen, who reported in his autobiography that it was founded in 1896 or 1897. It was patterned after the Art Students League of New York, which was open-minded toward progressive tendencies in art. Its immediate purpose, however, was to organize evening art classes. The young artists who made up the group met at first in a small rented office and later moved to larger quarters in the basement of Ethical Hall. Steichen served as the league's first president and was succeeded by Herman Pfeifer, who was president around 1899. In 1900 Alexander Mueller became president and moved the league to the sixth floor of the University Building. The membership had greatly increased, as had the enrollment of its school, the Wisconsin School of Art. There was still a Milwaukee Art Students League in 1943, though it is not clear whether this was the same organization as was founded by Edward Steichen in 1894. It may, in fact, have been descended from the Art Students League of the Milwaukee State Teachers College, an association founded in 1935.

The Society of Milwaukee Artists was an important local professional association which existed from 1900 to 1913. It was established at a meeting in Louis Mayer's studio on the afternoon of October 22, 1900. Those in attendance included Franz Biberstein, Frank Enders, Harold Hall, Friedrich W. Heine, Helma Jahn-Heynsen, Fritz Kerl, Richard Lorenz, Louis Mayer, Alexander Mueller, George Raab, Franz Rohrbeck, Robert Schade, Christ Sprinkmann, and Jessie Schley. Other early members were Carl Kuehns, George Mann Niedecken, George Peter, Herman Pfeifer and Bernard Schneider. Except for Hall, who was Norwegian, all of these artists were either German-born or had German-born parents. Between 1900 and 1902 the society held four joint exhibitions at the Milwaukee Public Library. A jury chose the works to be shown at each exhibition and there was a limit on how many works were shown at each exhibition. The Public Library was no longer available after 1903 and later shows were held at the F.H. Bresler Gallery, the Industrial Exposition Building, and the Milwaukee Auditorium.

In its esthetic principles, the Society of Milwaukee Artists followed the example of the Society of American Artists, an organization which had been founded in New York in 1877. Both societies favored the school of Munich realism. There was, however, a certain diversity of approach among the Society's members. Bernhard Schneider, a product of the Düsseldorf Academy, continued to reflect its techniques and assumptions, while some of the younger artists were influenced by impressionism and art nouveau, stylistic movements emanating from Paris.

In 1913 the Society of Milwaukee Artists met to change its name to the Wisconsin Painters and Sculptors. This organization, which is still in existence, has long been the most important professional association of artists in Milwaukee. Some of the local artists who have served as its president are George Mann Niedecken, George Raab, Paul Hammersmith, Robert Schellin, Robert von Neumann, and Elsa Ulbricht.

The Wisconsin Society of Applied Arts was organized in 1916. In 1936, when Elsa Ulbricht was president, it had a large workshop at 628 North Broadway. The organization was still in existence in 1941, but appears to have been eventually absorbed by the Wisconsin Designer Craftsmen, an association founded in 1936. The Milwaukee Printmakers was founded in 1935 and included such artists as Robert von Neumann and Helmut Summ. The Wisconsin Artists Federation was established in 1939 as an umbrella organization to coordinate policy decisions between the Wisconsin Painters and Sculptors, the Milwaukee Printmakers, and the Wisconsin Designer Craftsman. Elsa Ulbricht was one of the incorporators of the association.

SOCIETIES IN MILWAUKEE FOR THE PROMOTION OF ART

Several organizations in Milwaukee were established for the purpose of organizing interest and support for art among the general public. Perhaps the first such organization was the Milwaukee Art Association, which was organized in 1872 and vanished soon afterward. Among its projects was an art school at which Louis Kurz and Henry Vianden were instructors. Another organization, also called the Milwaukee Art Association, was established in February 1888 through the efforts of Susan Frackleton, a local painter and ceramicist. This proved to be much less ephemeral and ultimately evolved into the Milwaukee Art Society and the Milwaukee Art Institute, which will be discussed below.

The Wisconsin Art Institute was organized in Milwaukee on September 18, 1889 and was housed in the quarters of the old Wisconsin School of Design at 103 Grand Avenue near 2nd Street. Ambitious plans to construct a building and to establish an art gallery were never fulfilled, but the instructional facilities which it provided greatly stimulated the development of art in Milwaukee. The first director of the institute, Otto von Ernst, had been the director of the Wisconsin School of Design in 1887-88. Otto von Ernst served as director of the institute and in 1891 the city directory indicates that Richard Lorenz was assistant director. Soon afterwards, however, the institute folded and von Ernst returned to Germany. The Wisconsin Art Institute should not be confused with the later Milwaukee Art Institute, though both pursued similar objectives and both appear to have been modeled on the Art Institute of Chicago.

The Milwaukee Art Society was founded in 1910 from the former Milwaukee Art Association. Charles Allis (1853-1918), a local industrialist, was its first president. In 1916 the society changed its name to the Milwaukee Art Institute, which was initially housed in the Milwaukee Art Society's old premises at 456 Jefferson Street but later moved into a new building at 772 North Jefferson Street, two doors north of the Layton Art Gallery. Samuel O. Buckner, a collector of Wisconsin art, was the institute's first president. The artist and art teacher Dudley Crafts Watson, who had headed the Milwaukee Art Society since 1914, now became the first director of the Milwaukee Art Institute. When Watson resigned in the spring of 1924 his successor was John E. D. Trask. Alfred G. Pelikan became director in 1926 and was succeeded in 1942 by George Burton Cumming. La Vera Ann Pohl was director from 1950 until the institute closed in 1955. The institute's building was subsequently demolished and its functions were taken over by the Milwaukee Art Center, which opened in 1957.

ART SCHOOLS

Even before the Civil War, private instruction was available in Milwaukee from several art teachers, including Henry Vianden and Heinrich Roese. There seems to have been no regular art school, however, until the first Milwaukee Art Association set up an ephemeral school in 1872. A decade later, in 1882, the short-lived Milwaukee Museum of Fine Arts organized the Milwaukee Art School, which had a precarious existence for several years, moving from one downtown location to another. Robert Schade and Otto von Ernst were at various times engaged to provide instruction. Von Ernst became director in the fall of 1887, by which time the school was located at 203 Grand Avenue near 2nd Street. Von Ernst was away in Europe during early 1889 and Richard Lorenz served in his absence as director of what was now called the Wisconsin School of Design. When the fall term began in 1889 von Ernst was back as director and the school was renamed again, becoming the Wisconsin Art Institute, discussed above. The school finally ended its unsteady existence in March 1892.

Milwaukee-Downer College was a women's college founded in 1895 through a merger of Milwaukee College and Downer College. It appears that Milwaukee-Downer College probably

had an art program from its inception, even before the college was settled in 1899 on a spacious new campus at the north edge of the city. By 1903 the art instructor there was Emily Groom (1876-1975), who taught for 37 years at the college. Charlotte Partridge (1882-1971) joined the faculty in 1914 and by 1920 had become director. Partridge and Groom both later taught at the Layton School of Art and by 1924 Marjorie S. Logan had become head of the art program at Milwaukee-Downer. In 1956 the college ceased to exist and its campus was taken over by the newly-formed University of Wisconsin-Milwaukee.

The Wisconsin School of Art was the name of the school run between 1900 and 1910 by the Milwaukee Art Students League. The school was located on the sixth floor of the University Building at 111 Mason Street. Alexander Mueller, the director of the school, had his own studio in this building, as did George Raab, who was also on the faculty. In 1911 Mueller transformed the school into the School of Fine and Applied Arts, which was located at the northeast corner of Downer Avenue and Kenwood Boulevard, close to the State Normal School, with which Mueller's art school soon became affiliated. The State Normal School, also known as the Milwaukee Normal School, was a training institution for public school teachers, one of several such schools established by the Wisconsin state legislature. It had been started in 1885 and had originally been located in downtown Milwaukee, but in 1909 it was moved to a large new building near the Milwaukee-Downer campus. By 1914 Mueller's school was installed in this building. When he retired in 1923 the School of Fine and Applied Arts was renamed the School of Art. After 1927 it became the Department of Art in what was by now known as the State Teachers College (later Milwaukee State Teachers College). In 1932 the Department of Art became the Department of Art Education. The teachers college ceased to exist in 1956 when it was merged with the Milwaukee extension program of the University of Wisconsin to become the University of Wisconsin-Milwaukee, which now took over its art program.

The Milwaukee Art Institute, established in 1916, has already been discussed (cf. p. xx). In addition to its other functions, the institute provided art instruction. Karl Knaths and Hans John Stoltenberg were among the local artists who studied there.

The State Normal School was an important training facility for local artists. Gustav Moeller, who succeeded Alexander Mueller as director in 1923, had been teaching there since 1916. When Moeller died in 1931 his successor was Howard Thomas, who found himself in charge of a program much reduced in size. In 1919 there had been 17 instructors and 255 students, but by 1932 its size had dwindled to 7 instructors and 125 students. The onset of the Depression was, of course, a major factor in this decline, though another factor was probably the growing importance of the Layton School of Art, which had opened in 1920. Howard Thomas was still the director in 1941, but by 1945 had been succeeded by Fred Logan. Robert von Neumann, Elsa Ulbricht, Albert W. Elsner, and Albert Tiemann were some of the teachers who taught at the State Normal School. Among the many artists who received training there were Ruth Grotenrath, Carl Holty, Erwin Kramer, Schomer Lichtner, and Robert Schellin. Schellin later became a teacher at the University of Wisconsin-Milwaukee which grew out of the Milwaukee State Teachers College.

The Layton School of Art was started on the premises of the Layton Art Gallery in 1920. The first director of the school was Charlotte Partridge, who also taught at Milwaukee-Downer College and became curator of the Layton Art Gallery in 1922. Partridge remained director of the school until her retirement in 1954. In the early 1950s the school moved into a modern glass building at 1632 North Prospect Avenue, where Edward Lewandowski succeeded Charlotte Partridge as director. The Layton School of Art was particularly important during the Depression era, when its faculty included Robert von Neumann, Gerhard Bakker, Chester J. Mayer, and Wolfgang Behl. Bernard O. Gruenke, Max Pagel, and Kempert Quabius were among the many Milwaukee artists who studied there. The school closed in 1974.

MUSEUMS

The first attempt to found a permanent art museum in Milwaukee appears to have been in 1882 when several incorporators founded the Milwaukee Museum of Fine Arts. This ephemeral project resulted only in the exhibition of a few works of art at the back of Poposkey's picture store, and by 1894 the entire project had ceased to exist. One of the incorporators was Frank Siller (1835-1901), a wealthy amateur poet who later incorporated a private gallery where he sold paintings acquired during frequent trips to Europe. Before this attempt to establish an art museum, there had been a number of art exhibitions in Milwaukee, some of them fairly extensive. Lydia Ely, a local artist and active promoter of the arts in Milwaukee, had organized an art show as early as 1865. She later organized the art shows which were a part of the annual Milwaukee Industrial Expositions which began in 1881 and were still being held in 1917. These were initially held at the Industrial Exposition Building, a large wooden structure specially built for the purpose, and were later held at the Milwaukee Auditorium, which opened in 1909.

The first permanent public art museum in Milwaukee was the Layton Art Gallery, housed in a dignified neoclassical structure which stood at the corner of Jefferson and Mason Streets in downtown Milwaukee. The Layton Art Gallery, which opened in April 1888, was founded and largely financed by Frederick Layton (1827-1919), a wealthy British-born meat packer. Although Layton served as the first president of the gallery, actual management was in the hands of the curator, the artist Edwin E. Eldridge. He was succeeded by George Raab, curator from 1902 to 1922, who was in turn succeeded by Charlotte Partridge, who had started an art school at the Layton in 1920.

In addition to serving as a teaching facility and as a gallery for small art shows, the Milwaukee Art Institute also had a modest permanent collection which was acquired by the Milwaukee Art Center after the institute closed in 1955.

The Milwaukee Journal's Gallery of Wisconsin Art consisted of a single exhibition room on the second floor of the Journal's building at 4th and State. The facility, sometimes referred to as the Milwaukee Journal Gallery, was opened in 1924 but closed in 1931 to provide space for the studios of WTMJ, a radio station owned by the newspaper. During the seven years of its existence the gallery exhibited works by 290 artists and did much to familiarize the public with local artists and their works. Frances Stover, the secretary of the gallery, was the Journal's art critic. By reviewing art shows, reproducing works by local artists, and publishing biographical profiles of artists exhibited at its gallery, the *Milwaukee Journal* played a major part in promoting and documenting the arts.

The Charles Allis Art Museum is located at 1801 North Prospect Avenue in the former residence of Charles Allis, who was a collector as well as a promoter of the arts. The residence and its collection were willed to the city by his widow in 1945 and became a division of the Milwaukee Public Library in 1947. Its permanent collection includes a number of works by Bruno Ertz.

Another small museum in Milwaukee is the University Art Museum on the campus of the University of Wisconsin-Milwaukee. Historically this appears to go back to the small gallery installed in 1938 in the Chapman Memorial Library at Milwaukee-Downer College.

The Milwaukee Art Museum, originally called the Milwaukee Art Center, is located at 750 North Lincoln Memorial Drive. It was opened in 1957 to take over the collections and other functions of the Layton Art Gallery and Milwaukee Art Institute, both of which had been recently closed. Much expanded since its inception, the Milwaukee Art Museum is by far the largest and most important art museum in the city. The Cudahy Gallery, housed at the Milwaukee Art Museum, possesses an important collection of works by Wisconsin artists.

ART DEALERS

Commercially operated private galleries have always served an important function by bringing the work of artists to the attention of the public. Until the Milwaukee Art Institute was established in 1916, private dealers provided virtually the only medium by which Milwaukee artists could arrange to have their works displayed and offered for sale. One of the first such galleries was on the ground floor of a photography studio opened in 1869 by Hugo Broich, who was a painter and lithographer as well as a photographer. Broich's establishment at 116-118 Spring Street (now Wisconsin Avenue) was located in downtown Milwaukee across the street from the Plankinton House Hotel. He was also one of the principal associates of the American Oleographic Company, whose lithographs were often displayed in the gallery at this studio. In 1876 Frederick Luettich and Edwin B. Bangs opened an art gallery on Mason Street about a block east of Henry Vianden's studio. Luettich and Bangs were photographers who had previously worked for Broich. The Milwaukee Art Emporium was established in 1872 by Philip Poposkey, who had operated a similar establishment in Chicago but had moved to Milwaukee following the Chicago Fire. Poposkey later joined forces with Frank Durbin to establish a gallery and art importing business at 423 Milwaukee Street. The firm, eventually known as the F.H. Durbin Company or as Durbin's Art Emporium, was started in 1883. In 1889 the business was purchased by Frank H. Bresler and became the F.H. Bresler Company. For years this firm was the principal private art dealership in Milwaukee and displayed the works of many local artists. Bresler died in 1931 but the firm remained in the Bresler family until 1955. The Krumbholz Gallery was founded in 1896 by John O. Krumbholz and was originally located at North 10th and West Winnebago Streets. Like Bresler, Krumbholz had been a crayon portrait artist before becoming an art dealer. John O. Krumbholz sometimes traveled to Munich to buy paintings for his gallery. The store is still in existence but has not been owned by the Krumbholz family since 1978. The Slipcover Studio, a decorating business at 2004 North Third Street, sometimes put on shows for local artists during the early 1950s. Julius Hirsch, the owner of the business, was the husband of the artist Annette Zorn Hirsch. Lenz Fine Arts, operated by Thomas E. Lenz at 133 West Pittsburgh Street, is a gallery specializing in works by early Wisconsin artists.

DECORATING FIRMS

Major decorating companies, particularly those in the business of providing murals for public buildings such as churches and courthouses, have played a significant role in providing patronage for Milwaukee artists. One such firm was Associated Artists, founded in 1895 and still in existence as late as 1919. Among the projects undertaken by the firm were the murals for the Brown County Courthouse in Green Bay, Wisconsin, painted by Franz Rohrbeck around 1909. Conrad Schmitt, who was vice president of Associated Artists, left the firm in 1909 to found his own decorating business, the Conrad Schmitt Company. This firm initially established itself as a church decorating business, but soon became involved in work on other public buildings, particularly courthouses and theaters. Conrad's son, Rupert Schmitt, was a craftsman in stained glass, who succeeded his father as president of the firm. By 1925 the company had changed its name to the Conrad Schmitt Studios. Around 1950 control of the company passed from the Schmitt family when Bernard O. Gruenke, an employee since 1936, became president. Among the many artists who have been employed by the Conrad Schmitt Studios is Wilhelm Meyerhuber.

Stained glass has been an important local industry in Milwaukee, at least since the turn of the century. At one time there were more than a dozen local firms specializing in the design,

manufacture, and installation of stained glass. The Carl A. Reimann Company was an outstanding church decoration firm with a specialization in stained glass.

One of the most remarkable decorating firms in Milwaukee was the Niedecken-Wolbridge Company, established in 1907. George Mann Niedecken, the president of the company, was a talented designer-craftsman whose taste was in tune with that of such modern architects as Frank Lloyd Wright, with whom he worked in close collaboration. His company specialized in the creation of elegant interiors for expensive private residences.

THE FEDERAL ART PROJECT

During the Depression there were several government programs which provided employment for artists. The most important of these was the Federal Art Project (FAP), begun in 1935 as a part of the WPA (Works Progress Administration, also called the Works Projects Administration). Thousands of artists were employed by the WPA/FAP, which also brought artists together and facilitated the discussion of common goals. WPA patronage of the arts had a notable impact as government-subsidized murals began to appear in post offices and other public buildings throughout the country. The works of art subsidized by the program were diverse in character but nonetheless tended toward a style which combined social realism with an heroic celebration of the American nation. The Mexican muralists, particularly Diego Rivera, were a palpable influence on the WPA style.

Two of the people who took a lead in developing WPA art projects in Milwaukee were Elsa Ulbricht of the Milwaukee State Teachers College and Charlotte Partridge of the Layton School of Art. Many of the local artists who participated in the program had been trained at these schools. Among those who were a part of the Federal Art Project in Milwaukee were Ruth Grotenroth, Robert Schellin, Bruno Ertz, Paul Lauterbach, and Armin Hansen.

SOME CONCLUSIONS

The artists discussed in this book are a diverse group, including humble commercial artists as well as figures like Lorenz and Marr who achieved major status. Most of the artists discussed depended on art for their livelihood, though a few, like Frida Gugler and Louise Lemp Pabst, enjoyed independent means and could pursue art as an avocation. Some of the people listed here, including Alfred von Cotzhausen and John Kremer, appear to have been primarily businessmen, but have nonetheless been included because of the degree of their involvement in the local art scene. On the other hand, I have excluded photo retouchers, picture framers, and the like, even though such people sometimes advertised themselves as artists in the city directories. Many brought their skills from Europe, while others, born in the United States, went to Europe for training. A few, like Carl Marr and Julius Segall, traveled frequently between Europe and America.

Although many of the artists discussed in this book have been listed in existing dictionaries of artists, the majority have not. This is because the present work has been based primarily on a careful scrutiny of such local sources as city directories and the local press. For most of the artists discussed here it has also been possible to report new information not generally available in existing art history reference works. By checking various government records, for example, it has often proved possible to ascertain such information as dates and places of birth and death. As existing biographical dictionaries are often incomplete with respect to such details, it is hoped that the information reported here will be incorporated into future revision of these works.

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ABBREVIATIONS

AA	<i>American Art Annual.</i>
GW	Groce and Wallace, <i>The New York Historical Society's Dictionary of Artists in America.</i>
MH	<i>Milwaukee Herald.</i>
MJ	<i>Milwaukee Journal.</i>
MS	<i>Milwaukee Sentinel.</i>
TB	Thieme and Becker, <i>Allgemeines Lexikon der bildenden Künstler von der Antike bis zur Gegenwart.</i>
WW	<i>Who's Who in American Art.</i>

A

AMERICAN FINE ART COMPANY. Firm which in 1894 was closely associated with the American Publishing Company and the Beck and Pauli Lithographing Company, all those firms sharing the same address at the northwest corner of Ferry and South Water Streets. The president of the American Fine Art Company, Alexander von Cotzhausen, was at the same time secretary-treasurer of the other two companies. It published views such as one of the Laver Brewing Company of Reading, Pennsylvania. In 1901 Adam Beck was the vice-president of the firm and was still in this position in 1908. Edward Steichen was an apprentice there at the turn of the century.

AMERICAN OLEOGRAPHIC COMPANY. A lithographic publishing firm established around 1871 by Louis Kurz and Hugo Broich. In 1872 it was publishing an illustrated monthly, *Olympia*, for the benefit of the Turnverein, a liberal gymnastics association to which Kurz belonged. In 1873 Broich's assistant, John Kremer, entered the firm. After 1874 the firm was known as Broich, Kurz and Company and operated out of Broich's photography studio and gallery at 116-118 Spring Street. Kurz withdrew from the business in 1876, after which the name of the firm was changed to Broich and Kremer. Soon afterwards it became a photography studio only.

AMERICAN PUBLISHING COMPANY. Lithographic firm established by Henry Wellge in 1886 as Henry Wellge and Company and known after 1887 as the American Publishing Company. Henry Wellge's brother William was also involved in the firm. It was located at the same premises as the Beck and Pauli Lithographing Company, with which it was associated. The

firm produced color lithograph views of many American cities.

ANDERS, WILLI, b. 7-19-1897 in Hannover, d. 9-24-1979 in Brookfield, Wisconsin. Painter and printmaker, also known as William F. Anders. He studied at the Kunstgewerbeschule (Arts and Crafts School) in Hannover in 1912-1913. He settled in Milwaukee in 1928 and was a student of Robert von Neumann at the Layton School of Art in 1933. He was an artist and draftsman for the Allis-Chalmers Company for 19 years, retiring in 1963. He received an Honorable Mention for a watercolor exhibited in 1934 at the Wisconsin Salon of Art in Madison and received first prize for an oil painting exhibited at the Salon in 1935. He was a member of the Wisconsin Painters and Sculptors, the Milwaukee Printmakers, and the Wisconsin Artists Federation. He won prizes at the Wisconsin State Fair in 1931 and 1939 and at the Milwaukee Art Institute in 1936 and 1938. He became a U.S. citizen in 1936. There was a show of his work at the Goethe House in Milwaukee in 1962. During the 1970s he was living in the Milwaukee suburb of Brookfield. Paintings by Anders can be found in the collections of the Milwaukee Art Museum, the Milwaukee Public Library, and the Wauwatosa Library. References: Butts, p. 190. Falk, p. 13. MJ, March 24, 1935, sect. 7, p. 5; October 11, 1936, sect. 7, p. 5; November 8, 1936, sect. 7, p. 6; April 13, 1941, sect. 7, p. 7; April 4, 1948, sect. 7, p. 5; February 25, 1962, sect. 5, p. 5. WW, vol. 1 (1936-1937), p. 19.

ANGELSTEIN, FANNY. Crayon artist whose name appears in Milwaukee city directories between 1893 and 1989.

ART INSTITUTE OF CHICAGO. School and gallery established in 1866 and one of the most important centers of its kind in the United States. The Milwaukee Art Institute

(which see) appears to have been modeled after it. Because there were generally adequate facilities in Milwaukee for both training and art exhibition, the Milwaukee art scene was never dominated by the art scene in Chicago and never became overly dependent upon the influence of Chicago artists or the Art Institute of Chicago. Only a few artists, such as Dudley Crafts Watson and Frederick Fursman, were deeply involved in both the Chicago and Milwaukee art scenes. Nonetheless, Milwaukee artists frequently entered their works in exhibitions held at the Art Institute of Chicago, which usually had at least one show each year for artists from the greater Chicago area. Between 1908 and 1910 the Art Institute even provided space for an annual exhibition of work by members of the Wisconsin Painters and Sculptors. Among the many Milwaukee artists who received training at the Art Institute of Chicago were Gustav Moeller, Frida Gugler, Armin O. Hansen, Schomer Lichtner, Karl Knaths, Robert von Neumann, Jr., Willi Knapp, George Mann Niedecken, Karl Priebe, Angela von Neumann Ulbricht, and Mary Thomasita Fessler (Sister Thomasita). Robert von Neumann, an important art teacher in Milwaukee, was a visiting instructor at the Art Institute of Chicago for two years. The Oxbow Summer School of Painting in Saugatuck, Michigan has for some years been affiliated with the Art Institute of Chicago.

ART STUDENTS LEAGUE OF THE MILWAUKEE STATE TEACHERS COLLEGE. Organized in 1935, the league had more than a hundred members. Not to be confused with the Milwaukee Art Students League (which see). See also under State Normal School.

ASSOCIATED ARTISTS. Decorating firm which specialized particularly in providing murals and other decorative paintings for churches and court houses. The company was founded in 1895 with Edmund H. Bodden as

president, Conrad Schmitt as vice-president, and Conrad A. Brockmueller as secretary. The firm was initially located in the Masonic Building at 472 Jefferson Street but was later located at several addresses on East Water Street. Schmitt left the firm to found his own decorating business in 1909 and Bodden left to become city tax commissioner in 1914. The firm continued to exist with Brockmueller as president until as late as 1919. Among the projects undertaken by the firm were the murals for the Brown County Courthouse in Green Bay, which were painted around 1909 by Franz Rohrbeck.

AURELIUS, ANTON B. Artist listed in the 1898 city directory, at which time he was living at 567 4th Street.

B

BAERWALDT, FRED, b. c. 1892 in Wisconsin. Commercial artist. Baerwaldt is listed for the first time in the 1909 city directory, which gives his occupation as artist. The 1910 federal census indicates that both of his parents were German-born. He was then single and employed as a commercial artist. The *Milwaukee Journal* reported in 1948 that his work had been included in the Wisconsin State Centennial Exhibition held in Milwaukee that year.

BARTH, CHARLES, b. 1862 in Germany. Lithographer. Barth immigrated to the U.S. in 1881 and filed a petition for naturalization in Milwaukee in 1886. He signed further naturalization papers in Milwaukee in 1888 and is listed in the 1905 Wisconsin state census as still living in Milwaukee.

BAUER, ROBERT, SR., b. 1851 in Austria. Woodcarver. Bauer entered the United States at the port of New York in 1881. He settled soon afterwards in Wisconsin. He is listed in the 1905 Wisconsin state census and was naturalized by the Milwaukee Municipal Court on June 21, 1906. His son, Robert Bauer, Jr. (b. c. 1881 in Wisconsin), was a decorator.

BAUM, ERNST, b. c. 1885 in Austria. Woodcarver who immigrated to the U.S. in 1906. He is listed in the 1910 federal census of Milwaukee which indicates that he was then employed by a piano manufacturer.

BAUMGAERTNER, HENRY J., b. 8-15-1846 in Tiefenort, d. 12-1-1901 in Milwaukee. Sign painter, businessman, and local politician. Born in a village in Thüringen twelve miles south of Eisenach, Baumgaertner came to Milwaukee in early life, he was active for many years as a decorative fresco painter and had a shop for painting signs and banners. He then became involved in politics and in 1878 was elected to the city council as a Republican from the Tenth Ward. He served as Milwaukee County Register of Deeds in 1888 and 1887. He later served as president of the city council, but lost the election when he ran for mayor against David E. Rose. In later years Baumgaertner was a partner in the firm Baumgaertner and Wolcott, real estate and investment agents.

References: Anderson and Bleyer, p. 217. MS, April 5, 1903, sect. 5, p. 10. Obituaries: MS, December 2, 1901, p. 1.

BECHER, ARTHUR ERNST, b. 7-29-1877 in Freiberg, Saxony, d. 11-4-1960 in Poughkeepsie, New York. Nationally known illustrator. Becher settled in Milwaukee after immigrating with his parents from Germany in 1885. He received early training in Milwaukee under F.W. Heine and Robert

Schade. During this period he was one of several local artists who liked to paint at Jones Island, then a picturesque fishing village. In 1959 the Milwaukee Common Council purchased six of these early paintings. Becher's friends in Milwaukee during the 1890s included Louis Mayer, Herman Wall, Herman Pfeifer, and William Aylward. Together with Wall, Pfeifer, and Aylward, Becher went to Wilmington, Delaware, where the four young artists were students of the illustrator Howard Pyle. Becher was Pyle's student in 1902 and 1903 and also attended Pyle's summer school in Chadds Ford, Pennsylvania in 1903.

In 1904 Becher married Frieda L. Knappe of Milwaukee and settled in Ardsley, New York, near White Plains. In 1917, however, he purchased a 125 acre farm in Putnam County, New York, where he soon began to live, though he kept his house in Ardsley. He received his first commission from *Scribner's Magazine* and became a nationally known illustrator for such magazines as *Leslie's*. He was sent to London in 1908 on an assignment for *Appleton's Magazine* and while in Europe was able to study in Munich with Otto Strutzel, a painter and illustrator with a reputation for his landscapes and pictures of animals. There is no record that Becher was ever admitted to study at the Munich Academy, so it appears that he was either a private student or was enrolled in a class outside the academy. Examples of Becher's European work were exhibited in 1910 and 1911 at the Pennsylvania Academy of Fine Arts. During the 1930s Becher did less work for magazines and turned more to book illustration.

Like other artists in the circle around Howard Pyle, Becher often painted scenes depicting notable episodes of American history, such as Lincoln's Gettysburg Address. He also did landscape painting in the countryside near his home in Putnam County and painted in Arizona during visits in 1931 and 1939. Several of Becher's paintings are now in the collection of the Delaware Art Museum, which also has a portrait of Becher

by his friend Louis Mayer. Becher's home in Putnam County, New York was near the residence of Louis Mayer and the two transplanted Milwaukee artists often saw each other. Due to failing health, Becher sold the farm in 1945 and returned to live at his house in Ardsley, Westchester County.

References: Elzea and Hawkes, p. 24. Falk, p. 42. Fielding, p. 56. MS, April 5, 1903, sect. 5, p. 10. Samuels (1976), p. 32.

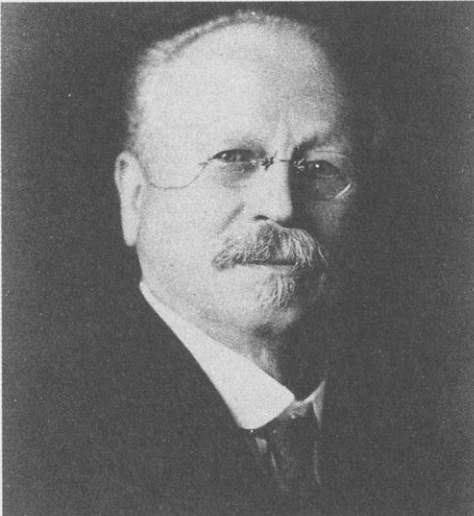
BECK, ADAM, b. 6-18-1847 in Fürth, Bavaria, d. 6-5-1922 in Milwaukee. Lithographer. There has been considerable confusion concerning Beck's dates of birth and death, which have often been reported inaccurately. The record appears to have finally been set straight by Thomas Beckman in *Imprint* (Spring 1964). Beck learned the trade of lithographer in Germany before immigrating to the U.S. in 1866. He at first worked in Baltimore, but by 1868 he had gone to Chicago and became associated with the lithographer Louis Kurz. His name appears in a Milwaukee city directory for the first time in 1873. In 1878 Beck joined with Clemens J. Pauli to form the Beck and Pauli Lithographing Company. This firm produced numerous city views of localities around the

country, most of its output being printed by the publisher J.J. Stoner in Madison. The Beck and Pauli Company was initially established at 107 Wells Street, but by 1886 had moved across the street to 201-205 2nd Street. It moved again in 1870.

The Beck and Pauli Lithographing Company went out of business in 1906. For a time Beck remained at the same address as vice-president of Alfred E. von Cotzhausen's American Fine Arts Company, but soon left to form the Imperial Lithographing Company, a Milwaukee firm which specialized in printing labels. He was the president of this company at the time of his death. His last residence was at 2511 Prairie Street.

References: Beckman, plate 43. *Imprint*, vol. 9, no. 1 (Spring 1984), pp. 1-6. Maule.

BECK AND PAULI LITHOGRAPHING COMPANY. Firm established in 1878 as a partnership of Adam Beck and Clemens J. Pauli. Alfred E. von Cotzhausen, the bookkeeper of the firm in 1884, urged a reorganization and incorporation of the company which forced Pauli out in 1886. Adam Beck then became president, a post he held until the firm closed in 1906. The firm was originally located at 107 Wells Street but by 1886 had moved to 201-205 Second Street. In 1890 it moved to a location at the northwest corner of Ferry Street and South Water Street where it shared a premises also used by Henry Wellge's American Publishing Company. The Beck and Pauli Lithographing Company produced chromolithograph city views of localities all over the country. These typically measure 15 by 25 inches and many were printed by J.J. Stoner, a publisher in Madison. The artist Herman Brosius was closely identified with the firm. Alfred E. von Cotzhausen, who was secretary-treasurer of the firm from an early date, was also associated with several other lithographic firms in Milwaukee.



Adam Beck (Photo courtesy of Mr. and Mrs. Thomas A. Eggebrecht, Waukesha, Wisconsin).

BECK, LEONARD, b. 5-17-1917 in Milwaukee. Abstract artist. Although a native of Milwaukee, Beck grew up in a German-speaking family and was sometimes teased as a child on account of his German accent in English. He graduated from the Layton School of Art after studying there from 1935 to 1939. He has exhibited at numerous group exhibitions and has paintings in the permanent collection of several museums, including the Milwaukee Art Museum.

References: MJ, April 4, 1948, sect. 7, p. 5; February 27, 1949, sect. 7, p. 5.

BECKER, F. RICHARD, b. 1859 in Germany. Woodcarver in Milwaukee at the time of the 1905 Wisconsin state census. He immigrated to the U.S. at New York in June 1882 and was naturalized at the Milwaukee Circuit Court on June 26, 1906.

BECKER, OTTO, b. 1-28-1854 in Dresden, d. 11-12-1945 in Milwaukee. Lithographic artist. Becker came to the U.S. in 1873 and worked as a lithographer in Boston and St. Louis before settling in Milwaukee in 1880. His name appears in Milwaukee city directories from 1881 to 1947. He produced many pictures for the Milwaukee Lithographing and Engraving Company, including a famous and widely distributed picture of *Custer's Last Stand*. Becker's painting, freely adapted from an earlier painting by Cassilly Adams, was done in 1895. It was made into a lithograph through the joint efforts of several Milwaukee lithographers and more than a million copies were distributed as part of an advertisement for the Anheuser-Busch brewery.

References: Dawdy, p. 20. McCracken, pp. 168-170. Russell. Samuels (1976), p. 33. Taft, p. 145.

BEHL, WOLFGANG, b. 4-13-1918 in Berlin. Carver, architectural sculptor, industrial designer, and teacher. Behl was

reportedly a student of the Berlin Academy of Fine Arts from 1936 to 1939. He was a pupil in Berlin of Otto Hitzberger, a sculptor and carver who taught a class at the Kunstgewerbemuseum (Arts and Crafts Museum). Behl came to the U.S. in 1939 by way of London. He taught for a time at the Perkiomen School in Pennsylvania and at the Rhode Island School of Design, winning the Joseph N. Eisendrath prize for sculpture in 1943. He met the Milwaukee sculptor Louis Mayer and was entertained at Mayer's home near Poughkeepsie, New York. By 1944 Behl had become art director at the Lake Forest Academy in Lake Forest, Illinois between Chicago and Milwaukee. While continuing to live in Lake Forest, Behl became an instructor at the Layton School of Art in the fall of 1944 and began to spend several days of each week in Milwaukee. His work was represented in an exhibition of portraits at the Layton Gallery in December 1944 and one of his sculptures won a prize in Milwaukee the following year. He continued to teach at the Layton School of Art until 1945, but then left Milwaukee. He was living in Hartford, Connecticut in 1988. References: Cummings, pp. 112-113. Falk, p. 44. MJ, October 15, 1944, sect. 7, p. 3; February 18, 1945, sect. 7, p. 3.

BIBERSTEIN, FRANZ, b. 2-12-1850 in St. Niklaus, Solothurn Canton, Switzerland, d. 7-26-1930 in Milwaukee (See Illustration 1). Panoramist, landscape painter, and portrait artist. His name in full was Franz Josef Biberstein. His father Josef Biberstein, was a skilled marble craftsman who fashioned cemetery monuments and laid marble floors for churches. His mother, Anna Maria (Gubler) Biberstein, was from the nearby village of Lostorf. Both parents were Catholic. The artist's older brother August became a well-known sculptor and later took over his father's marble business. Franz Biberstein also had two sisters.

Biberstein received his first training in Solothurn from the Swiss landscape painter Johann Sütterlin. At the age of nineteen he

set off for Munich, crossing Lake Constance to Lindau on the Bavarian side. He was admitted to the Royal Academy of Art in 1869 and was placed in the *Antikenklasse*, where he learned to sketch in charcoal from plaster casts of classical Greek and Roman sculptures. For two more years he continued to follow the rigorous course of training laid down by the academy, sketching portrait heads from live models in the second class and continuing to life studies of the full figure in the third class.

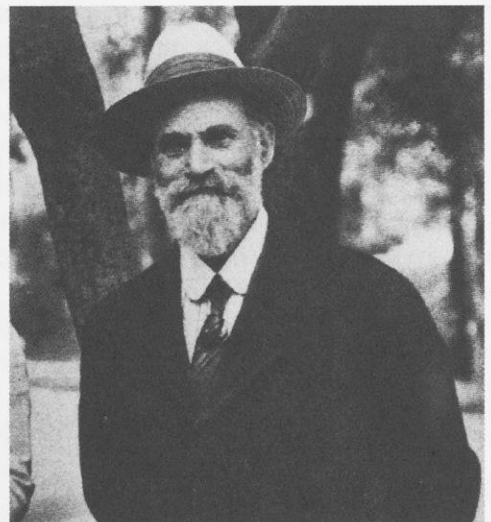
The quality of instruction in Munich was good and one of Biberstein's teachers there was Wilhelm von Diez, a leading figure in the school of Munich realism. But Biberstein wanted to do landscape painting, something which received scant attention in the inflexibly classical tradition of the Munich Academy. So he decided not to go on to the fourth class, but worked instead on the kind of painting that interested him. He sketched mountain scenery in Switzerland during the summers and sometimes visited Italy during the winter. He was beginning to sell his paintings and one summer was able to afford a walking trip to Italy, painting in the Dolomites and visiting Genoa, Pisa, and Florence.

In 1880 an unusual opportunity presented itself. Ludwig Braun, a professor of painting in Munich, was looking for artists to assist him in a major project, an immense panoramic painting which had been commissioned by the owners of a newly constructed exhibition building for panoramas in Frankfurt am Main. Braun was an experienced war artist who had been a witness to the Franco-Prussian War of 1870-1871. The panorama that he had been commissioned to do was *The Battle of Sedan on September 1, 1870*. The battle had taken place just ten years before and the memory of the war was still fresh in both France and Germany. The idea of memorializing notable battles of the war by means of immense panoramic paintings had begun in France. Braun had been to the Paris Exhibition of 1878 and had been overawed by *The Defense of Paris*, a panorama created by a team of French artists

under the direction of Paul Dominique Philippoteaux. Braun consulted with the French panoramists and quickly learned the techniques needed for the production of such paintings. During 1880 and 1881 Biberstein worked for Braun as one of the team of artists which created the Sedan panorama in Frankfurt.

When the job had been completed in Frankfurt, Biberstein found his financial situation much improved and decided to seek further training. Instead of returning to Munich, however, he sought out the smaller academy in Karlsruhe, capital of the German principality of Baden. Records at the Karlsruhe Academy indicate that he was a student there in 1881 and 1882. Even after completing his studies there he probably remained in Karlsruhe for the next three years.

One of the other artists who had worked on the Sedan panorama was the Austrian August Lohr. Like Biberstein he had studied in Munich and specialized in painting alpine landscapes. In 1884 Lohr went to New Orleans to supervise the installation of the panorama at the Cotton Exposition and there met William Wehner, a German immigrant businessman in Chicago. Wehner had an idea: why not bring experienced panorama painters to the United States from Germany



Franz Biberstein (Photo courtesy of Milwaukee County Historical Society).

and have them paint panoramic battle scenes of the American Civil War? Lohr thought it was a good idea and helped Wehner to establish the Milwaukee-based American Panorama Company. Lohr now started to recruit European artists to come to Milwaukee. Biberstein was at first hesitant, but when Lohr wrote again enclosing the passage money, Biberstein accepted. He arrived April 14, 1886.

The American Panorama Company began operations in a specially built studio at 628 Wells Street in Milwaukee. The first panorama painted there was probably *The Storming of Missionary Ridge*, which was followed by *The Battle of Atlanta*. Although Wehner's American Panorama Company went out of business in 1887, several successor firms kept the panorama industry alive in Milwaukee for a few more years. Many of the artists returned to Germany or dispersed to other cities in the United States, but Biberstein was one of those who stayed.

In 1893 Biberstein was one of several Milwaukee artists to be caught up in the hubbub of the World's Columbian Exposition in Chicago, for which he contributed a panoramic painting of the fairgrounds. Another former panorama painter to be involved in the Chicago World's Fair was George Peter, who had been one of Biberstein's closest friends in Karlsruhe and had come to Milwaukee after Biberstein recommended him to Lohr. After the World's Fair, Peter and Biberstein both found employment as scenery painters for the German theater in Milwaukee, but a new employment opportunity suddenly offered itself when William Wehner decided to produce a panorama of *The Battle of Manila Bay*, a scene from the recent Spanish-American War. Wehner engaged the services of Biberstein, Peter, and two other veteran panoramists who had remained in Milwaukee, Friedrich Wilhelm Heine and Franz Rohrbeck. The Manila Bay panorama was painted in San Francisco, but proved to be a financial failure when it was exhibited there in 1900. The panorama craze had, it seems, run

its course and could not be revived.

By 1900 Biberstein was back in Milwaukee and was one of the local artists who met at the studio of Louis Mayer on October 23 to organize the Society of Milwaukee Artists. The society, composed almost entirely of German immigrant artists, became an important local professional association. Although it tended to promote the esthetic principles of Munich realism, there was also a certain diversity of approach among its members. Otto Dinger's paintings, for example, reflect the graphic clarity of the Düsseldorf school, while the influence of American tonalism is apparent in the work of Friedrich W. Heine. Biberstein's association with the society provided not only personal contact with other local artists, but also served as a means of finding purchasers for his work. His landscape canvasses were a regular feature of the society's shows.

In 1901 Biberstein briefly entered into partnership with another former panorama painter, Ernst Julius Peege, to form the Acme Portrait Company, but soon afterwards went back to working independently. Writing in the *Milwaukee Sentinel* on April 5, 1903, Louis Mayer had this to report:

Bieberstein [sic], who has a studio above the Milwaukee National Bank, is a landscape artist of rare ability. He paints scenery from the western coast and the Swiss highlands, where he was born. He has lately experimented a great deal in photography, and has devised a scheme of reproducing portraits on canvas and painting them with transparent colors.

One of Biberstein's clients at this time was the wealthy railroad official Thomas George Shaughnessy (1832-1928). The Milwaukee-born Shaughnessy had begun his career with the Chicago, Milwaukee, and St. Paul Railroad, but later became president of the Canadian Pacific Railway. In an era when the railroads were opening up new scenic areas of the West to the general tourist, the

railroad companies sometimes offered patronage to landscape artists who could publicize the scenic beauty of the areas which they served. John Fery had a long association with the Great Northern Railway, helping them to publicize the scenic grandeur of Glacier National Park. Shaughnessy must have been aware of this arrangement. At any rate, Biberstein was invited to spend two summers as Shaughnessy's guest in the Canadian Rockies, where he painted numerous scenic views, particularly in the Selkirk range of British Columbia. Biberstein's visits to Canada must have been to the area around Revelstoke on the main line of the Canadian Pacific. Time and again Biberstein painted the area around Mount Sir Donald, showing the peak and its surroundings in various ways. One of these paintings is dated 1908, which gives an approximate idea of when Biberstein visited the area. Following his usual practice, Biberstein worked in the field by making oil sketches in color on small composition board panels, usually about eight by ten inches in size. These were then kept for reference and used as a basis for larger paintings which were done on canvas in his Milwaukee studio. One of these larger paintings, a view of Mount Sir Donald measuring five by seven and a half feet, is now in the collection of the Milwaukee Public Library, which received it as a gift from Frederick Layton (1827-1919), an important local philanthropist and art patron.

Biberstein was not, of course, the only landscape painter to discover and record the scenic grandeur of the Canadian Rockies. Among his contemporaries were a number of Canadian painters who received patronage from the Canadian Pacific Railway. To mention only a few outstanding names, the list includes Lucius Richard O'Brian, Marmaduke Matthews, Thomas Mower Martin, John Arthur Fraser, Frederick Marlett Bell-Smith, John Collins Forbes, and George Horne Russell. To encourage artists to paint in scenic areas served by the railway, the Canadian Pacific provided passes or reduced-

fare tickets and sometimes even free hotel accommodations. In 1886 O'Brian and Forbes were guests at the new Glacier House Hotel, a chalet-style lodge owned and operated by the railway. The lodge provided access to Glacier National Park and had Swiss guides to lead excursions. Biberstein may, in fact, have also stayed there. To enlist the talents of the fashionable German-American painter Albert Bierstadt, the Canadian Pacific even placed a private railway car at his disposal. The railway sometimes commissioned paintings and on occasion even sponsored one-man shows by artists it favored.

From 1910 to 1920 Biberstein was one of several local artists who had a studio in the Cawker Building at the northeast corner of Wells Street and Plankinton Avenue. In 1910 he was commissioned to paint a mural for the Grays Harbor County Courthouse at Montesano, Washington. The mural, dated 1910, was painted on canvas and installed when the courthouse was opened the following year. The work was probably painted at Biberstein's Milwaukee studio. It shows the landing in 1791 of Captain Robert Gray, an early explorer of the Pacific Northwest. The Indians depicted in the mural are not dressed like those of the area, but wear costumes resembling those of the Seneca Indians of New York state. On the opposite wall is a mural by Biberstein's former colleague, Franz Rohrbeck. The commission to paint the two murals probably came through Associated Artists, a Milwaukee interior decorating firm which arranged to have Rohrbeck paint murals for the Brown County Courthouse in Green Bay, Wisconsin.

During the years he had a studio in the Cawker Building, Biberstein probably made much of his living from portrait commissions. Few of these portraits can be presently located, though it can be assumed that many have been preserved by the families of his Milwaukee clients. The State Historical Society of Wisconsin in Madison has a finely preserved portrait of James O. Davidson painted in 1908 when he was governor of

Wisconsin. An undated portrait of Frank Whitnall is now in the collection of the Milwaukee County Historical Society. But despite portrait commissions, Biberstein continued to paint and exhibit his landscapes. In 1913 the Society of Milwaukee Artists was reorganized as the Wisconsin Painters and Sculptors, which held frequent shows at the new Milwaukee Art Institute. These, of course, provided a convenient place for Biberstein to exhibit and sell his work. He also benefited from the facilities provided by the Milwaukee Journal's Gallery of Wisconsin Art, an exhibition room on the second floor of the Milwaukee Journal Building which held quarterly exhibits between 1924 and 1931. In reporting on the gallery's fourth quarterly exhibit, the *Milwaukee Journal* reproduced Biberstein's *Pastureland in the Dolomites*, an impressive canvas showing a pasture and cottage in the foreground with a lake and snow-covered mountains in the background.

Biberstein's last years were spent in dignified poverty, his modest savings having been lost in the collapse of a local trust company. For the last eighteen years of his life he did occasional work for Alphonse J. Moroder, an immigrant woodcarver from the South Tyrol who engaged Biberstein to paint backgrounds for his religious groups. Biberstein also supplemented his meager income by growing ginseng in a vacant lot. Poverty forced him to part with some of the color field sketches that he kept for reference, though a number of these were still in his possession at the time of his death.

Biberstein had been suffering from a chronic heart condition and apparently died in his sleep on July 26, 1930. He was found by his landlord in the furnished room at 919 Second Street where he had lived the last ten years of his life. He had never married and had no relatives in America. Long obituary articles appeared the next day in both the English-language *Milwaukee Journal* and the German-language *Milwaukee Herold*. Both newspapers recounted Biberstein's career as an artist and recalled the era of the panorama painters in Milwaukee more than forty years

before.

Biberstein's memory lingers in Wisconsin. In 1976 a number of his paintings were exhibited in a show at the Charles Allis Art Museum in Milwaukee and in 1989 the West Bend Gallery of Fine Arts in West Bend, Wisconsin included three of his paintings in a show entitled "German Academic Painters in Wisconsin." Nor has Biberstein been forgotten in his native Switzerland. Two early landscapes, both pastoral scenes, are preserved in the art museum in Solothurn. In Canada, however, Biberstein's name and work appear to have been completely forgotten.

References: *British Columbia Historical News*, vol. 25, no. 2 (Spring 1992), pp. 407. Brun, vol. 4, p. 126. Donahue. Falk, p. 53. *Milwaukee History*, vol. 12, nos. 3-4 (Autumn-Winter 1989), pp. 94-104. MJ, February 14, 1932. MS, October 23, 1990, p. 30 and April 5, 1903, sect. 5, p. 10. Oechselhäuser, p. 158. TB, vol. 3, p. 596. West Bend Gallery of Fine Arts (1989). Obituaries: *Milwaukee Herold*, July 27, 1930. MJ, July 27, 1930, City News Sect., p. 1.

BIEHN, IRVING LEW, b. 8-1-1900 in Milwaukee, d. 8-29-1969 in Milwaukee. Painter, especially of wildlife and winter scenes. Biehn grew up in Milwaukee and received his first art training from Rebecca Chase at Washington High School. He later received a scholarship to study with Dudley Crafts Watson at the Milwaukee Art Institute and spent three semesters as a student at the Layton School of Art. In the late 1920s he worked for a commercial art firm in Chicago and took night courses there at the American Academy of Art. He was on the art staff of the Milwaukee Public Museum from 1936 to 1964, doing diorama backgrounds and other paintings, including a series on the birds of Wisconsin. He painted many winter scenes, usually by making a color sketch on a small canvas and then using this to make a larger painting in his studio. He was also an accomplished musician who played piano, organ, and string instruments.

References: Falk, pp. 53-54. The Leigh Yawkey Woodson Art Museum, *Wisconsin's New Deal Art*, p. 6. MS, May 16, 1954, sect. D, p. 6. WW, vol. 4 (1940-1947), p. 57 and later issues to 1962.

BIELEFELD, OTTO, b. 12-12-1907 in Milwaukee. Printmaker and painter. A graduate of North Division High School, Bielefeld studied at the Layton School of Art from 1929 to 1934, winning a scholarship there in 1931. His teachers included Robert von Neumann, Gerrit Sinclair, and Emily Groom. He was involved in the Federal Art Project in 1936. One of his prints, a street scene entitled *In the Rain*, was included in an exhibition of WPA prints held at the Smithsonian Institution. His work includes woodcuts, linoleum block prints, and copper plate etchings. Bielefeld was crippled in both legs as a result of meningitis.

References: Falk, p. 54. The Leigh Yawkey Woodson Art Museum, *Wisconsin's New Deal Art*, p. 8. MJ, September 15, 1935, sect. 7, p. 5. WW, vol. 2 (1938-1939), p. 54; vol. 3 (1940-1941), p. 67.

BIRCHARD BLOCK. An office building constructed in 1867 and still standing at 323-331 East Wisconsin Avenue. Between 1892 and 1912 the building provided studio space for several artists, including John Fery, Herman Michalowski, George Peter, Caesar Phillip, and Robert Schade.

BLAUER, CHARLES G., b. 8-3-1797 in Hannover, d. c. 1881 in Milwaukee. Cartographer, civil engineer, and lithographer. Blauer enlisted at the age of sixteen to fight against Napoleon and was promoted to captain the following year. He served in the army in Germany for 36 years and arrived in Milwaukee in 1852. For three years he worked as a civil engineer, making a six-foot map of Milwaukee in 1854. The following year he established a seed store which sold seeds imported from Germany.

The 1882 Milwaukee city directory reported that the store at 558 Market Street was then being run by his widow.

References: Flower, p. 1196. MS, March 28, 1854, p. 2.

BODDEN, EDMUND H., b. 7-1-1859 in Milwaukee, d. 11-2-1936 in Milwaukee. President of Associated Artists from 1896 to 1912. The firm was an important local decorating company which commissioned murals for courthouses and other public buildings. Both of Bodden's parents were immigrants from Germany. Bodden's father, Michael Bodden, arrived in the U.S. from Prussia in 1847 and subsequently had a distinguished career in Milwaukee as a city official, wholesale merchant, and assistant editor of the *Seebote*, a local German-language newspaper. Edmund Bodden was educated at St. Gall's School, a Jesuit academy attached to St. Gall's Church. As a boy he sang in the choir. From 1914 to 1921 Bodden served as city tax commissioner, a post to which he had been appointed by mayor G.A. Bading.

Obituaries: MJ, November 2, 1936. MS, November 3, 1936.

BODKER, JAMES F. Artist listed in the Milwaukee city directories from 1903 to 1905. His name is spelled Bodtker in the 1905 directory.

BOEBEL, HANS. Lithographer associated in 1863 with Louis Kurz in the firm of Kurz and Company. He was a founding member of the Sozialer Turnverein Milwaukee, a liberal gymnastics association established in 1853. References: Koss, pp. 401-402.

BOEHM, RUDOLPH G., b. February 1871 in Wisconsin. Artist listed in Milwaukee city directories between 1897 and 1899. He is also listed in the 1900 federal census.

BOERNER, EDWARD, b. 6-26-1902 in Cedarburg, Wisconsin, d. 10-16-1981 in Milwaukee. Painter and teacher. Boerner grew up in West Bend and in Port Washington, where he attended high school. He was a student of Gustave Moeller at the State Normal School and also received instruction at the Layton School of Art. In 1926 he received a B.S. in Applied Arts from the University of Wisconsin in Madison. Later he received an M.A. degree from the University of Iowa, where he was a student of Grant Wood. Boerner had a long career as an art teacher in the Milwaukee public schools, serving as the head of the art department at Pulaski High School and later at Rufus King High School. Around 1947-1948 he was the head of art education at the University of Wisconsin extension program in Milwaukee, where Helmut Summ was one of his colleagues. His work was exhibited from time to time in local shows.

References: Falk, p. 63. Milwaukee Art Museum, *Reflections on the Milwaukee Journal Gallery of Wisconsin Art*, p. 25. MJ, November 17, 1940, sect. 7, p. 7; April 13, 1941, sect. 7, p. 7; April 26, 1942, sect. 7, p. 7; November 25, 1945, sect. 7, p. 7; May 11, 1947, sect. 7, p. 6; February 22, 1948, sect. 7, p. 6; April 4, 1948, sect. 2, p. 5; May 20, 1951, sect. 7, p. 6; May 20, 1957, sect. 7, p. 6; January 21, 1962, sect. 5, p. 6. MS, November 18, 1951, sect. D, p. 3.

BOETTCHER, CLARENCE. Painter living at 3519 Clark Street, Milwaukee in 1917. The *Milwaukee Sentinel* reported in 1935 that he was one of the founding members of the Society of Milwaukee Artists organized in 1900.

References: AA, vol. 14 (1917), p. 430. Falk, p. 63. MS, February 10, 1935, sect. 7, p. 5.

BOOS, AMY, b. 5-6-1851 in Milwaukee, d. 7-4-1935 in Milwaukee. Amy Boos, whose maiden name was Tesch, was the daughter of German immigrant parents. A photograph apparently taken in the late 1880s shows her

with George Peter, Hermann Michalowski, and Paul Wilhelmi working on one of the religious panoramas. She spent her entire life in Milwaukee but ceased to be active as a professional artist after the decline of interest in panoramas. Her husband, Imre Boos (1851-1915) was a journalist for both the German and English newspapers in Milwaukee and was later in the real estate business.

BRAH, AMALIA, b. 1-9-1882 in Milwaukee, d. 3-5-1966 in Milwaukee. Photo retoucher, the youngest of the three daughters of the wood engraver William Brah. Amalia Brah, known to her family as Molly, is listed in the Milwaukee city directories for the first time in 1906, her occupation being given as retoucher. By 1914 she and her two sisters, Elizabeth and Dorothea Brah, were operating the Brah Studio from their home address at 1174 Third Street. The studio, which did photography and photo retouching, was still in existence in 1919.

BRAH, DOROTHEA, b. 4-16-1880 in Milwaukee, d. 6-11-1954 in Milwaukee. Artist, the second of the three daughters of the engraver William Brah. Her name appears in city directories for the first time in 1901. The 1905 Wisconsin state census gives her occupation as artist. Like her sisters, with whom she lived, Dorothea Brah never married. During the last years of her life she did statue painting in the studio at their home. She is buried with her sisters and other members of the family at Calvary Cemetery, a Catholic cemetery in Milwaukee.

BRAH, ELIZABETH, b. 2-19-1877 in Milwaukee, d. 12-28-1955 in Milwaukee. Artist, the oldest of the three daughters of the engraver William Brah. Her name, given as Lizzie Brah, appears in the Milwaukee city directory for the first time in 1900. At that time she had a studio in Room 57 of the

University Building, a favorite with Milwaukee artists at the turn of the century. The artists Lillian E. Rumpel and Bruno Ertz also had studios there at the time. She was still being listed as an artist in 1910, but from 1914 on she was associated with her sisters in the Brah Studio, which she was managing in 1919.



William Brah (Photo courtesy of Milwaukee County Historical Society).

BRAH, WILLIAM, b. 6-1-1850 in Milwaukee, d. 8-1-1916 in Milwaukee. Woodcarver, wood engraver, and designer. The son of immigrant parents from Prussia, William Brah has the distinction of being the first Milwaukee artist to have been born in the city. He was apprenticed to a woodcarver in the mid-1860s and did not turn to wood engraving for another decade. He was one of several local artists to have a studio in the Iron Block. He is frequently listed in the city directories from 1867 on and his name also appears in the 1880 and 1900 federal census reports as well as the 1905 Wisconsin state census. His three daughters, Amalia, Dorothea, and Elizabeth Brah, also played a role in the Milwaukee art scene.

References: Beckman, plate 40.

BREIDWISER, THEODOR, b. 7-16-1847 in Vienna, d. 1-22-1930 in Kaltenleutgeben near Vienna. Breidwiser was trained at the Vienna Academy and began his career as a lithographer and graphic artist. He soon won recognition for genre paintings depicting Austrian hussars and scenes of military life, several such pictures being exhibited in Vienna between 1875 and 1880. He appears to have arrived in Milwaukee by 1885 and to have been one of the artists who helped to paint the Atlanta Cyclorama. He found time to paint several pictures in America, including one of the stud farm belonging to the wealthy brewer and art patron Frederick Pabst. Nonetheless, his stay in Milwaukee was probably brief, as his name does not appear in the local city directories. His name was originally spelled Breitwiser, but he had adopted the spelling Breidwiser by the time he arrived in America. After working in Milwaukee he returned to Vienna, where his name can be found in the 1886 city directory. Among the paintings which he now exhibited were genre scenes of American cowboys and their horses. One of these, *Umzug in der Prairie* ('Moving Day on the Prairie') found its way into the private collection of Emperor Franz Josef I. Breidwiser apparently enjoyed a certain fashionability in high places as he was called upon to provide instruction to members of the Austrian royal family. He remained in Vienna until 1926 and subsequently lived in Kaltenleutgeben, a suburb southwest of the city.

References: Bénézit, vol. 2, p. 574. Bötticher, vol. 1A, p. 141. Fuchs, p. K-45. Kosel, vol. 1, p. 43. MS, August 1, 1887, p. 3. TB, vol. 4, p. 574.

BRENNER, DONALD. Lithographer active in Milwaukee during the 1870s. His name appeared in the 1873 directory as Daniel Brenner, but later directories give his first name as Donald. In 1876 he was the proprietor of a lithographic firm styled D. Brenner and Company. A view of Black Earth, Wisconsin was published by the firm

that year.

References: Maule.

BRESLER, FRANK H., b. 8-31-1866 in Manitowoc, Wisconsin, d. 5-17-1931 in Milwaukee. Artist, art importer, and art dealer. Bresler's father, Charles Bresler, was an immigrant from Germany. His mother, Gabriele Fischer Bresler, had been born in Bohemia. Bresler's name appears in the Milwaukee city directory for the first time in 1890, at which time he was a partner with George Raab in the firm of Raab and Bresler, crayon artists, at 422 Milwaukee Street. Raab left for Europe the following year and Bresler then shared a studio with Bruno Ertz, who was also from Manitowoc. Also sharing the studio was the photographer Eugene Bresler, presumably a relative. In 1892 Bresler and Ertz moved their studio to Room 25 in the Iron Block, which still stands at the Southeast corner of Wisconsin and Water Streets. Ertz left after a year, but Bresler still had a studio there in 1894. In 1895 Bresler moved to a studio at Room 43 in the University Building at 111 Mason Street, at that time the hub of the Milwaukee art scene. Bresler continued his career as an artist in the University Building until 1899, but then purchased the F.H. Durbin Company, a commercial gallery and art importing firm at what is now 729 North Milwaukee Street. The firm had been established at that address in 1883 by Frank Durbin and Philip Puposkey and became the most important commercial gallery in the city, a role which was now taken over by the F.H. Bresler Company. Bresler made more than thirty trips to Europe to purchase works of art for his gallery. In addition to purchasing paintings and prints, he also acquired fine pieces of furniture and silver. Among the local artists whose work was exhibited at Bresler's were Louis Mayer, George Raab, and Edward Steichen.

Bresler was a close friend and business associate of the interior architect George Mann Niedecken and was one of the original stockholders in Niedecken's interior



Frank H. Bresler (Photo courtesy of Carol Ann Emory, Lake Oswego, Oregon).

decoration firm, the Niedecken-Walbridge Company. Niedecken designed the tasteful interior of the three-story Bresler Galleries at the turn of the century and then remodelled them in 1919.

Following Bresler's death in 1931, operation of the gallery was taken over by his daughter, Gertrude. In 1955 it passed out of control of the family and in recent years has been run as a small framing shop at a different location.

References: Bruce, *History of Milwaukee City and County*, vol. 1, p. 700. Milwaukee Art Museum, *The Domestic Scene*, p. 92.

BRIEGLER, ARTHUR. Portrait artist listed in the 1891 Milwaukee city directory, at which time he was associated with Charles D. Rintelman in the Ideal Portrait Company.

BRIELMAIER, ALFONS CARL, b. 1-11-1863 in Cincinnati, d. 4-1-1905 in St. Francis, Wisconsin. Church fresco painter, brother of the artist Clothilda Brielmaier. From 1887 on directories give Alphonse as the spelling of his first name. He was associated with his father, Erhard Brielmaier and his brother, John E. Brielmaier, in the firm of E. Brielmaier and

Sons, altar builders.

References: Brielmaier, p. 28. Obituaries: MS, April 2, 1905.

BRIELMAIER, CLOTHILDA, b. 3-4-1867, presumably in Piqua, Ohio, d. 3-29-1915 in Milwaukee (See Illustration 2). Church muralist and portrait painter, daughter of the altar builder Erhard Brielmaier and sister of the church fresco painter Alfons C. Brielmaier. Her first name is sometimes spelled as Clothilde. She is first listed in the Milwaukee city directories in 1884 as "Lotte E. Brielmaier, artist" and is frequently listed as an artist in subsequent directories. In 1908 she had a studio in the University Building, where Alexander Mueller had a studio at the time.

Clothilda Brielmaier did the paintings in the chapel of St. Francis Convent in Milwaukee, which had been built by her father's firm, Erhard Brielmaier and Sons. Her portraits of Camilla Kopmeier and of Dr. Joseph Schneider are now in the collection of the Milwaukee County Historical Society. The portrait of Camilla Kopmeier, in particular, shows that Clothilda Brielmaier had genuine artistic talent.

The artist's younger brother, Leo Anthony Brielmaier, was a successful architect who established the Clothilda Brielmaier Art Scholarship Fund at Cardinal Stritch College in 1984.

References: Brielmaier, p. 28. *Cardinal Stritch College News*, April 1, 1964. MS, April 5, 1903, sect. 5, p. 10.

BRIELMAIER, ERHARD, b. 1-7-1841 in Neufra near Rottweil, Württemberg, d. 8-29-1917 in Milwaukee. Architect, sculptor, and altar builder. Erhard Brielmaier came to the U.S. with his parents in 1850 and settled first in Cincinnati, where he learned the trade of altar building. He came to Milwaukee in 1873 and is listed in the federal census reports for 1880 and 1900. Soon after arriving in Milwaukee he established his own church

sculpture business, which by 1881 employed more than a dozen men. By the late 1880s the firm was known as E. Brielmaier and Sons, altar builders. At least two of his sons, John and Alfons, were associated with the business. One of his daughters, Clothilda, became a significant local artist.

Erhard Brielmaier later won distinction as a church architect. His most notable achievement in this field is the St. Josaphat Basilica, a church in Italian Renaissance style at 601 West Lincoln Avenue in Milwaukee. In 1953 the brothers Joseph and William Sherer became partners in the firm which Erhard Brielmaier founded, which now became known as Brielmaier, Sherer and Sherer. Erhard's son, the architect Leo Anthony Brielmaier (b. 1885) was head of the firm in 1964.

References: Brielmaier, pp. 28-29. Flower, p. 1501. Young and Attoe, pp. 106-107. Obituaries: MS, August 30, 1917, p. 11.

BRIELMAIER, JOHN ERHARD, b. 9-4-1861, presumably in either Cincinnati or Jacobsburgh, Ohio, d. 9-9-1913 in Milwaukee. Sculptor. The oldest son of Erhard Brielmaier, he was associated with his father and brother Alfons in the firm of E. Brielmaier and Sons, altar builders. The 1880 federal census gives his name as Johann E. Brielmaier and indicates that he was employed as a sculptor.

References: Brielmaier, p. 28.

BRINK, GUIDO P., b. 1-8-1913 in Düsseldorf. Sculptor, painter, and teacher. Brink was trained at the Staatliche Akademie in Düsseldorf and immigrated to the U.S. in 1953. He had previously visited the U.S. in 1929 to work in the stained glass studio of an uncle living in New York. When Brink returned to the U.S. in 1953 he settled in Milwaukee. He taught at the Layton School of Art from 1955 until it closed in 1974. He then started his own school, the Milwaukee School of the Arts. He was president of the

school until August 1976, but then left to become a freelance painter and sculptor. The school, now called the Milwaukee Institute of Art and Design, is still in existence. Brink specializes in large decorative sculptures for public and commercial buildings in Milwaukee and elsewhere. He did a fountain sculpture for the Milwaukee Zoo, a wall relief for the Hyatt Regency Hotel, and a sculpture for the Kohler Art Center in Kohler, Wisconsin.

References: Austin, p. 530.

BROCKMUELLER, CONRAD A., b. 1867 in Germany. Interior decorator who immigrated to the U.S. in March 1891 and had settled in Milwaukee by 1893. He was associated with C.J. Jorgenson in the Milwaukee Decorative Company, decorative painting. He later became secretary of the Associated Artists, a firm engaged in historical painting for churches and courthouses. The president of the firm was Edmund H. Bodden and the vice-president was Conrad Schmitt. Brockmueller was naturalized at the Milwaukee Superior Court in 1901, at which time Bodden acted as a witness.

BRODESSER, CHARLES, b. 1857 in Germany. Artist and photographer who immigrated to the U.S. in 1872 and had settled in Milwaukee by 1877. He was naturalized in Milwaukee in 1893 and is listed in the Wisconsin state census of 1905.

BROICH, HUGO, b. 4-9-1831 in Bergheim an der Erft, d. 5-16-1905 in Milwaukee. Painter, lithographer, and photographer. Broich's birthplace is a small community on the Erft River about fourteen miles west of Cologne. His full name was Hugo Anton Hermann von Broich, though he dropped the aristocratic *von* from his name after immigrating to America. His father, Hermann von Broich, was a tax collector.

After receiving a classical education Broich served for several years as an officer in the Prussian army. Although interested in drawing and painting from an early age, there is no evidence that he ever received formal training as an artist. He left Germany in October 1856 and by December had arrived in Wisconsin. After spending a year in Ripon, Wisconsin he settled in Milwaukee, where he found employment as a photographic painter and learned the trade of photographer, though the 1861 city directory gives his occupation as artist. At that time he had a studio of his own at 359 Third Avenue near the corner of Third and Juneau. Later his business address was at 365 West Water Street near the present corner of Plankinton and Juneau, but in 1869 he moved into a spacious and handsomely furnished establishment at 116-118 Spring Street (later Grand Avenue and now Wisconsin Avenue). Located in downtown Milwaukee across the street from the Plankinton House Hotel, this studio had a carpeted reception room and picture gallery on the ground floor as well as skylighted working rooms on the second floor. The premises continued to serve as Broich's place of business until 1897, by which time he was employing five photographers and several other assistants. Among the photographers who were associated with Broich were Louis Hagendorf and Frederick A. Luetlich. One of the younger photographers who served an apprenticeship at Broich's establishment was Henry S. Klein, who was employed by Broich in 1883 and later established the Klein Studio in the Iron Block.

The local press frequently reported on the changing exhibits at the picture gallery of Broich's establishment. In 1873, for example, the *Milwaukee Sentinel* encouraged its readers to see an exhibit of autotypes of Paris. Landscape paintings by both German and American artists were also exhibited.

In 1872 the *Milwaukee Sentinel* reported that Broich was one of the principal associates of the American Oleographic Company, a lithographic publishing firm, and that he had recently completed three chromolithographs in

collaboration with the Austrian-born lithographer Louis Kurz. The photographer John Kremer was also associated with this enterprise. Lithographs produced by the company were sometimes exhibited at Broich's gallery and studio on Spring Street. In 1873 the *Milwaukee Sentinel* gave a full description of *The Wolf and the Shepherd*, a chromolithograph by the local artist Charles Stoecklein. The same year Broich and his associates produced a lithograph entitled *Jolly Priests in Wine Cellars*, possibly adapted from a painting by the Munich artist Edward Grützner (1846-1925). The American Oleographic Company was still in existence in 1874, but by the following year the business was known as Broich, Kurz and Company and operated out of Broich's Spring Street establishment. The name was changed to Broich and Kremer when Kurz withdrew from the firm in 1876 and soon afterwards this became a photography business. By 1880 Kremer had quit the partnership so that Broich was once more at the head of his own photographic studio. Kremer later had a successful career in the brewing business while Kurz had a notable career as a lithographer in Chicago.

Lithographic publishing was an important Milwaukee industry in the late nineteenth century, many of the artists and craftsmen being immigrants who had learned the trade in Germany. One of the lithographers working for the firm of Broich, Kurz and Company in 1875 was Joseph Broich, who was presumably related to Hugo Broich in some way.

In 1857 Broich had married Hedwig von Cotzhausen (1834-1932), a member of a socially prominent Milwaukee family which, like Broich's own family, had aristocratic antecedents. They subsequently had two sons and two daughters. Through his wife's family Broich had additional contacts with the local lithography industry. Broich's wife was an aunt of Alfred E. von Cotzhausen (1866-1941), a corporate officer in several Milwaukee lithography firms, including the Beck and Pauli Company. In addition to being involved with the lithography business,

Broich was also one of the founders of the Standard Art Glass Manufacturing Company, a firm incorporated in 1885. This company was presumably in the business of designing and manufacturing stained glass windows.

Broich was a prosperous local businessman who could afford to maintain an impressive household. The family mansion, now demolished, had a staff which included a cook, laundress, housemaid, and even a full-time seamstress. There were horses and carriages and presumably a groom to take care of them. Not surprisingly, such an establishment was more than once the target of burglars. In 1874 a burglar entered Broich's home through a window and made off with more than a hundred dollars in cash which he found in a pair of trousers. Further burglaries of Broich's residence occurred in 1877 and 1880. Several hundred dollars worth of equipment was stolen from Broich's studio in 1890 and in 1875 a horse and light wagon were stolen. The horse thief was apprehended three days later in Racine and the property was recovered.

Broich's career was also enlivened by two separate fires at his business premises. The first of these occurred on the morning of January 6, 1864 when his studio at 365 Third Street was completely destroyed by a fire which had started in a nearby cigar store. In 1887 a fire at Broich's studio on Grand Avenue caused damage to the extent of several hundred dollars.

Broich died at Lakeside Hospital in Milwaukee on May 16, 1905. The 71-year old artist and photographer had been brought to the hospital three days earlier after having been struck by a streetcar at the corner of National Avenue and 21st Street. He was buried at Forest Home Cemetery in Milwaukee. Obituaries in the local German-language press drew attention to the fact that he had been involved in various German-American activities such as the organization of a German Day celebration.

Broich's work as both a photographer and artist can be judged as competent but not outstanding. It is probably fair to say that his

work in both areas possesses mainly an historical rather than artistic interest. Broich's main income presumably came from his photography business, though the city directories reported his occupation as artist rather than photographer during the last eight years of his life. By this time he was financially well established and was certainly in a position to delegate much of the work of his photography business to others. Only a few examples of Broich's work as an artist are known to have survived. Of these, the best is a fine portrait at the Milwaukee County Historical Society of William Parks Merrill, a pioneer settler and successful land speculator. The historical society also has a small charcoal portrait by Broich of an unidentified man. A number of other works are in the possession of Broich's descendants, including seven oil paintings, three watercolors, and two oleograph prints. The oil paintings include a large self-portrait in uniform, an oriental street scene, a harbor scene, and several landscapes. The watercolors include a portrait of Broich's daughter Eugenia, a landscape showing a lake at sunset, and a picture of ships on a stormy sea. None of these works is signed. One of the oleographs, *Love Letters*, shows two young ladies reading a letter. The other, entitled *The Man with the Meerschaum Pipe*, shows an old man with a brightly colored tasseled cap and a parrot. Although Broich left only a few paintings, he did leave a much more substantial legacy of photographic work, for the most part competently executed studio portraits.

References: Flower, p. 1543. MS, June 21, 1869, p. 1; July 11, 1872, p. 4; May 17, 1873, p. 4; July 11, 1872, p. 4; August 8, 1873, p. 8. *The Report*, vol. 42 (1993), pp. 81-89. Obituaries: *Milwaukee Herald*, May 17, 1905, p. 4.

BROICH, KURZ AND COMPANY. See American Oleographic Company.

BROSIUS, FREDERICK, b. 3-8-1851 in Milwaukee, d. 9-30-1909 in Delafield,

Waukesha County, Wisconsin. Lithographer, twin brother of Herman Brosius. Known also as Fred or Fritz Brosius, he had become a lithographic printer by 1873. He was long associated with the Milwaukee Lithographing and Engraving Company, where he was superintendent from 1894 to 1898 and president from 1899 until his death in 1909. References: Beckman. Repts, pp. 165-166.

BROSIUS, HERMAN, b. 3-8-1851 in Milwaukee, d. 2-18-1917 in Chicago. Lithographic artist, twin brother of Frederick Brosius. Herman Brosius began his career as a wood engraver and later became one of the foremost American lithographic artists of his time. His published lithographs date from the period between 1871 and 1895, his most productive year being 1875 when he published 15 views. He specialized in views of towns and cities, a total of 57 such lithographic views being known. He may, however, have been otherwise employed during this period, working anonymously for Henry Wellge. His work includes large color lithographs of Jamestown, Virginia and Olean, New York which were published by the Beck and Pauli Lithographing Company. He probably also did work for the Milwaukee Lithographing and Engraving Company with which his brother Frederick was associated. A number of his city views were copyrighted by the Madison publisher J.J. Stoner, who served as a printer for several Milwaukee lithographic firms.

References: Beckman. *Imprint*, vol. 9, no. 1 (Spring 1984), pp. 1-6. Repts, pp. 165-166.

BUCKELMUELLER, CHARLES. Decorator and sign painter in the Milwaukee city directories for 1883 and 1884. In 1883 he was associated with Louis Loeffler in the firm of Buckelmueller and Loeffler, sign painters. The following year he was associated with Charles Millradt in the firm of Buckelmueller and Millradt, fresco, house, and sign painters and decorators, 316 3rd

Street.

BUSSE, CHARLES, b. 1845 in Berlin. Fresco painter. After getting married in Germany in 1872 he immigrated to Milwaukee with his bride and established a business at 57 Oneida Street. He is listed in the 1874 city directory.

References: Flower, p. 1537.

C

CAWKER BUILDING. Office building at the northeast corner of Wells Street and Plankinton Avenue. The building was constructed in 1897 and provided studio space for artists between 1910 and 1955. Franz Biberstein, who had a studio there from 1910 to 1920, was one of the first artists to use the building. Biberstein had earlier worked as a panorama artist in the panorama studio at 628 Wells Street, not far from where the Cawker Building now stands. The portrait artist Louis T. Kunde had a studio in the Cawker Building at about the same time that Biberstein was there. Another portrait artist, Charles D. Rintelman, had a studio in the building from 1911 to 1918. Following World War II the Cawker Building, now showing its age, provided moderately priced studio space for several commercial artists, including Richard M. Franz and Kempert Quabius.

CHICAGO WORLD'S FAIR. See World's Columbian Exhibition.

CONRAD SCHMITT STUDIOS. Interior decoration firm in Milwaukee, incorporated in 1909 as the Conrad Schmitt Company. By 1925 it had changed its name to the Conrad Schmitt Studios, by which name it is presently known. The founder of the firm, Conrad

Schmitt, had previously been vice-president of Associated Artists, a similar decorating business. The firm initially specialized in church decoration but later achieved prominence for its work in the restoration of theaters, such as the Pabst Theater in Milwaukee. Conrad Schmitt was president of the firm until his death in 1940, after which he was succeeded by Rupert Schmitt, the oldest of his three sons. His youngest son, Edward, was also actively involved in the company throughout most of his life. The middle son, Alphonse, appears to have been only briefly associated with the firm.

Around 1950 the Conrad Schmitt Studios passed out of the control of the Schmitt family. The new president of the company, Bernard O. Gruenke, had been employed there since 1936. Several members of the Gruenke family are now involved in the business, including particularly Bernard O. Gruenke's son, Bernard E. Gruenke. A number of local craftsmen, many of them trained in Europe have been associated with the company over the years. Friedrich W. Kraft was employed there between 1924 and 1926, while Wilhelm Meyerhuber was working there in 1925.

The company which Conrad Schmitt founded in 1909 was initially located on the third floor at 223 2nd Avenue, but by 1914 had moved to a specially designed building of its own at 1707 Grand Avenue. By 1930 the Conrad Schmitt Studios were located at 1729 North Prospect Avenue. Conrad's oldest son, Rupert, later moved the firm to 1325 South 43rd Street in West Milwaukee. Since the 1970s it has been located in the Milwaukee suburb of New Berlin.

While many of the projects undertaken by the firm continue to be in Wisconsin and neighboring states, the firm enjoys a national reputation and has been involved in such projects as the recent restoration of the Old Courthouse and Union Station in St. Louis and the Majestic Theater in Dallas.

D

COTZHAUSEN, ALFRED E. VON, b. 2-16-1866 in Milwaukee, d. 3-2-1941 in Milwaukee. Lawyer and businessman who was an executive in several different lithography firms in Milwaukee. In 1884 he was a bookkeeper in the Beck and Pauli Lithographing Company. At his instigation the firm reorganized and incorporated. Clemens T. Pauli, who had been a partner in the firm, was forced out in 1886 and Adam Beck became president while von Cotzhausen became secretary and treasurer. He held a similar position with the American Publishing Company and was president and general manager of the American Fine Art Company, a third lithographic publishing firm at the same address. An obituary in 1941 reported that he had once also been president of the Milwaukee Lithographic Company.

The von Cotzhausens were a distinguished German-American family in Milwaukee. An uncle, Frederick William von Cotzhausen (1838-1924) was a prominent Milwaukee lawyer, politician, and writer who enjoyed the status of a local celebrity. Alfred E. von Cotzhausen's father, L. Alexander von Cotzhausen, was connected with the Blatz Brewing Company. Alfred lived for years in a mansion which his father had acquired in 1894, but was forced to give it up during the Depression. His last residence was an apartment provided by a city relief agency.

One of Alfred E. von Cotzhausen's daughters, Clara, was the mother of the Milwaukee artist Alexander Mueller. Alfred E. von Cotzhausen's aunt, Hedwig von Cotzhausen, was the wife of the Milwaukee artist and photographer Hugo Broich.

References: *Imprint*, vol. 9, no. 1 (Spring 1984), pp. 1-6.

CRANBROOK ACADEMY OF ART. A school established in 1927 at Bloomfield Hills, Michigan. The school enjoyed particular prestige during the thirties and forties when several Milwaukee artists studied there.

DEMIEN, BERNARD C., b. August 1887 in Wisconsin. Artist in Milwaukee city directories c. 1906-1910. His father was a German immigrant bartender. His mother was born in Wisconsin to German immigrant parents. He appears in both the 1900 and 1910 federal census records for Milwaukee.

DETTMANN, ERNA, b. 12-9-1891 in Milwaukee. Portrait artist. The daughter of German immigrant parents, her name in full was Erna Hermina Augusta Dettmann. She is listed as an artist in the 1907 Milwaukee city directory and in the 1910 federal census.

DIETRICH, GEORGE ADAMS, b. 4-26-1905 in Borden, Clark County, Indiana. Sculptor, painter, teacher and designer. Dietrich came to Milwaukee as a young man and became a student at the Layton School of Art, where his teachers included Charlotte Partridge and the sculptor Girolamo Piccoli. In 1937 he created a group of carved limestone figures for a fountain at the Boerner Botanical Garden. From 1937 to 1938 he taught sculpture and painting at the University of Michigan School of Architecture and later taught industrial design at the Milwaukee School of Engineering before service in the U.S. Navy from 1943 to 1946. From 1946 to 1953 he was a professor of art education at the University of Wisconsin in Madison, after which he returned to Milwaukee and opened a studio. He now lives in Madison, Florida. His paternal grandfather was an immigrant from Germany and his paternal grandmother was an immigrant from Switzerland.

References: Falk, p. 165. Fielding, pp. 227-228. MJ, February 4, 1934, sect. 7, p. 5. Vollmer, vol. 1, p. 563.

DINGER, OTTO, b. 8-25-1860 in Düsseldorf, d. after 1928, probably near Berlin. Painter, panoramist, etcher, and engraver, the son of Friedrich August Dinger (1827-1904), a well-known copper engraver. Otto Dinger was trained at the Düsseldorf Malerschule and became a skilled painter of portraits and genre scenes. He came to Milwaukee in 1885 to work as a panorama painter, but soon returned to Düsseldorf. He left Düsseldorf in April 1889 and settled in Berlin-Charlottenburg. He reportedly became a student of Karl Köpping, who taught etching at the Berlin Academy from 1890. Dinger had begun to exhibit his work in Berlin by 1891 and frequently showed his oil paintings, watercolors, and etchings at Berlin exhibitions between 1904 and 1911. Although he spent the winter of 1900-1901 in Düsseldorf, he continued to live in Berlin until 1928.

References: Bénézit, vol. 3, p. 273. *Dresslers Kunstjahrbuch* (1913). *Historical Messenger*, vol. 24, no. 4 (1968), pp. 123-128. *The Milwaukee Turner*, vol. 5, no. 1 (September 1944), p. 1 and p. 8. MS, January 25, 1887; August 1, 1887. TB, vol. 9, p. 303.

DONIAT AND ZASTROW. Lithographic publishing firm active in Milwaukee in 1870. The company specialized in city views. One of the partners was presumably Oscar von Zastrow.

DREHER, PETER C. Artist whose name appears only in the 1897 city directory.

E

EBERHART, AUGUST, b. 2-9-1871 near Innsbruck, Austria. Woodcarver. Born on a farm, Eberhart learned his craft at the studio of an uncle in Innsbruck. He arrived in the United States at New York on May 1, 1892

and soon afterwards settled in Milwaukee, where he found work in a factory which made church fittings. In an accident there he lost two fingers of his left hand while attempting to use a planing machine which no one had taught him to use properly. He later established a shop of his own which produced large religious carvings such as crucifixes and figures of saints. He was naturalized at the Milwaukee Circuit Court on July 10, 1917. In 1922 his shop was located at the back of his home at 133 South Bay Street.

References: MJ, October 29, 1922, sect. 6, p. 1.

EBERT, CHARLES HENRY, b. 7-20-1873 in Milwaukee, d. 10-2-1958 in Preston, Connecticut. Painter, watercolorist, and editorial cartoonist. Ebert studied at the Cincinnati Art Academy and at the New York Art Students League. In 1915 he was living in Greenwich, Connecticut, but by 1929 he had settled in Old Lyme, Connecticut. He won a Milwaukee Sentinel prize in 1927. His wife, Mary Roberts Ebert, was also an artist. He was a member of the American Water-Color Society, the Connecticut Academy of Fine Arts, and the Old Lyme Art Association. References: Falk, pp. 180-181. Fielding pp. 249-250. Vollmer, vol. 2, p. 5. WW, vols. 1-7. Obituaries: *New York Times*, October 4, 1959, p. 86.

ECKHARDT, OTTO J., b. c. 1871 in Wisconsin. Lithographic artist in the Milwaukee city directories from 1888 to 1906. He is also listed in the 1905 Wisconsin state census, which gives his occupation as artist.

EICHE, GEORGE D., b. April 1850 in Wisconsin. Portrait artist listed in city directories from 1897 to 1901. He is also listed in the 1900 federal census of Milwaukee.

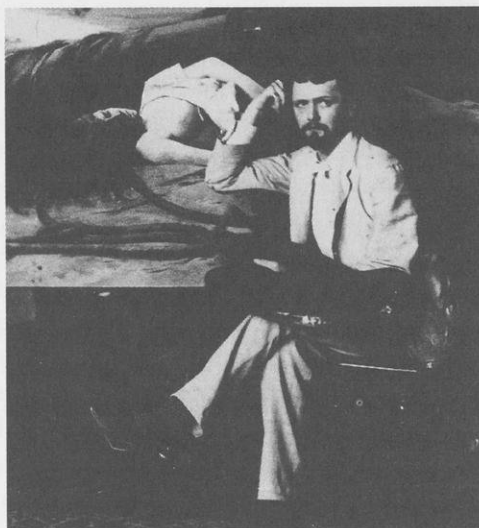
EILNER, KARL, b. c. 1867 in Germany. Lithographer and photographer. Eilner is listed in the 1905 Wisconsin State census as living in Milwaukee at that time.

EITEL BROTHERS. An art store, framing shop, and commercial picture gallery operated from 1901 on by Frederick Eitel, Jr. and Otto Eitel. There is no evidence that the gallery ever served as a host for exhibitions by local artists, however. Around 1968 the firm acquired the F.H. Bresler Company and was renamed the Bresler Eitel Framing Gallery.

ELFENY, FRANK L., b. c. 1864 in Austria. Woodcarver who had settled in Wisconsin by 1888 and was living in Milwaukee in 1905 according to the Wisconsin state census of that year.

ELSNER, ALBERT W., b. 5-1-1888 in Milwaukee. Elsner's name is given on his birth certificate as Adalbert Wilhelm Elsner. His parents were both born in Milwaukee, but all of his grandparents were immigrants from Germany. The Milwaukee city directories between 1920 and 1926 give his occupation as artist and indicate that he was an instructor at the State Normal School in 1922.

ENDERS, FRANK, b. 11-4-1860 in Milwaukee, d. 6-27-1921 in Milwaukee (See Illustration 3). Painter and etcher. Enders was one of the four children of German immigrant parents. His father, Peter Enders, was the proprietor of a saloon on Market Square, the center of Milwaukee's German immigrant community in the middle of the nineteenth century. Like a number of other Milwaukee artists of his generation, Enders received his first formal instruction from Henrich Vianden. Enders worked as an apprentice sign painter around 1875-1877 and was employed in 1879 in Henry



Frank Enders, (Photo courtesy of Local History Collection, Milwaukee Public Library).

Baumgaertner's sign painting shop.

In 1879 Enders went to Munich to study at the Academy. Matriculation records there record the information that he was accepted for study on October 13, 1879, the same date that Louis Otto Kurz was accepted as a student. Enders studied at the academy under Alois Gabl and Wilhelm von Lindenschmidt. The Austrian-born Gabl had begun as an historical painter but later turned to genre scenes depicting peasant life in the Tyrol and Bavaria. Lindenschmidt, who was also one of Carl Marr's teachers in Munich, was known for his historical paintings, landscapes and genre subjects. Although Enders was back in Milwaukee during the summer of 1881, he returned to Munich in October and remained there until 1884. Robert Schade was a student at the Munich Academy at the same time but was enrolled in different classes.

After returning to Milwaukee from study in Germany, Enders established a studio on the third floor of a building at 55 Oneida Street. In 1888 he was elected recording secretary of the Milwaukee Art Association. In August 1888 the *Milwaukee Sentinel* reported that he had been named director of the art gallery in the Milwaukee Exposition Building. An interior scene by Enders,

Confidence, was exhibited there the following summer.

Enders left Milwaukee in the fall of 1889 to spend several months in the West. After visiting relatives in Sioux Falls, Iowa and spending several weeks in Denver, Colorado, he went to paint in San Juan, New Mexico, a village about forty miles from Santa Fe. He was enraptured by the local scenery, sketched the adobe houses, and took an interest in their construction. He visited Indian villages and was a witness to tribal dances, but regarded the Indians as indolent. By February 1890 he was back in Milwaukee, where the *Milwaukee Sentinel* reported that he was working on a large Mexican scene.

Enders is not listed in the Milwaukee city directories from 1891 to 1894. He traveled a good deal during this period, painting murals in St. Louis, visiting Omaha, Nebraska, and working briefly in Chicago and New York. In 1881-1882 he spent another year in Munich. His name appears in the Milwaukee city directory again in 1895 and by the following year he had established a studio on Oneida Street. In 1899 he and Robert Schade were among the pallbearers at the funeral of Henrich Vianden.

In 1900 Enders was one of the founding members of the Society of Milwaukee Artists. In December 1902 the *Milwaukee Sentinel* reported that several of his paintings were included in the society's fourth annual exhibition. One of these was a landscape of the Fox River and another showed a woman in a lavender dress walking in Lake Park. In 1903 he had a studio at 7th Street and Grand Avenue.

Enders belongs to the school of Munich realism and drew inspiration from the work of such Munich artists as Wilhelm Leibl. His undated genre portrait, *Man with a Horn*, exemplifies this tendency in Enders' work. The painting, which shows the Milwaukee actor Theodore Pechtel in a band uniform, is in the collection of the Milwaukee Public Library. Enders was one of several local artists who appreciated the picturesque scenery at Jones Island, where a fishing

village was located. He did a series of prints depicting the village.

Enders lived for many years with his widowed mother and never married. During his last years he had a home and studio at 1039 3rd Street.

References: Ely in Conard, vol. 2, p. 80. Falk, p. 187. MS, May 16, 1880, p. 8; April 1, 1881, p. 7; April 6, 1881, p. 4; September 28, 1881, p. 7; October 2, 1881, p. 8; October 4, 1881, p. 7; May 18, 1884, p. 3; February 12, 1888, p. 6; August 10, 1888, p. 3; May 20, 1889, p. 11; February 16, 1890, p. 9; March 2, 1890, p. 10; October 23, 1900, p. 3; December 2, 1902, p. 10.

ENGFER, LOUIS, b. March 1872 in Wisconsin. Crayon artist listed in the 1900 city directory and in the federal census of that year.

ERNST, OTTO VON, b. 7-10-1853 in Thorn an der Weichsel, Prussia (now Toruń, Poland), d. 5-29-1925 in Düsseldorf (See Illustration 4). Painter and art teacher in Milwaukee c. 1882-1891. His name in full was Otto Wilhelm Joseph von Ernst. His father, Emil von Ernst, was a native of Potsdam. His mother Hedwig (or Wilhelmina?) Thiele, was born in Düsseldorf. Otto appears to have been the oldest of three children. A brother, Emil, was born in Trier on July 20, 1854 and a sister, Maria, was born in Saarlouis on January 31, 1856. Thus, though Otto was born in eastern Prussia, the family had moved to the Rhineland by the time he was one and later moved to the Saarland.

By the time he was seventeen, von Ernst had become a student at the Düsseldorf Academy, where records indicate that he was associated with the academy from 1870 to 1876. One of his teachers there was Albert Baur (1835-1906), a painter of historical subjects who had arrived in Düsseldorf in 1874 after teaching for two years at the Weimar Art School.

Von Ernst is also reported to have studied

in Weimar and to have been a student there of Heinrich Albert Brendel (1827-1895), a notable painter of animals, especially sheep and horses. Von Ernst was in Weimar and staying at Brendel's home in June 1878, as is reported in the correspondence of the artist Hans Peter Feddersen (1848-1941). It is otherwise not fully clear, however, precisely what period von Ernst was in Weimar, since the school no longer exists and it has not been possible to consult its records. It seems most likely that von Ernst was there between 1877 and 1881, after his name had disappeared from the Düsseldorf Academy records and before his arrival in Milwaukee. If so, it would have been possible for him to have been a classmate there of Richard Lorenz, as has been reported. Lorenz, who was five years younger than von Ernst, was in Weimar from 1873 to 1884 and arrived in Milwaukee several years after von Ernst did. Thus, the report that the two artists had known each other in Weimar is fully possible, despite the difference in their ages. It is also possible, as has been suggested, that Lorenz may have originally come to Milwaukee at von Ernst's suggestion or recommendation, though this is only a conjecture and is not explicitly attested to by contemporary sources.

In 1880 a painting by von Ernst was included in an exhibition in Düsseldorf. The painting was a hunting scene, a type of work for which he was to become particularly well known.

Von Ernst probably first arrived in Milwaukee in 1881, the year that the Milwaukee Art School, where he taught, was opened. He was apparently still in Milwaukee in 1883, when an article in the *Milwaukee Sentinel* reported on a lawsuit brought by von Ernst against a client who had failed to pay for a painting which he had commissioned. The work in question, a large group portrait of the Milwaukee Light Horse Guard, was later reproduced in the 1891-1892 issue of George H. Yennowine's *Milwaukee Illustrated Journal*.

Sometime after 1883 von Ernst returned temporarily to Düsseldorf, where local

records indicate he was living in early 1886. His address at this time was Herzogstrasse 28. In May 1886, however, he left Düsseldorf to return to the U.S. and on August 1, 1886 the *Milwaukee Sentinel* reported that he was one of the local artists employed from time to time as a panorama painter. The Milwaukee panorama industry was in full swing during the mid-1880s and it would have been surprising if an academically trained German artist in Milwaukee at this time had not been given an opportunity to do this kind of work.

In early 1887 von Ernst was in Detroit, where he was one of the proprietors of the New Academy of Fine Arts, a private art school. His associates in this venture were Gustav Wendling and Paul Wilhelmi, both of whom had recently been panorama painters in Milwaukee. On September 12, 1887 he arrived back in Milwaukee, where he had been engaged as director of the Milwaukee Art School. He was greeted upon his arrival by Susan S. Frackleton, a local art promoter who held an informal reception for him at her home. The Milwaukee Art School, which had maintained a precarious existence at several downtown locations, was now located at 203 Grand Avenue near 2nd Street. There were thirty students enrolled when the fall term began in September 1887. One of his students during this period appears to have been the Milwaukee artist Rudolf Grafenius, who was also a student of Richard Lorenz.

On December 26, 1888 von Ernst was married at St. Joseph's Catholic Church in Milwaukee to Elise Frederica Pabst, daughter of the wealthy Milwaukee brewer Frederick Pabst. Von Ernst and his bride then departed on a wedding trip to Germany and Richard Lorenz took over as director of the art school, now renamed the Wisconsin School of Design, when it reopened on January 2, 1889. Von Ernst returned with his bride from Europe in August 1889 and resumed his position as director of the school when the new term began the following month. The school was again reorganized and now became the Wisconsin Art Institute with ambitious plans which never materialized.

City directories for 1890 and 1891 list von Ernst as "artist and technical director, Wisconsin Art Institute, 203 Grand Avenue." The school was closed in March 1892 and the directory for that year lists him only as "Otto von Ernst, artist." In the meantime von Ernst had been elected to the Board of Directors of the Milwaukee Art Association when it met on November 6, 1890.

Von Ernst's father-in-law, Frederick Pabst, had been a financial supporter of both the Wisconsin Art Institute and the Wisconsin School of Design which preceded it. Pabst was, in fact, one of the incorporators of the Wisconsin Art Institute. He now continued to be an important client and patron of his son-in-law. In 1890, when Pabst supplied the money to remodel the old Grand Opera House as a new home for the Milwaukee Stadt Theater, von Ernst was put in charge of the mural decorations. His assistants in this project were Franz Gehrts and Ferdinand Thomas, two other former students of the Weimar Art School, both of whom returned to Germany after completion of the project.

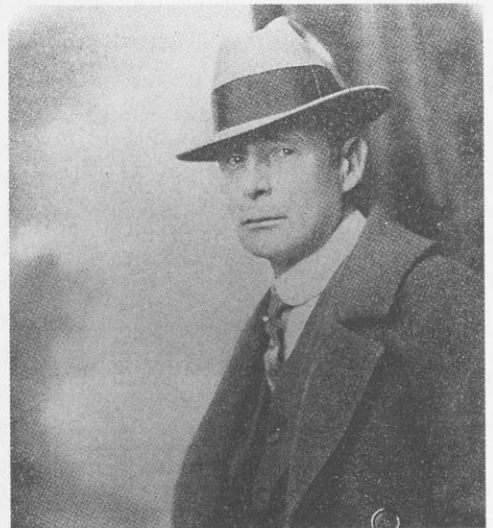
Frederick Pabst built a mansion in Flemish renaissance style which is still standing at 200 West Wisconsin Avenue and is now considered to be Milwaukee's most important residential landmark. Pabst's art collection, which encompassed 82 paintings at the time of his death in 1904, included three works by von Ernst, *Still Life*, *Old Castle*, and *Old Mill*. During the summer of 1892 von Ernst was busy decorating the ceiling of a large paneled parlor in the mansion. His assistant in this project was Louis Mayer, who had been a student at the Wisconsin Art Institute. When the project was completed, von Ernst returned to Europe.

Records of the Residents' Registry in Düsseldorf indicate that von Ernst arrived back in the city on August 11, 1894. Records at the municipal archive in Bonn indicate that he and his second wife, Margarethe Staats, moved to Bonn on October 8, 1919 and took up residence at Scharnhorstrasse 22. Previously they had lived in Honnef, a village eight miles east of Bonn. Margarethe was a

widow whose first husband was named Rudolf Berg. At the time of Otto von Ernst's death in 1925 he was living with Margarethe at Marschallstrasse 36 in Düsseldorf. In February 1928 Margarethe moved back to Bonn, where she was still living in 1925.

References: Bötticher, vol. 1A, p. 293. Gibson, p. 232. MJ, March 10, 1935, sect. 8, p. 7. MS, January 15, 1883, p. 3; August 1, 1887, p. 3; September 13, 1887, p. 3; December 28, 1888, p. 3; September 5, 1889, p. 3; September 19, 1889, p. 3; November 9, 1890, p. 16; April 5, 1903, sect. 3, p. 16.

ERTZ, BRUNO, b. 3-1-1873 in Manitowoc, Wisconsin, d. 6-20-1956 in Elgin, Illinois. Self-taught artist, particularly known for his small pictures of insects and birds. Ertz appears in the Milwaukee city directories for the first time in 1891. In 1891 and 1892 he shared a studio with Frank Bresler, who was also from Manitowoc. Their studio at this time was in the Iron Block. He was in Detroit from 1896 to 1898, for the first two years in association with Percy Cuthberg Nash in the firm Nash and Ertz, portrait artists. When he returned to Milwaukee at the turn of the century he shared a studio in the University Building with Elizabeth Brah and Lillian E. Rumpel. George Raab, Alexander Mueller,



Bruno Ertz (Photo from The Wisconsin Magazine, June 1924).

and Jessie Schley also had studios in the building at the time. He is listed in the 1905 Wisconsin state census, which indicates that both his parents were born in Germany. He went back to Manitowoc in 1918 and lived there during the 1920s, but later returned to Milwaukee. He worked at the Milwaukee Public Museum as a Federal Art Project employee during the Depression and later stayed on as a regular member of the museum staff. The last eight years of his life were spent in Elgin, Illinois. A number of his paintings can be seen at the Charles Allis Art Museum in Milwaukee. There have been retrospective exhibitions of his work in Manitowoc at the Rahr Civic Center in 1962 and at the Rahr West Museum in 1977.

References: Falk, p. 189. Gibson, p. 101. The Leigh Yawkey Woodson Art Museum, *Wisconsin's New Deal Art*, p. 11. MJ, February 13, 1921; November 18, 1923. MS, April 2, 1961, sect. W, p. 7. Rahr Civic Center, *Bruno Ertz 1873-1956*. Rahr West Museum, *Bruno Ertz: Retrospective II*. *Wisconsin Magazine*, June 1924, pp. 3-5 and pp. 39-40. Obituaries: *Manitowoc Herald-Times*, June 21, 1956, p. 2-M. MS, June 22, 1956, sect. 2, p. 9. *The Wisconsin Club Woman*, February, 1924.

F

FALKENBACH, JOSEPH F. Religious artist in Milwaukee around 1930, probably identical with the artist Felix Falkenbach who was associated with the Conrad Schmitt Studios in Milwaukee. Falkenbach was trained in Germany and Belgium. He painted a stations of the cross series for St. Peter's Catholic Church at Niles Center (now Skokie), Illinois.

FEDERAL ART PROJECT. See Works Progress Administration.

FEDERER, CHARLES A. Artist listed in the 1907 city directory.

References: Falk, p. 179.

FERGER, GEORGE, b. c. 1869 in Milwaukee. Woodcarver. Feger is listed in the 1905 Wisconsin state census, at which time he was living in Milwaukee with his German-born father.

FERNEKES, MAX, b. 7-7-1905 in Milwaukee, d. 11-28-1984 in Lampasas, Texas (See Illustration 5). Graphic artist, watercolorist, and book illustrator. The son of an architect, Fernekes studied civil engineering for three years at Marquette University before switching to art. He then became a student of Gustave Moeller at the Milwaukee State Teachers College, where he was a student from 1928 to 1929. During the Depression he worked for the WPA Federal Art Project as a contributing artist to the Index of American Design, a series of paintings documenting examples of American crafts. Fernekes settled in Mineral Point, Wisconsin in 1940 in an old stone house built by early Cornish settlers of the area. For many years he made monthly visits to Milwaukee in order to market his pictures. In 1948 he and Anthony Wuchterl had a joint show at the F.W. Bresler Galleries in Milwaukee. The Milwaukee Public Library owns a series of his watercolors depicting street scenes of the city. He also did many views of the area around Mineral Point and even worked in Door County in northeastern Wisconsin. Fernekes and his wife Ava were the first artists to discover Mineral Point, but there were more than two dozen artists and craftsmen living there when Fernekes died in 1984. Shortly after settling in Mineral Point Fernekes and his wife began to make winter trips to paint and sketch in Mexico. In 1962 the *Milwaukee Journal* reported that they had recently returned from their ninth such trip. In later years they had a winter home in Lampasas, Texas. In 1981 Fernekes was honored by the

Milwaukee Art Commission for his contributions to the enrichment of the city's cultural life.

References: *Bulletin of the Milwaukee Art Institute*, May 1934. Holmes, vol. 2, p. 549. The Leigh Yawkey Woodson Art Museum, *Wisconsin's New Deal Art*, p. 11. *MJ*, September 15, 1935, sect. 7, p. 5; January 26, 1941, sect. 7, p. 7; April 13, 1941, sect. 7, p. 7; March 7, 1943, sect. 7, p. 8; May 30, 1943, sect. 7, p. 6; February 17, 1946, sect. 7, p. 3; April 28, 1946, sect. 7, p. 6; November 3, 1946, sect. 7, p. 8 and p. 14; September 14, 1947, sect. 7, p. 6; December 29, 1950, p. 10; August 9, 1953, sect. 7, p. 9; May 6, 1962, sect. 5, p. 6; March 27, 1966; July 26, 1970. MS, May 20, 1981, sect. 1, p. 6; September 2, 1975. Obituaries: *MJ*, December 2, 1984. MS, December 1, 1984, p. 1.

FERY, JOHN, b. 3-25-1859 in Strasswalchen, Austria, d. 9-10-1934 in Everett, Washington (See Illustration 6). Fery was a prolific painter of large landscape paintings who is known particularly for his many paintings of Glacier National Park in northwest Montana. Fery's date and place of birth are recorded in the records of the Catholic parish in Strasswalchen, a town in Austria about nineteen miles northeast of Salzburg. This point needs to be emphasized, since it has sometimes been incorrectly reported that Fery was born in Hungary. He may, however, have been partly or wholly of Hungarian ancestry. His father, the cashier Johann Fery, was born in Bohemia, but his mother, Maria Fery (née Illyes), was born in Hungary. When the 1900 census reported that John Fery had been born in Germany, this was presumably intended to mean that he was of German (i.e. German-speaking) nationality. The 1910 census, however, reported his birthplace as Hungary, presumably meaning that he was of Hungarian nationality. Fery's Salt Lake City art dealer, William McConahay, advertised around 1920 that Fery had been born in Hungary, which leads one to wonder whether Fery did not indulge in a certain amount of misrepresentation about his place of birth. Fery's death

certificate, based on information provided by a daughter-in-law, gives his birthplace as Pressburg (Bratislava), which is now in Slovakia but was part of Hungary before 1918. There is, in fact, some evidence to indicate that Fery's early life may have been spent in Pressburg, whose population at that time contained German and Hungarian elements as well as the local Slovak majority.

It has been reported in various sources that Fery studied at such places as Munich, Venice, Düsseldorf, and Karlsruhe. His name, however, does not appear in the records of the major art schools in any of these places, nor is there any record of his name at either the Vienna or Budapest academies. Pressburg can also be ruled out, since there was no art school there during Fery's lifetime. He did presumably visit both Venice and Munich, but his stay in Munich was so brief that he is not listed there in either the city directories or the police register of residents. It is possible, of course, that Fery may have received instruction privately or at some small and little-known art school, but it is difficult to escape the impression that he was a self-taught artist.

Sometime in the early 1880s, Fery was married to his Swiss-born wife, Mary Rose Kraemer (1862-1930). In 1886 they were living near the Ammersee, the lake twenty-two miles southwest of Munich. It was while they were living there that their oldest child, Fiammetta, was born. Their other two children were born in the United States, where Fery and his family immigrated the same year. From 1886 until around 1888 they lived in upstate New York. By 1890 Fery had made his first trip to the western United States. In 1891 he went back to Europe, but returned to the U.S. in 1893 and for the next two years led a group of eight European sportsmen on an extended hunting expedition through the American West.

During the late 1890s Fery and his family were living in a cabin near Jackson Lake, Wyoming, but by 1900 he had moved to Duluth, Minnesota, where he collaborated with the Austrian-born artist Feodor von

Luerzer to paint mural decorations for the tap room of the Fitger Brewery. In 1914 these pictures were installed in the Pickwick Restaurant, where they can still be seen. The 1901 issue of the *American Art Annual* reported that he was then living in Morristown, New Jersey, but by 1903 he had arrived in Milwaukee. His studio at 115 Grand Avenue (now Wisconsin Avenue) appears to have been next door to Robert Schade's studio in the same building. In 1907 his Milwaukee studio was at 470 East Water Street, but by 1910 he had become one of the many local artists who were located in the University Building at 111 Mason Street.

Fery then moved on to St. Paul, Minnesota, where city directories between 1911 and 1915 indicate that he had a studio in the Stees Block at 165 East 7th Street. It was presumably during this period that Fery began his long association with the Great Northern Railway, which hired him to paint large scenic views of the West for publicity purposes. Fery spent the summers in the Rockies, particularly at Glacier National Park, and spent the winter months in St. Paul producing large canvasses which were later displayed in railroad stations across the country.

Fery appears to have left St. Paul by 1918 and by the following year had settled in Salt Lake City, Utah. He painted many landscapes in Utah, particularly at Zion's Canyon in the southwestern part of the state. Fery's name appears in the Salt Lake City directories from 1920 to 1923, after which he moved back to Milwaukee. He remained in Milwaukee until 1929 when he moved to a cabin on Orcas Island, near Bellingham, Washington. A fire in 1929 not only destroyed this cabin but also wiped out all of his possessions, including thousands of sketches and many paintings. Fery subsequently lived in Everett, Washington, where he died.

Although many of Fery's paintings have been destroyed, there are at least a hundred and fifty works still in existence, most of them privately owned. Many of these paintings are untitled, but for about a hundred of the

surviving landscapes the locale of the scene is identified. The largest group, more than half of the total, consists of Rocky Mountain landscapes, chiefly pictures of Glacier National Park and of the area around Jackson Hole, Wyoming. There are also many pictures depicting scenes in California, the Pacific Northwest, the Southwest, and Wisconsin. Surprisingly, only two of Fery's surviving works can be identified as depicting locations in Minnesota, a fact which probably reflects Fery's absorption with commissioned paintings of Glacier National Park during his St. Paul period. Only two paintings date from Fery's European period, a scene in Venice and a view of the Ammersee in Bavaria.

Fery painted in broad strokes and is said to have completed most of his canvases in a short time. He is mentioned in numerous sources, though not always with accurate information. Burlington Northern, Inc., the successor to the Great Northern Railway, owns an impressive group of his paintings, as does the Church of Latter Day Saints Museum of Church History and Art. Quite a few Fery paintings can be found in both private and institutional collections in the Milwaukee area. An exhibition of Fery paintings was held at the Milwaukee Public Library in 1974 and a similar exhibition was held in 1975 at the Boise Gallery of Art in Boise, Idaho.

References: Falk, p. 200. Milwaukee Public Library, *John Fery Paintings*. *MJ*, May 6, 1928, Sunday Magazine sect., p. 7; October 27, 1974, sect. 5, p. 6. *MS*, April 5, 1903, sect. 5, p. 10; October 23, 1974, sect. 2, p. 11. Minnesota Museum of Art, *Iron Horse West*, pp. 17-23. Salt Lake City Art Center, *One Hundred Years of Utah Painting*, p. 40. Samuels (1976), pp. 167-168. University of Wyoming Art Museum, *One Hundred Years of Artist Activity in Wyoming 1837-1937*, p. 51. Zellman, p. 553.

FESSLER, MARY THOMASITA, b. 2-23-1912 in Milwaukee. Sculptor and teacher specializing in religious art. Her name at birth was Majella Nicola Fessler, but she is usually known by the name Sister Thomasita,

the name she received when she joined the Sisters of Saint Francis in 1929. Her mother was a younger sister of the Milwaukee artist Clothilda Brielmaier and her maternal grandfather was the architect and sculptor Erhard Brielmaier. Sister Thomasita received early training at St. Mary's Academy and at the Milwaukee State Teachers College. She later received an M.A. degree from the Art Institute of Chicago in 1947. She designed stained glass windows for St. Xavier's Hospital in Dubuque, Iowa and created an eight-foot figure of Christ for St. Cyprian's Church in River Grove, Illinois. In 1959 she was elected an honorary member of the American Institute of Architects Wisconsin Chapter in recognition of her "enhancement of architecture through contemporary art." Since 1937 she has been chairperson of the art department at Cardinal Stritch College in Milwaukee, where she heads the Studio San Damiano. The studio is named for the Church of San Damiano in Assisi, a church where St. Francis prayed.

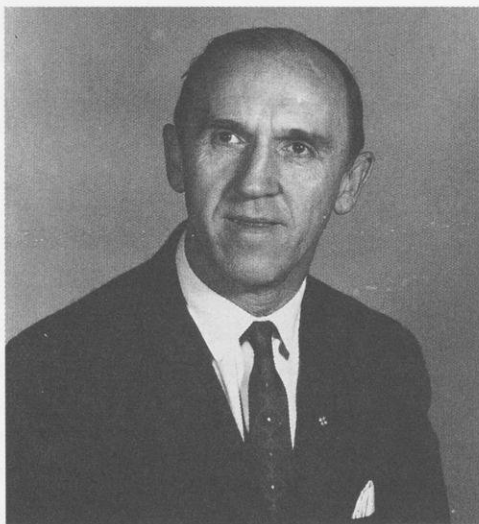
References: Brielmaier, p. 40. *Cardinal Stritch College News*, April 1, 1964. MJ, January 7, 1951, sect. 7, p. 6. MS, March 30, 1952, sect. D, p. 5. WW (1973) and subsequent issues to 1982.

FISCHER, ANTON, b. 1854 in Austria. Woodcarver listed in Milwaukee city directories from 1871 to 1876. He is also listed in the 1870 federal census, which gives his place of birth as Austria and indicates that he was then an apprentice carver, age 16. He is apparently identical with the Anton Fischer who was brought to the U.S. via the port of Baltimore in August 1854 and was naturalized by the Milwaukee Municipal Court on June 29, 1906.

FISTLER, CHARLES W. Engraver listed in the 1890 city directory, at which time he was living at the same address as the artist Herman A. Fistler.

FISTLER, HERMAN A., b. April 1833 in New York. Artist, engraver, and lithographer active in Milwaukee between 1889 and 1905. He is listed in the 1990 federal census and the 1906 Wisconsin state census.

FRANK, WALTER. Engraver associated with Herman Pfeifer in 1897 as a partner in the Pfeifer-Frank Engraving Company.



Richard M. Franz (Photo courtesy of Richard M. Franz, New Berlin, Wisconsin).

FRANZ, RICHARD M., b. 7-10-1915 in Milwaukee. Commercial artist and cartographer. Franz was born in Milwaukee to a German immigrant father and an American-born mother of German descent. He studied at the Milwaukee State Teachers College from 1933 to 1937, majoring in art and graduating with a Bachelor of Education degree. He worked for a year as an advertising retoucher for the *Milwaukee Journal* and later worked for three years as a designer of packaging and display pieces for the C.D. Baird Box Company. He served in the U.S. Army Corps of Engineers from 1941 to 1946 and was assigned to the mapping service. From 1946 to 1955 he was a freelance commercial artist who shared an office

on the third floor of the Cawker Building with the designer Earl Ferguson. Later he worked from an office at his home in the Milwaukee suburb of New Berlin, Wisconsin. He closed his commercial art business in 1968 and until retiring in 1984 made maps for the Waukesha County tax office.

FRESHLEY, HENRY, b. c. 1860 in Germany. Lithographer. Freshley immigrated to the U.S. sometime prior to 1881 and lived in Missouri before coming to Milwaukee at the turn of the century. He is listed in the 1905 Wisconsin state census.

FRITZ, CHARLES. Fresco painter listed in the 1877 Milwaukee city directory. He is probably identical with the Charles Fritz listed in the 1860 federal census as the son of the fresco painter Otto Fritz. If so, he was born in Connecticut around 1854.

FRITZ, OTTO, b. c. 1827 in Baden. Fresco painter in Milwaukee city directories between 1856 and 1860. He is listed in the 1860 federal census, which indicates that he apparently lived in Connecticut before settling in Milwaukee.

References: Glazier and Filby, vol. 11.

FROSCH, KARL HUBERT, b. 11-2-1846 in Altshausen, Württemberg, d. 4-1-1931 in Munich. Panoramist. Frosch was born 19 miles north of Lake Constance in a village where his father was a coppersmith and master mechanic. Frosch probably settled in Munich prior to 1870. In 1885 he was employed there as one of a team of artists painting a panorama of the Crucifixion under the direction of Bruno Piglheim (1848-1894). Records in Munich indicate that he traveled to the Holy Land that year to make sketches for this project. When August Lohr and F.W. Heine decided to paint a similar panorama in Milwaukee, *Jerusalem on the Day of the*

Crucifixion, they engaged Frosch to work on the project. He was not issued a passport for travel to the U.S. until September 1886, so he could not have arrived in Milwaukee earlier than the end of that year. He is listed in the Milwaukee city directories for 1887 and 1888. In February 1888 the *Milwaukee Sentinel* reported that he had been elected to the board of directors of the Milwaukee Art Association. He was one of several panorama painters in Milwaukee who helped to provide mural decorations for the Künstlerheim, a restaurant near the panorama studio, his contribution being a panel depicting the Bay of Naples. By 1890 Frosch was back in Munich and living in Schwabing, the local artists' quarter. Between 1896 and 1909 he made four further trips abroad, visiting eastern Europe and the Near East. In 1920 he was living in the Munich suburb of Dachau.

References: Ely in Conard, vol. 2, p. 86. *Historical Messenger*, vol. 24, no. 4 (1968), pp. 123-128. *The Milwaukee Turner*, vol. 5, no. 9 (September 1944), p. 1 and p. 8. MS, May 29, 1887, p. 4; August 1, 1887, p. 3; February 12, 1888, p. 6.

FUCHS, FEODOR A., also known as Theodore Fuchs (See Illustration 7). Painter and lithographic artist known for both portraits and landscapes. He was in Philadelphia in 1856 but appears to have reached Milwaukee by 1876, when the *Milwaukee Sentinel* reported that he had just issued lithograph copies of his painting *Custer's Todesritt (Custer's Death Ride)*. This color lithograph, published by the Milwaukee Lithographing and Engraving Company, has been called the first classic color lithograph of the Battle of the Little Big Horn. A copy sold at auction for \$900 in 1971. Fuchs also produced lithographic portraits of Civil War personalities, such as Major General Franz Sigel and of such local celebrities as Wisconsin Governor William E. Smith. Fuchs is mentioned in Milwaukee sources for the last time in 1880.

References: GW, p. 245. MS, December 9, 1876,

p. 8; May 22, 1877, p. 8; November 16, 1880, p. 2. Russell, p. 21 and pp. 23-24. Samuels (1976), p. 181.

G

GAERTNER, HENRY J., b. September 1864 in Wisconsin. Fresco painter and decorator listed in city directories between 1892 and 1901. In 1892 he was associated with Adolph Liebig in the firm of Liebig and Gaertner, fresco painters, but by 1894 he appears to have been in business for himself. He is also listed in the 1900 federal census of Milwaukee.

GEHRTS, FRANZ, b. 5-18-1860 in Hamburg, d. 10-5-1894 in Halle an der Saale. His older brother, Carl Gehrts (1853-1898), was a well-known artist in Germany. He studied in Düsseldorf and Weimar, as did the artist Otto von Ernst, and came to Milwaukee to assist von Ernst in decorating the local German theater in 1890.

References: MS, April 5, 1903, sect. 5, p. 10. TB, vol. 12, p. 337.

GEORG, WILLIAM V., b. 11-8-1853 in Milwaukee, d. 1-18-1923 in Milwaukee. Poster artist and scenery painter. Georg's parents were both immigrants from Germany. He was a scenery painter for the Alhambra Theater when it was a legitimate theater at the turn of the century and was also a poster artist for the American Show Print Company. Although educated in the Milwaukee Public Schools, he went to Chicago to learn painting. As a young man he found employment as a house decorator and sign painter, but painted landscapes in addition to his commercial work.

References: *Sketch Book of Milwaukee*, p. 163. Watrous, vol. 2, pp. 79-80. Obituaries: MJ,

January 11, 1923.

GERLACH, FRITZ, b. 4-4-1903 in Menomonee Falls, Wisconsin. Watercolorist, commercial artist. The grandson of German immigrants, Gerlach moved to Milwaukee from nearby Menomonee Falls during childhood. Originally named Frederick Gerlach, he has been known as Fritz throughout most of his life. After graduating from West Division High School he studied for two years at the Milwaukee State Teachers College, where he was a student of Gustave Moeller. He later spent a year studying at the Art Institute of Chicago but left without graduating. Returning to Milwaukee he took evening courses at the Layton School of Art while working in the art department of a small advertising agency. There was a show of his work at the Layton Gallery in 1934. He did a variety of odd jobs during the Depression such as decorating tavern interiors. Late in life he became interested in local history and painted watercolors showing a number of historic buildings in Milwaukee. A number of these are reproduced in his book *Fritz Gerlach's Milwaukee* (1987). In 1982 there was an exhibit of his watercolors at the Milwaukee County Historical Society.

References: Gerlach. MJ, February 4, 1934, sect 7, p. 7; August 26, 1945, sect 7, p. 3. MS, February 4, 1934, sect 7, p. 7.

GERMAN-ENGLISH ACADEMY. A German-language elementary and secondary school founded around 1851. Instruction in drawing was a regular part of the school's curriculum. Henry Vianden taught drawing there and Carl Kuehns gave instruction in modeling in clay. Franz Hölzlhuber also taught drawing and singing there.

GIELENS, JACOB, b. 6-1-1870 in Germany, d. 7-14-1946 in Wauwatosa, Wisconsin. Gielens studied in Brussels before immigrating to the U.S. He was employed by

the WPA during the Depression to do work for the Milwaukee Public Museum, where he eventually became a staff artist. He did scientific painting, including pictures of Wisconsin wildlife. A painting of wild turkeys which he did for the museum in 1938 was recovered from storage in 1976.

References: The Leigh Yawkey Woodson Art Museum, *Wisconsin's New Deal Art*, p. 12. MJ, November 22, 1976.

GOEHNER, G.A. Milwaukee artist mentioned in the *Milwaukee Journal* in 1877, by which time he had moved to Colorado. No listing for him could be found in the city directories.

References, MS, September 20, 1877, p. 2.

GOERING, HENRY. Artist listed in Milwaukee city directories in 1913 and 1914.

GOES, MICHAEL J., b. c. 1852 in Wisconsin. Crayon portrait artist listed in Milwaukee city directories between 1894 and 1901. In 1894 he was manager of the New York Art and Moulding Company and in 1898 was manager of the Brooklyn Art Company. He later had a shop selling pictures and frames. The 1905 Wisconsin state census indicates that both his parents were immigrants from Germany.

GOETZ, JOHN A., b. c. 1847 in Wisconsin. Lithographer. The son of German immigrant parents from Württemberg, Goetz was active as a lithographer in Milwaukee between 1880 and 1901. He is listed in both the 1880 and 1900 federal censuses of Milwaukee.

GOMBER, JOSEPH C., b. Milwaukee County. Portrait painter, the son of immigrant parents who came to the U.S. in 1845. He was a portrait painter for three years, but also worked as a grocery clerk and

sailed on the lakes for two seasons. In 1877 he acquired the European Hotel, subsequently changing its name to the Gomber House. The old structure was replaced in 1880 by a new three-story brick building. In 1874 the *Milwaukee Sentinel* reported that "architect Gombert is engaged on a plan for the alteration of the facade of St. John's Cathedral and the erection of a new bell-tower and spire." Whether or not this refers to Joseph C. Gomber is not clear.

References: Flower, p. 1431. MS, February 8, 1888, p. 8.

GRADE, AUGUST, b. 1870 in Germany. Woodcarver who immigrated via the port of New York in April 1872 and settled in Wisconsin by 1895. He was living in Milwaukee at the time of the 1905 Wisconsin state census and was naturalized by the Milwaukee Municipal Court on September 24, 1906.

GRAFENIUS, RUDOLF. Grafenius must have been in Milwaukee prior to 1892 as he reportedly began his studies at the Wisconsin School of Design under Richard Lorenz and Otto von Ernst. Nonetheless, his name does not appear in the Milwaukee city directories except in 1909 and 1910, when his occupation is given as foreman. Grafenius was a pallbearer at the funeral of Richard Lorenz in 1915. He always specialized in seascapes and other marine subjects. In 1935 he belonged to a group of professional artists who met Thursday evenings at the Jewish Center in Milwaukee for several hours of work and criticism. Six of his pictures were exhibited at the Jewish Center during March 1935. Among these were pictures entitled *The Coal Barge* and *Jones Islanders*.

References: *Milwaukee Free Press*, August 3, 1915. MJ, March 10, 1935, sect. 7, p. 7. *Germania-Herold*, August 4, 1915, p. 3; August 5, 1915, p. 5.

GRAUVOGEL, JOSEPH G., b. c. 1869 in Wisconsin. Woodcarver, the son of immigrant parents from Bavaria. In 1887 he was associated with Carl Kuehns and Otto H. Papke in the firm of Papke, Grauvogel and Company, which became the Milwaukee Ornamental Carving Company the following year. Grauvogel was treasurer of the company in 1892, but left soon afterwards to start a shop of his own. He was still active in Milwaukee in 1905.

GRAUVOGEL, SIMBERT. Carver listed in the Milwaukee city directories in 1893 and 1894. He was apparently related to the carver Joseph G. Grauvogel, as they were both living at the same address.

GROTENRATH, RUTH, b. 3-17-1912 in Milwaukee, d. 1-25-1988 in Milwaukee. Painter and wife of the Milwaukee artist Schomer Lichtner. Ruth Grotenrath grew up in Milwaukee and graduated from Riverside High School, where her artistic talent had already begun to reveal itself. She became a student in the art department at the Milwaukee State Teachers College, where her teachers included Robert von Neumann, Gustave Moeller, and Elsa Ulbricht. She received her B.A. degree from the Teachers College in 1933 and was married to Lichtner the following year. Beginning in 1935 she and her husband were both employed by the Treasury Relief Art Project. Between 1941 and 1947 she painted murals for three post offices. *Boy Rounding Up Stock* (1941) was painted in oil on canvas for the post office at Hart, Michigan. *Unloading a River Barge* (1943) is a tempera mural at the post office in Hudson, Wisconsin, while another tempera mural was painted in 1947 for the post office in Wayzata, Minnesota.

Grotenrath's output declined during the 1950s, but there were important innovations in her work. She began using waterbased casein paint as a preferred medium and her

sketchbooks from this period reflect a growing interest in Japanese art. She taught still life painting at the Layton School of Art in 1945 and taught design at the University of Wisconsin-Milwaukee in 1961. In 1954 she designed and produced silkscreen printed drapery fabric which was offered for sale at the Wisconsin State Fair. Her skill in this type of work was apparently the result of the training in crafts she received from Elsa Ulbricht at the Milwaukee State Teachers College.

She had many one-person shows, the earliest being at the Milwaukee Art Institute in 1938. Other one-person shows were held at the Milwaukee State Teachers College and at galleries in Manitowoc and Madison. There was an important show of her work at the Milwaukee Art Center in 1962 and a memorial exhibition at the Milwaukee Art Museum in 1988. Beginning in 1966 she and her husband frequently exhibited at the Bradley Galleries, a local commercial gallery. Her work was often shown in group exhibitions and she won a number of prizes. In 1937 she won prizes for paintings exhibited at the Art Institute of Chicago and at the Wisconsin Salon in Madison. She won a Milwaukee Art Institute Medal in 1942 for *After Supper*, an oil painting exhibited at the annual show of the Wisconsin Painters and Sculptors. In 1949 she won a prize for a print exhibited in New York at a show organized by the National Serigraph Society.

Grotenrath's work from the early 1930s tended to be somber in tone and serious in subject matter, but by the mid-1940s she had begun to turn toward brighter colors. *My Wisconsin* (1948), a painting at the Milwaukee Art Museum, incorporates whimsical barnyard animals and reflects the influence of her husband, Schomer Lichtner. Her mature work, done after 1960, becomes increasingly colorful and often incorporates abstract elements in addition to reflecting her interest in oriental art and culture. During her late period she did many brightly colored floral still lifes which are probably her best work. Her late work certainly met with increased

commercial success.

The shared interest which Grotenrath and her husband had for Japanese culture affected their lives in various ways. There was a Japanese garden at their Milwaukee home as well as the Japanese influence on its interior decor. Their interest in Zen Buddhism led to their friendship with Alan Watts, whom they accompanied on a trip to Japan during the mid-1960s.

References: Falk, p. 250. The Leigh Yawkey Woodson Art Museum, *Wisconsin's New Deal Art*, p. 12. Milwaukee Art Museum, *100 Years of Wisconsin Art*, pp. 70-71. MJ, April 13, 1941, sect. 7, p. 7; May 22, 1943, sect. 7, p. 8; April 4, 1948, sect. 7, p. 5. Park and Markowitz, pp. 215-216 and p. 232. Sobel. WW, vol. 2 (1931-1939), p. 231 and subsequent issues to 1980.

GRUBER, WILLIAM, b.c. 1854 in Bavaria. Woodcarver. Gruber immigrated to the U.S. in 1866 and worked as a woodcarver in Chicago before settling in Milwaukee. The Milwaukee city directories for 1872 and 1873 give his occupation as carver, but by 1875 he had abandoned this profession to work for the South Side Brewery. The brewer Frederick Pabst was one of the witnesses when Gruber was married at his home in Milwaukee in 1880.

References: Flower, p. 1459.

GRUENKE, BERNARD E., b. 7-14-1938 in Milwaukee. Craftsman and art restoration specialist, the son of Bernard Otto Gruenke. Like his father, Bernard E. Gruenke has long been associated with the Conrad Schmitt Studios and has been involved in a number of their major projects, including the 1976 restoration of the Pabst Theater. By 1990 he had become president of the firm. His son, Bernard G. Gruenke, and his daughter, Heidi, are also associated with the Conrad Schmitt Studios.

References: MJ, September 19, 1976, Magazine Sect., pp. 14-18. *Wisconsin Tales and Trails*, vol. 10, no. 4 (November 1969), pp. 2ff.

GRUENKE, BERNARD OTTO, b. 2-17-1913 in Sheboygan, Wisconsin. Painter, restorer, and decorator. Bernard O. Gruenke was hired by the Conrad Schmitt Studios in 1936 and became its director in 1953, acquiring the firm from the Schmitt family. He is known in the firm as "Senior" to distinguish him from his son, Bernard O. Gruenke, who is known as "Bernie," Bernard O. Gruenke is still involved in the firm, but his son has now succeeded him as president. Bernard O. Gruenke, the son of German-born parents in Sheboygan, came to Milwaukee as a young man and studied at the Layton School of Art. He also received instruction from the Corcoran Gallery in Washington, D.C. and from Caesar Riccardi, a portrait artist in Pennsylvania. Under his leadership the Conrad Schmitt Studios has undertaken a number of major projects, including the restoration of the Pabst Theater during the 1970s. The firm now enjoys a national reputation and has been involved in such recent projects as the restoration of the Old Courthouse in St. Louis, the restoration of the St. Louis Union Station, and the restoration of the Majestic Theater in Dallas. Since the 1970s the Conrad Schmitt Studios have been located at 2405 South 167th Street in the Milwaukee suburb of New Berlin, Wisconsin. References: *Inland Architect*, June 1977. MJ, Magazine Sect., March 4, 1990, pp. 10-20.

GRUPPE, ANTOINETTE, b. 1908 in Milwaukee. Watercolorist. A graduate of the Layton School of Art, she exhibited a series of watercolors at the Milwaukee Art Institute in 1935. The series depicted industrial plants in Milwaukee. By 1941 she had married the Milwaukee artist Charles Thwaites. In 1948 the *Milwaukee Journal* reported that she was one of the exhibitors at the Wisconsin State Centennial Exhibition in Milwaukee.

References: *Bulletin of the Milwaukee Art Institute*, February 1935. The Leigh Yawkey Woodson Art Museum, *Wisconsin's New Deal Art*, p. 15. MJ, November 16, 1941, sect. 7, p. 1; April 4, 1948, sect. 7, p. 5.

GUGLER, ARNOLD. Artist listed in the 1907 city directory. It is not clear whether he was related to the family of Milwaukee artists descended from Henry Gugler Sr.

GUGLER, FRIDA, b. 3-27-1874 in Milwaukee, d. 3-19-1966 in New York. Watercolorist. A daughter of the lithographer Julius Gugler, she studied at the Art Institute of Chicago and in Paris, Munich, and Italy. The 1900 federal census gives her occupation as artist and in 1903 she had a studio in the University Building, as did Clothilda Brielmaier and several other local women artists. She is listed in the Milwaukee city directory for the first time in 1904. Until 1915 the directories spell her first name "Frieda." She never married and until her father's death in 1919 lived at his Milwaukee residence. She subsequently moved to New York. A show featuring 31 of her watercolors was held at the Babcock Galleries in New York in 1928. Two of her paintings, both Italian scenes, are in the collection of the Milwaukee Art Museum.

References: *Bulletin of the Milwaukee Art Institute*, February 1937. Falk, p. 251. Fielding, p. 356. MJ, February 7, 1937, sect. 7, p. 5. MS, April 5, 1903, sect. 5, p. 10. Petteys, p. 303. WW, vols. 1-5 (1936-1953).



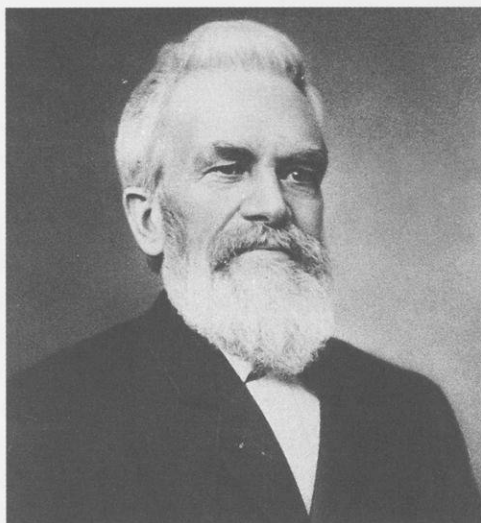
Frida Gugler (Photo courtesy of Milwaukee County Historical Society).

GUGLER, HENRY, JR., b. September 1859 in Germany. Lithographer and businessman, son of the engraver Henry Gugler, Sr. and younger brother of the lithographer Julius Gugler. First listed in a Milwaukee city directory in 1874, where his occupation is given as lithographer. The 1876 directory gives his name as Henry P. Gugler and gives his occupation as clerk. In January 1883 he was one of the incorporators of the Gugler Lithographing Company and subsequently served as the secretary-treasurer of the firm until 1893. From 1894 to 1897 he was president and treasurer of his own firm, the Henry Gugler Company. He was later employed as a lithographer and commercial traveller in lithographic supplies. The 1900 federal census indicates that he was then living at 221 9th Street at the same residence as his mother-in-law, Clara Mann.

References: MS, January 25, 1883.

GUGLER, HENRY, SR., b. 9-27-1816 in Unterdürkheim, Württemberg, d. 9-6-1880 in Milwaukee. Engraver. Henry Gugler attended an art school in Stuttgart for three years and originally hoped to become a painter. He was, however, apprenticed to an engraver and studied engraving in Darmstadt and Munich, doing city views and zoological studies for book illustrations. He immigrated to the U.S. in 1853, lived for a year in Mount Vernon, New York, and then moved to Brooklyn. He was employed in New York as a banknote engraver for Danforth, Wright and Company. He was in Germany doing engraved copies of art works from 1857 to 1859 but then returned to New York where he spent the next three years as a free-lance engraver. In January 1863 he was hired by the National Note Bureau in Washington, D.C. (now the Bureau of Engraving and Printing). During this period he did famous engravings of Abraham Lincoln and General Ulysses S. Grant.

Henry Gugler went to Chicago in 1870



Henry Gugler (Photo courtesy of Milwaukee County Historical Society).

and worked there briefly as a bank note engraver. He soon moved to Milwaukee, however, to join his son, Julius Gugler, who was working as a lithographer with Henry Seifert. The three artists now established the lithography firm of Seifert, Gugler and Company. In 1878 Henry Gugler and his son Julius established their own firm, H. Gugler and Son.

The Milwaukee County Historical Society has a unique archive of Gugler family papers. This includes a *Hausbuch*, a ledger recording Henry Gugler's commissions, as well as other information pertaining to his career.

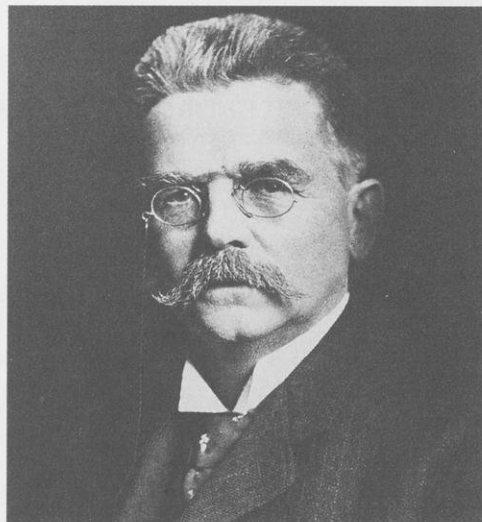
References: *Historical Messenger*, vol. 23, no. 1 (March 1967), pp. 2-7. MS, July 25, 1871, p. 4; October 7, 1875, p. 8; April 19, 1878, p. 8; September 7, 1880, p. 5.

GUGLER, JULIUS, b. 2-23-1848 in Germany, d. 3-23-1919 in Pasadena, California. Lithographer and businessman, son of the engraver Henry Gugler, Sr. Julius Gugler was brought to the United States as a child and grew up in Brooklyn, New York and Washington, D.C. By 1869 he had settled in Milwaukee and found work as an engraver employed by the firm of Seifert and Lawton. Gugler was joined in Milwaukee by

his father the following year when they became partners with Henry Seifert in a firm which was now called Seifert, Gugler and Company. In 1879 he was associated with his father in the firm of H. Gugler and Son, which was incorporated in 1883 as the Gugler Lithographic Company. He remained president of the firm until 1918, a year before his death. His sons, Oswald, Paul and Ralph, were all employed by the company, which was one of the largest and most successful such businesses in Milwaukee. The artist Frida Gugler was his daughter. He was an amateur poet and playwright who was actively interested in the local German-language theater.

The Gugler family papers are in a collection at the Milwaukee County Historical Society. The papers include a 105-page typed autobiographical manuscript written by Julius Gugler in 1898 and describing his life up to the time that he settled in Milwaukee.

References: Anderson and Bleyer, pp. 47-50 and pp. 115-116. MS, August 27, 1872, p. 4; September 17, 1872, p. 2; April 29, 1876, p. 2. *Wisconsin Magazine of History*, vol. 36 (1953), pp. 247-251.



Julius Gugler (Photo courtesy of Milwaukee County Historical Society).

GUGLER LITHOGRAPHIC COMPANY.
Firm established in 1883 by Julius Gugler as

a successor to the former firm of H. Gugler and Son. The firm employed 55 artists at the time and carried on an extensive business, particularly in advertising work.

GUGLER, OSWALD P., b. 2-13-1873 in Milwaukee, d. 2-1-1949, presumably in Milwaukee. Lithographer and businessman, the oldest son of Julius Gugler. Oswald Gugler is listed in the Milwaukee city directories for the first time in 1892, at which time he was employed as a bookkeeper for his father's company, the Gugler Lithographic Company. He later worked as a superintendent and treasurer for the company, but the 1895 directory gives his occupation as lithographer.

GUGLER, PAUL H., b. October 1853 in Wisconsin. Lithographic pressman. His name appears in the 1891 city directory, which indicates that he was then living at the same address as the lithographer Robert Gugler. He and Robert both appear to have been related to the Henry Gugler family, though the relationship is not clear.

GUGLER, RALPH GEORGE, b. 11-5-1886 in Milwaukee, d. 3-7-1958 in New York, New York. Lithographer and businessman, son of Julius Gugler. Ralph Gugler was a graduate of the University of Wisconsin where he wrote a senior thesis on the German theater in Milwaukee. City directories indicate that he was working as a lithographer in 1911 and 1912, but by 1915 he had become sales manager for his father's firm, the Gugler Lithographic Company. He was company vice-president in 1917-1918 and company secretary in 1927, later becoming president of the firm. At the time of his death he was living at 151 East 72 Street in New York City and also had a country residence in Rockland County, New York.

GUGLER, ROBERT, d. 1914 or earlier, presumably in Milwaukee. Lithographer listed for the first time in a Milwaukee city directory in 1873. On May 18, 1881 the *Milwaukee Sentinel* reported his marriage to Miss Mathilda Roth of Brooklyn, New York. In 1883 he was one of the incorporators of the Gugler Lithographic Company. His exact relationship to Julius Gugler, president of the firm, is unclear.

GUSTMANN, WILLIAM, b. c. 1868 in Germany. Artist listed in the Milwaukee city directories for 1904 and 1922. He was also reported by the 1905 Wisconsin state census, which gives his occupation as painter.

H

HACKENDAHL, META, b. November 1877 in Wisconsin. Artist in Milwaukee city directories from 1894 to 1906. She is also listed in the federal census for 1900 and 1910, which indicate that she was unmarried.

HAGENDORF, LOUIS, b. 1848 in Hamburg. Photographer. Hagendorf learned the trade of photographer in Germany. He arrived in the U.S. at the port of New York in April 1869. Until 1876 he worked for Hugo Broich, but then became a partner in a firm eventually known as Witt, Schroeder and Hagendorf. The partnership was dissolved in 1877, after which Hagendorf operated its studio on Read Street as his own business. He became a naturalized U.S. citizen in 1895. Frederick Stoltenberg was employed by Hagendorf's studio for 37 years. References: Flower, p. 1544.

HAKE, EMMA IDA, b. c. 1866 in Wisconsin. Artist living in Milwaukee in 1905. The Wisconsin state census of that year reports that her parents were born in Germany and Switzerland.

HAMMERSMITH, PAUL W., b. 3-17-1857 in Naperville, Illinois; d. 11-12-1937 in Milwaukee (See Illustrations 8,9). A successful businessman and amateur artist, Hammersmith is best known for his etchings. Born into a large farm family living in Dupage County west of Chicago, his parents were immigrants from Prussia whose name had originally been Hammerschmidt. He came to Milwaukee in 1876 and at first worked in a jewelry business, but in 1898 purchased a small photo-engraving business which he renamed the Hammersmith Engraving Company. Benjamin and Silas Kortmeyer joined the firm in 1917, after which the company became known as the Hammersmith-Kortmeyer Company, Engravers and Printers. The firm still exists under the name of the Hammersmith-Breithaupt Printing Corporation and is still associated with Hammersmith's descendants.

Hammersmith learned the trade of engraver as a young man, but only began to do etchings after seeing some exhibited at the 1893 Chicago World's Fair. In 1934 he was president of the Men's Sketch Club of Milwaukee. Most of his etchings are of urban scenes in Milwaukee, but he traveled widely and produced etchings made from sketches done in such places as New England, Alaska, Cuba, and the Netherlands. He also did some watercolors and oil paintings. At a memorial exhibition held in 1938, 19 of his oil paintings were shown.

References: AA, vol. 31 (1934), p. 362. *Bulletin of the Milwaukee Art Institute*, vol. 11, no. 1 (November 1936), pp. 4-5; vol 11, no. 6 (February 1937). Falk, p. 259. Fielding, p. 368. MJ, July 6, 1925; February 27, 1934, Green Sheet, p. 3; November 22, 1936, sect 7, p. 6; March 20, 1938, sect. 7, p. 4; March 5, 1949, sect. 7, p. 6. MS, November 13, 1937, p. 3. *The Times-Picayune*,

July 31, 1977, sect. 2, p. 2. Obituaries: MJ, November 12, 1937, p. 11. *Milwaukee Leader*, November 13, 1937, p. 7. *The Photo-Engravers' Bulletin*, vol. 27, no. 5 (December 1937), pp. 56-57.

HAMPEL, JACK R., b. 11-30-1883 in Milwaukee, d. 2-17-1978 in Waukesha, Wisconsin. Engraver and designer, the son of a German immigrant set designer employed by the Milwaukee Public Museum. He had a studio on Plankinton Avenue in Milwaukee where he did commercial design work for such clients as Harley Davidson and the Milwaukee Saddle Company. From 1940 until his death he lived in a common-law marriage with his secretary, Edna Koenig. He liked to sketch small town scenes and historic sites in rural Wisconsin. The West Bend Gallery of Fine Arts in West Bend, Wisconsin exhibited some of this work around 1974 and again in 1990. Late in life he was a self-employed artist and designer in Waukesha, Wisconsin west of Milwaukee. A portfolio of his sketches was sold at auction in Milwaukee in 1987.

HANN, JOSEPH, b. November 1867 in Austria. Sculptor and altar builder. Hann immigrated to the U.S. in 1892 and by the following year was president of the Statuary and Art Carving Company in Milwaukee. Associated with him in this business was Michael H. Wiltzius. Hann is listed in the 1900 federal census of Milwaukee.

HANSEN, ARMIN O., b. 6-15-1893 in Chicago, d. 9-24-1976 in Milwaukee (See Illustration 10). Painter, portrait artist, and muralist. He should not be confused with the California artist Armin Carl Hansen (1886-1957). Hansen's parents were Milwaukeeans of German descent who happened to be living in Chicago when he was born. They soon, however, moved back to Milwaukee, where Hansen's name appears in the 1910 federal

census. After attending West Division High School he was a student of Alexander Mueller at the Wisconsin School of Art and later studied at the State Normal School under Gustave Moeller and Frederick Fursman. Still later he was a student in Munich of Leo Putz, a member of the Munich Secession who did graphic work for *Die Jugend*, a periodical closely associated with the *art nouveau* movement in Germany. Hansen received a silver medal for a painting exhibited at the 1915 Panama-Pacific Exhibition in San Francisco. He exhibited at the Milwaukee Journal Gallery of Wisconsin Art between 1926 and 1928 and served during the 1930s on the Milwaukee Art Commission. He was involved in the WPA Federal Art Project during the Depression. He painted murals in 33 public buildings in the Milwaukee area, including the Milwaukee Trade and Technical High School, Custer High School, and Bay View High School. He did murals for the reception ball and tap room at the Pabst Brewing Company and also supplied murals for the executive suite of the Outboard Marine Corporation, manufacturers of Evinrude outboard motors. The Milwaukee Art Museum has a painting by Hansen of a Milwaukee River scene.

References: Austin, p. 518. Falk, p. 261. The Leigh Yawkey Woodson Art Museum, *Wisconsin's New Deal Art*, pp. 15-16. MJ, April 15, 1923; January 24, 1926, sect. 2, p. 4; March 11, 1928, Pictures in Natural Color Sect., p. 2; July 10, 1949, sect 7, p. 6. *Milwaukee Leader*, November 11, 1937, p. 6. Obituaries: MS, September 25, 1976, sect. 1, p. 10.

HARTENBERGER, ROBERT, JR., b. c. 1856 in Wisconsin. Woodcarver. The 1870 federal census indicates that he was an apprentice woodcarver and the son of the carver Robert Hartenberger Sr. His name appears in Milwaukee city directories between 1870 and 1888. In 1886 he was associated with the Milwaukee Wood Working Company, a dealer in sash, doors, and blinds. The 1888 directory again gives his occupation as

woodcarver.

HARTENBERGER, ROBERT, SR., b. c. 1826 in Oldenburg, d. 1877 in Milwaukee. Woodcarver and wood turner who settled in Wisconsin prior to 1853 and is listed in the 1870 federal census of Milwaukee. His son, Robert Hartenberger Jr., was also a carver.

HARTMANN, FRANK A., b. January 1855 in Germany. Lithographic artist who immigrated to the U.S. at the port of New York in May 1884 and had reached Wisconsin by September of that year. The 1990 federal census of Milwaukee gives his occupation as lithographic printer. He was naturalized by the Milwaukee County Municipal Court in September 7, 1906.

HARTMANN, GEORGE G., b. c. 1862 in Germany. Artist whose name appears in the Milwaukee city directories between 1901 and 1907. He is also listed in the 1905 Wisconsin state census, which provides the information that he was unmarried and a lodger.

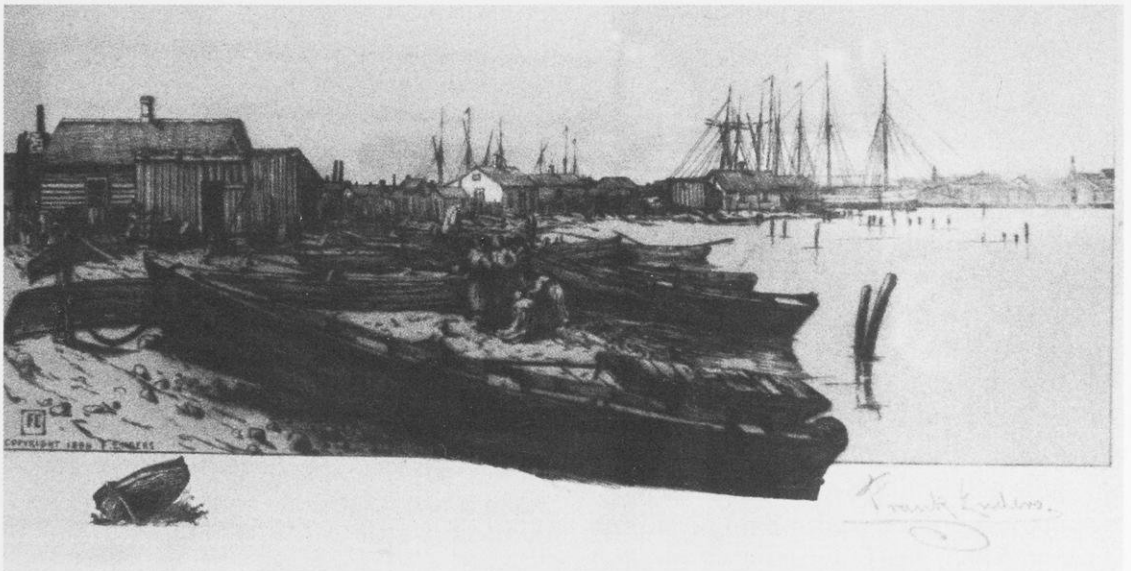
HAUG, GUSTAV, b. 7-22-1837 in Magdeburg, Prussia, d. 1-15-1887 in Milwaukee. A wood-carver and sculptor who worked chiefly in architectural decoration, Haug was the most highly esteemed decorative carver in Milwaukee in his time. His name in full was Karl Gustav Haug and he is said to have been of Dutch descent. At the age of fourteen he went to Berlin to study sculpture. He later went to Paris where he served an apprenticeship under the sculptor Liénard, presumably Michel Joseph Napoleon Liénard (b. 1810). Liénard recognized his talent and put him in charge of the sculptural decoration for a palace under construction in Geneva, Switzerland. Haug then returned to Berlin, where in 1858 he designed and executed part of the decorative carving for the



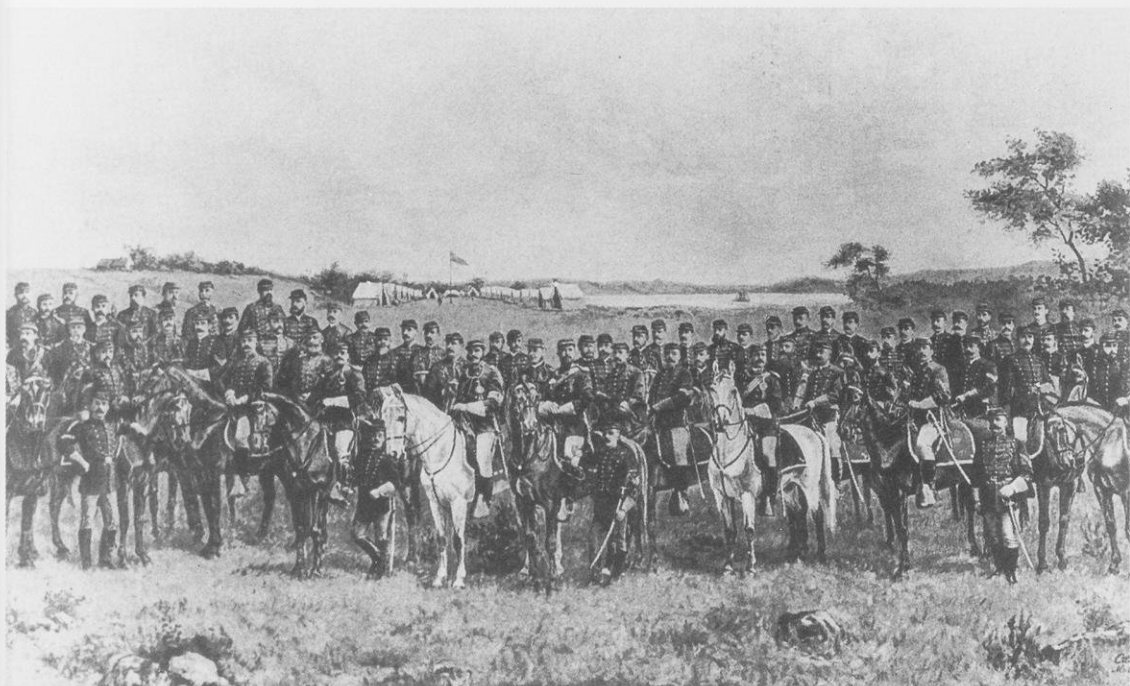
1. Franz Biberstein, *Mount Sir Donald, British Columbia*, c. 1908. Oil on canvas, 5 x 7-1/2 ft. (Photo courtesy of Milwaukee Public Library).



2. Clothilda Brielmaier, *Memorial Portrait of Camilla Kopmeier*, 1906. Oil on canvas, 29-1/2 x 24-1/2 in. (Photo courtesy of Milwaukee County Historical Society).



3. Frank Enders, *Jones Island*, 1888. Etching, 6 x 1-1/2 in. (Photo courtesy of Robert Brue, Shorewood, Wisconsin).



4. Otto von Ernst, *Group Picture of the Milwaukee Light Horse Guard*, c. 1882. (Photo courtesy of Milwaukee County Historical Society).



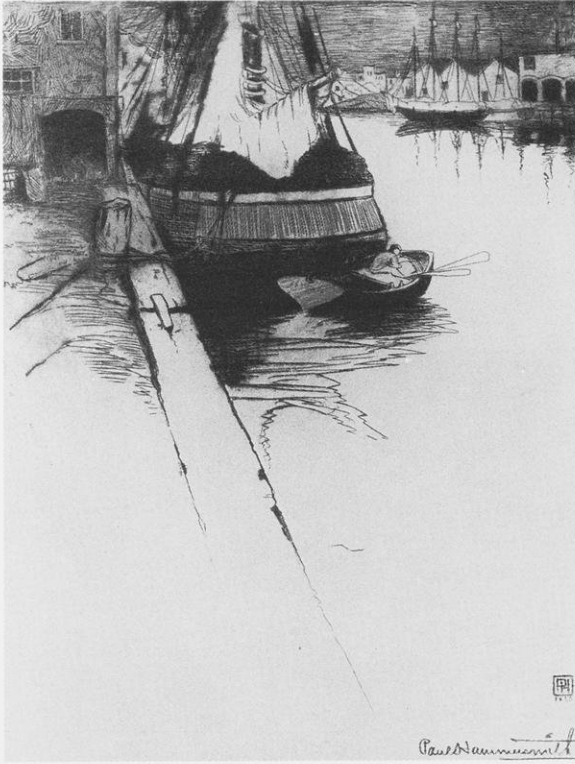
5. Max Fernekes, Wisconsin Avenue Looking West from the Pabst Building, c. 1933. (From *The Milwaukeean*, November 1933).



6. John Fery, *Landscape with Lake and Ducks*, n.d. Oil on canvas, 18 x 24 in. (Photo courtesy of Latter Day Saints Museum of Church History and Art, Salt Lake City, Utah).



7. Feodor Fuchs, *Custer's Last Charge*, c. 1876. Lithograph, 21-1/2 x 26-7/8 in. (Photo courtesy of the Library of Congress, Washington, D.C.).



8. Paul Hammersmith, *Early Tanbark Schooner in Milwaukee*, n.d. (From *Beaux Arts Ball*, January 6, 1851).



9. Paul Hammersmith, *Near Congo Square, New Orleans*, c. 1891. Etching.



10. Armin Hansen, *St. Nazianz, Wisconsin*, 1919. Oil on canvas, 11 x 14 in. (Photo courtesy of Robert Brue, Shorewood, Wisconsin).



11. Charles F. Keller, *Kibitzers*, n.d. Gouache on paper. (Photo courtesy of Howard A. Bauman, West Bend, Wisconsin).



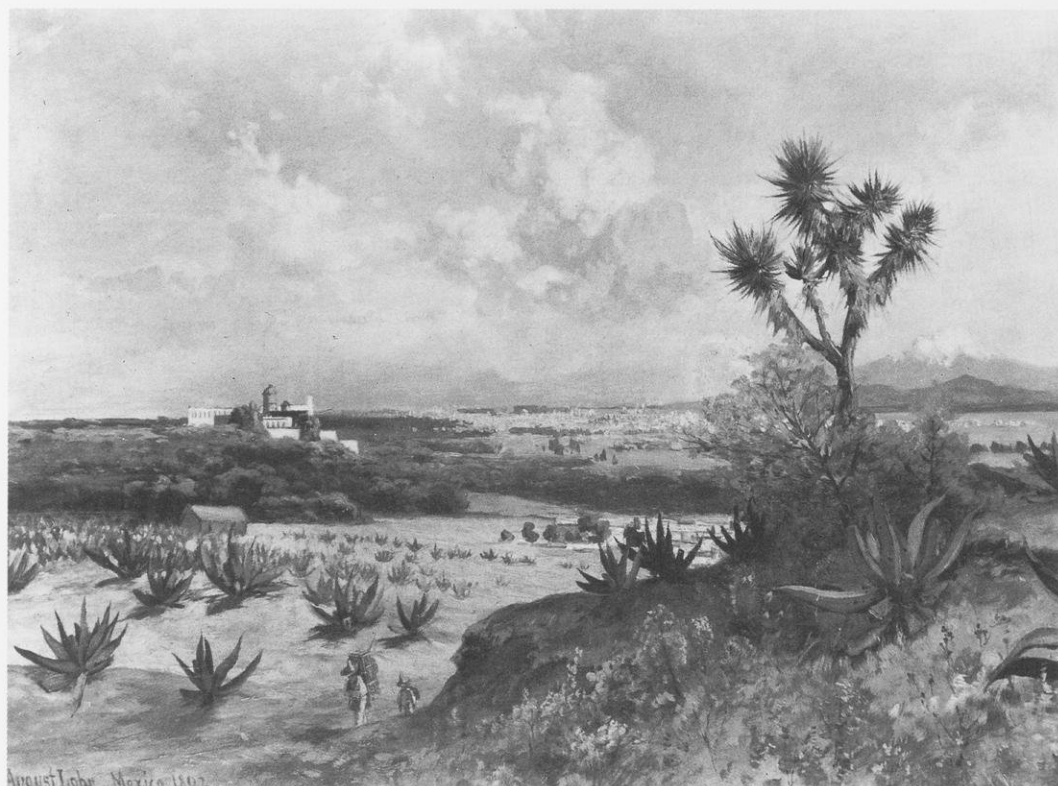
12. Fritz Kerl, *Lake Nagawicka*, 1910. Ink drawing, 10-1/4 x 18 in. (Photo courtesy of Robert Brue, Shorewood, Wisconsin).



13. Willy Knapp, *Still Life - Apples*, n.d. Watercolor, 13 x 16-1/2 in. (Photo courtesy of Jeune Nowak Wussow, Wauwatosa, Wisconsin).



14. Erwin Kramer, Untitled drawing of a woman, c. 1914. (Photo courtesy of Debra L. Olson, Milwaukee, Wisconsin).



15. August Lohr, *Chapultepec Castle, Mexico City*, n.d. Oil on canvas, 22 x 31 in. (Photo courtesy of Neumeister Kunstauktionshaus, Munich. Auction 192, November 28-30, 1979. Catalog 1459, plate 197).



16. August Lohr, *Mexican Village*, c. 1912. Watercolor, 6 x 8 in. (Photo courtesy of Milwaukee County Historical Society).



17. Philip Jacob Lohr, Statue at the Convent of the Sisters of St. Francis School, Milwaukee.



18. Richard Lorenz, *Horse Market in Mid-Winter*, 1911. Oil on canvas, 30 x 40 in. (Photo courtesy of Robert Brue, Shorewood, Wisconsin).



19. Feodor von Luerzer, *Camp on Lake Coeur d'Alene*, 1911. Oil on canvas, 24 x 38 in. (Photo courtesy of Braarud Fine Art, La Conner, Washington).



20. Feodor von Luerzer, *Sequoia Trees, California*, 1904. Oil on canvas, 27-1/4 x 41-1/4 in. (Photo courtesy of St. Louis County Historical Society, Duluth, Minnesota).

apartments of Crown Prince Frederick of Prussia. The following year he published in Berlin a series of designs for carvers.

Haug settled in Milwaukee in 1865 and by 1867 was associated with the carver Joseph Vogt in the firm Vogt and Haug. On June 3, 1867 he was married in a judicial ceremony to Mathilda Durr, the sister of a local lumber dealer.

Haug provided decorative carving for a number of private residences in Milwaukee, including the home of the architect Edward Townsend Mix. Haug seems to have worked on several large buildings designed by Mix, including the Chamber of Commerce Building, for which Haug provided a fifteen-foot allegorical figure of Commerce. This zinc statue, which originally stood over the entrance, now stands on a pedestal in Jackson Park. Haug is also reported to have done the carving for St. Paul's Episcopal Church, which Mix designed in 1882 but which was not consecrated until 1891, four years after Haug's death. In 1870 and 1871 the *Milwaukee Sentinel* reported that Haug was working on models for the ornamental stone work of the main building and west wing of the second Milwaukee courthouse. Haug was also reported to be modeling a national coat-of-arms for the new building, though it is not clear whether this was meant for the interior or exterior. Haug also created a gilded statue of Justice, three times life size, which was placed on the courthouse dome. When the statue later began to lean at a perilous angle, it was cut up and removed. The head of the figure was preserved, however, and is said to have found its way into the Milwaukee County Historical Society. Haug's statue of Justice figures prominently in *The Golden Justics* (1897), a novel by William Henry Bishop (1847-1928). Bishop, who published a newspaper in Milwaukee during the 1870s, wrote his novel as a *roman à clef* of life there during the period. The title of the novel refers to Haug's statue for the courthouse dome and Haug himself appears as a sculptor named Schwarzmann, described in the following terms:

He had a high, narrow forehead, busy brows and a bristling beard. His clothing was of the ready made sort and he wore it carelessly. A trace of rudeness in his manner was more than balanced by the refinement of his ideas, helped out by familiar association with refined people. He was buoyant and gay when talking about life abroad.

The second Milwaukee courthouse, which stood on the north side of Cathedral Square, was built in 1873 and demolished in 1939. Haug also provided ornamental stonework for Nunnemacher's Grand Opera House, which stood where the Pabst Theater now stands.

Haug's name appears in the Milwaukee city directory for the first time in 1866, at which time he was boarding at 140 Reed Street and had his business nearby at 138 Reed Street. His partnership with Joseph Vogt in the firm of Vogt and Haug, carvers and sculptors, 1 Huron Street, appears only in the 1867 directory. His residence at this time was at 113 Biddle Street. From 1868 until his death in 1887 his workshop and residence were both located at 90 Oneida Street.

Haug was frequently mentioned in the Milwaukee press during the 22 years he lived in the city. Descriptions of his Oneida Street studio and work in progress there appeared in the *Milwaukee Sentinel* on August 31, 1873 and April 26, 1876.

References: Ely in Conard, vol. 2, pp. 82-83. MJ, June 27, 1853, p. 6; January 12, 1862. MS, June 5, 1867, p. 1; April 25, 1870, p. 1; March 15, 1871, p. 4; August 7, 1871, p. 4; October 6, 1871, p. 4; August 31, 1873, p. 8; April 26, 1876, p. 8; March 12, 1879, p. 8; January 16, 1887, p. 3. Zimmerman, p. 242.

HECKMAN, R. FREDERICK. Artist listed in Milwaukee city directories between 1912 and 1920, sometimes as "Fred Heckman"

(with one *n*). In 1916 he was associated with Eugene B. Hilton in the firm of Heckman and Hilton, artists.

HEIMBERGER, ALBERT, b. c. 1874 in Germany. Woodcarver listed in the Wisconsin state census of 1905.

HEINE, FRIEDRICH WILHELM, b. 3-25-1845 in Leipzig, d. 8-26-1921 in Milwaukee. Panoramist. As a young man, Heine studied at the art school in Weimar and soon afterwards accompanied the Austrian army as a war artist during the 1866 war with Prussia. He later served in a similar capacity during the Franco-Prussian War, contributing sketches to the *Gartenlaube*, a well-known illustrated weekly. He was present when the king of Prussia was proclaimed German emperor in Versailles. Following the war Heine lived in Dresden, where his paintings of battle scenes and other depictions of military life were frequently exhibited. Uniquely qualified to work on panoramas of battle scenes, Heine was the first artist recruited by August Lohr and thereafter played a key role in the production of panoramas in Milwaukee. From 1887 to 1890 he was in partnership with Lohr for the purpose of continued work on panoramas. At the same time, however, he maintained a studio of his own at 59 Oneida Street, where he had his own art school and did commercial work. From 1891 to 1893 he served as art superintendent for the Hake and Stirn Printing Company, a German-language publisher in Milwaukee. His picturesquely furnished studio served as a meeting place for a chapter of the Schlaraffia, a German fraternal organization which included several of the panorama painters among its members.

Following the Spanish-American War, Heine spent six months in San Francisco working with George Peter, Franz Rohrbeck, and Franz Biberstein on a panorama of *The Battle of Manila*. He subsequently produced a series of murals depicting church interiors in



Friedrich Wilhelm Heine (Photo courtesy of the West Bend Gallery of Fine Arts, West Bend, Wisconsin).

Jerusalem which were exhibited at the 1904 Louisiana Purchase Exposition in St. Louis. In 1908 he made sketching trips to Door County, Wisconsin and to Muir Woods, California. In May 1921, a few months before his death, the local history museum in Leipzig held an exhibition of Heine's watercolors, mainly American landscape studies and views of old Leipzig. Heine's death was due to ptomaine poisoning caused by a tainted can of peas.

References: Aikens and Proctor, pp. 158-159. Bötticher, vol. 1B, p. 509. Donahue, p. 26. Falk, p. 273. *Milwaukee Free Press*, May 29, 1910, Magazine Sect., p. 8. MJ, October 2, 1921, sect. 6, pp. 4-5. MS, May 29, 1887, p. 4; August 1, 1887, p. 3; May 12, 1888, p. 4; January 3, 1889, p. 3; February 16, 1890, p. 9; October 23, 1900, p. 3; December 2, 1902, p. 10; March 5, 1937. *Milwaukee Sonntagspost*, October 18, 1908, sect. 2, p. 1 and 3; June 22, 1908, sect. 2, p. 1 and 3. State Historical Society of Wisconsin, *Dictionary of Wisconsin Biography*, p. 167. TB, vol. 16, p. 288. Obituary: MJ, August 28, 1921.

HEINIG, ALWIN H., b. 4-18-1848 in Germany, d. 1-9-1897. His name first appears in the Milwaukee city directory for 1878. Until 1887 the directories spell his

name "Heinisch." In 1878 he was associated with Franz Mattersdorf in the firm of Heinisch and Mattersdorf, artists. Later directories, however, give his occupation as cabinetmaker or carpenter.

HEISS, OTTO. Engraver employed by the firm of Marr and Richards in 1887. Presumably he was, like John Marr, a metal engraver. In 1891 he appears to have been working as a sign painter.

HEISS, THEODORE, JR. The 1893 city directory gives his occupation as artist, but the 1894 directory gives his occupation as grading contractor.

HEISS, THEODORE, SR. Scenery painter, portrait artist, school teacher. Heiss is listed in city directories between 1871 and 1900. In 1855 he was a scenery artist for the Academy of Music, while directories from 1876 on indicate that he was a school teacher. In April 1875 the *Milwaukee Sentinel* reported on his criticisms of a series of drawing textbooks recently adopted for use in the public elementary schools. In 1875 and 1876 the *Sentinel* reported on portraits by Heiss, including portraits of the Austrian-born merchant David Adler (1821-1905) and the German-born brewer Joseph Schlitz (1831-1875).

References: MS, April 3, 1875, p. 8; April 8, 1875, p. 2; July 3, 1876, p. 5; April 3, 1877, p. 8.

HERNDL, MARIE, b. 1859 in Germany, d. 5-14-1912 in Milwaukee. Artist in stained glass. Her name appears in local city directories in 1904 with her occupation given as artist. *The Fairy Queen*, a stained glass panel measuring 6 by 9 feet, won her a bronze medal when it was exhibited at the Chicago World's Fair in 1893. The panel, in which several nude figures feature prominently, was given to the Milwaukee Auditorium in 1912.

It was then placed in storage until 1967 when the Arena-Auditorium Board offered to sell it. References: Falk, p. 278. MS, June 15, 1967, p. 5.

HEUEL, ROBERT H., b. 10-17-1857 in Germany, d. 10-5-1931 in Milwaukee. Portrait artist. Heuel came to the U.S. around 1880. By 1884 he was associated with William Ullmer in the firm of Heuel and Ullmer, artists. The directories list this firm for the last time in 1887, but continue to list him as an artist or portrait artist until his death. The 1905 Wisconsin state census also gives his profession as artist and indicates that he was born in Germany.

Obituaries: MS, October 6, 1931, p. 2.

HEYD, CONRAD W., b. 5-26-1839 in Bavaria, d. 7-30-1912 in Milwaukee. Self-taught portrait painter. Heyd immigrated to the U.S. around 1860 and at first settled in New York City. He was employed in New York as a decorative artist in a carriage painting shop, but at the same time associated with local artists and developed his skill as a portrait painter. He served in the Union army during the Civil War and was put to work painting portraits of Union generals. Heyd arrived in Milwaukee in 1868 but left after two years to live in Prairie du Chien, Wisconsin. He was in Prairie du Chien for ten years but then spent a year in Oshkosh, Wisconsin, where his name turns up in the 1880 federal census. He returned to Milwaukee in 1881 and is regularly listed in the city directories from 1882 until his death in 1912. That he was living in Milwaukee during this period is also confirmed by the federal census for 1900 and 1910.

After settling permanently in Milwaukee, Heyd had a portrait studio in the Iron Block and later had a studio on Grand Avenue (now Wisconsin Avenue), where his close friend Robert Schade also had a studio. Heyd painted portraits of all the Wisconsin governors up to his time. He was locally much esteemed as

a portrait artist and did portraits of such clients as the banker Alexander Mitchell. Four of Heyd's portraits are in the collection of the Milwaukee County Historical Society and several others are at the State Historical Society of Wisconsin in Madison. Although best known for his portraits, he also did landscape painting in the countryside west of Milwaukee. He was one of the founding members of the Society of Milwaukee Artists in 1900. At the time of his death he was working on the first of a planned series of three paintings to be called *The Coming and Going of Human Life*.

References: Ely in Conard, vol. 2, p. 80. Falk, p. 280. GW, p. 313. *Historical Messenger*, vol. 24, no. 4 (1969), p. 125. MS, April 25, 1870, p. 1; March 18, 1881, p. 3; March 5, 1882, p. 11. April 30, 1882, p. 9; January 23, 1883, p. 5; August 10, 1884, p. 4; April 5, 1903, sect. 5, p. 10. Obituaries: *Germania und Abendpost*, July 31, 1912, p. 3; MS, July 31, 1912, p. 1.

HILGENDORF, FRED CHARLES, b. 12-28-1888 in Milwaukee. Commercial artist, teacher, and landscape painter. Hilgendorf got his first training from Robert Schade and was later a student of Alexander Mueller at the Milwaukee Art Students League. At one time he taught design at the State Normal School. He spent one summer painting with Gustave Moeller in Alma, Wisconsin. He exhibited work at the Milwaukee Journal Gallery of Wisconsin Art in 1925. The city directories list him for the first time in 1906, giving his occupation as artist. He was employed as a commercial artist in 1919 by the Glen-Van Pieteron Dunlap Company, but from 1920 on was associated with Joseph E. Glass in the firm of Hilgendorf and Glass, artists. Hilgendorf was the president of the firm and Glass was the secretary-treasurer. From 1926 to 1928 Hilgendorf was art director of Klau Van Pieteron Dunlap Younggren, Inc. He was later a commercial artist employed by Eisenberg Studios. He was living in Milwaukee in 1931 but later lived for many years in the suburb of Whitefish Bay.

He was a member of the Wisconsin Painters and Sculptors and of the Wisconsin Society of Applied Arts.

References: Falk, p. 281. Fielding (1986), p. 404. MJ, May 2, 1925.

HÖLZLHUBER, FRANZ, b. 9-22-1826 in Gründberg, Austria; d. 1888 in Vienna. Watercolorist. Hölzlhuber was born in a village near Steyr in Upper Austria. He was multiply talented, being a musician and poet as well as an artist. He wrote verse in Austrian dialect and was a friend of the dialect poet Franz Stelzhammer. Among his other friends in Austria was the composer Anton Bruckner. Hölzlhuber had a good voice and gave solo concerts in addition to singing in the chorus at the Theater in der Josefstadt. As a young man he was also employed as a tutor and private secretary.

The opportunity to travel to America came when the German theater in Milwaukee offered him a two-year contract as musical director. The offer probably came from Henry Kurz, the Austrian-born director of the theater. Hölzlhuber sailed from Bremen on May 1, 1856 aboard the "Tuisco," a three-masted sailing ship which took six weeks to make the crossing to New York. Once settled in Milwaukee he found many outlets for his talents. In addition to providing the music for productions at the theater he served as organist and choirmaster for the Catholic Cathedral and taught singing and drawing at the German-English Academy. He was named chairman of a newly organized concert association and was even responsible for introducing the Linzertorte, a popular pastry, to the city. The 1857 city directory lists him as an artist and musician boarding at 251 East Water Street.

After the expiration of his planned two-year stay in Milwaukee, Hölzlhuber decided to extend his stay in America and see more of the country. He traveled to Prairie du Chien on the Mississippi and boarded a steamboat for St. Paul. He sketched the work in Minnesota logging camps in 1859. He traveled in

the woodlands of Wisconsin and Michigan, recording his travels with watercolors of Indians and fur traders. He visited forts and frontier outposts such as Fort Marquette on Lake Superior. Later he visited St. Louis and toured the south, stopping at such places as Memphis and Jackson, Tennessee. In May 1860 he returned to Europe on the same ship which had brought him to America.

In 1862 Hölzlhuber traveled to London to visit the Exposition as an official representative of the Austrian government. He toured Austria during the 1860s giving illustrated lectures of his travels. Late in life he was the director of the National Railroad Museum and Library.

On March 12, 1992 ten of Hölzlhuber's views were sold at Christie's, the New York fine arts auction house. Most prices ranged between \$3,000 and \$3,500, all but one of the pictures being purchased by the same private collector.

References: *Alte und Moderne Kunst*, vol. 9 (March-April 1964), pp. 31-34. *American Heritage*, vol. 16, no. 4 (June 1965), pp. 49-64. Beckman. *Wisconsin Trails*, vol. 13, no. 1 (Spring 1972), p. 35.

HOFFMANN, EDWARD A., b. c. 1844 in Saxony. Metal engraver and carver. Hoffmann reached Milwaukee by 1866 and is listed in city directories between 1867 and 1917. His name also appears in the 1870 federal census, which indicates that he was a U.S. citizen. He worked for John Marr. Hoffmann was a member of the Music Association, a German Masonic lodge, and the Odd Fellows.

References: MS, December 22, 1866, p. 1; May 17, 1870, p. 4; February 7, 1871, p. 4; January 25, 1872, p. 4; June 28, 1875, p. 8. Obituaries: MS, January 24, 1871, p. 4.

HOFFMANN, MAXIMILIAN ANTHONY, b. 2-5-1888 in Trier, d. 7-1-1922 in Chicago, Illinois. Sculptor and painter, brother of the artist Theodore B. Hoffmann. Maximilian

Hoffmann was brought to Milwaukee in 1902. While in his teens he worked as an apprentice at the Milwaukee Ornamental Carving Company under the Czech-born sculptor Mario J. Korbel (1882-1954). He also became a student at the Wisconsin School of Art run by the Milwaukee Art Students League. In 1911 he went to study in Munich, where he was a pupil of Erwin Dietbold Kurz (1857-1931), a sculptor noted for his large monumental works. Records at the Munich Academy indicate that Hoffmann was admitted for study on October 28, 1911, that his father was a bookkeeper, and that he was Catholic. Returning to the U.S. he settled in Chicago, establishing a studio in the Tree Building. The sculptures which he produced were typically large in size, representing heroic figures. Soon after his arrival in Chicago his design for a "hero medal" won a competition sponsored by the *Chicago Tribune*. Hoffmann was a member of the Chicago Society of Artists and of the Society of Western Sculptors. Hoffmann's death at the age of 34 was the result of brain cancer. His death certificate confirms that he died in Chicago, not in Danbury, Connecticut as has sometimes been incorrectly reported. After his death, Hoffmann's widow presented the Milwaukee Art Institute with two of the sculptor's heroic figures, *Manhood* and *Womanhood*.

References: Falk, p. 287. Fielding p. 412. Obituaries: AA, vol. 20 (1923-1924), p. 262.

HOFFMANN, THEODORE B., b. c. 1886 in Germany, presumably in Trier. Commercial artist, illustrator, and watercolorist, brother of the sculptor Maximilian Hoffmann. He immigrated to Milwaukee in 1901 or 1902 and is listed in the 1905 Wisconsin state census. He studied at the Wisconsin School of Art under Alexander Mueller and Richard Lorenz. He later studied at the Art Institute of Chicago and at the Pennsylvania Academy of Art. Although he supported himself by commercial art done for advertising agencies, he also painted pictures

which were exhibited at the Milwaukee Journal Gallery of Wisconsin Art and at the Wisconsin Painters and Sculptors shows in the Milwaukee Art Institute. A number of his watercolors depict hunting scenes with wild ducks.

References: *Sketch Book of Milwaukee*, p. 167.

HOLTY, CARL ROBERT, b. 6-21-1900 in Freiburg im Breisgau, d. 3-23-1973 in New York. Abstract painter. Holty's German-American parents brought him to America at an early age. He lived first in northern Wisconsin but came to Milwaukee as a teenager and graduated from Riverside High School. He got his first art training at the State Normal School, where he was a classmate of Erwin Kramer in 1915 and was a student of Alexander Mueller and Gustave Moeller. After service in the U.S. Army during World War I he studied for two years at Marquette University. He studied at the National Academy of Design in New York from 1920 to 1922 but then went to Munich where he was a student at the Academy of Fine Arts and the Hans Hofmann School. He was greatly influenced by the painting of Juan Gris and was probably the first Wisconsin artist to seriously take up abstract art. After several years in Germany, France, and Hungary, Holty returned to Milwaukee but later established himself in New York. He taught at the New York Art Students League and at Brooklyn College, but also in Georgia, Florida, and California. He often returned to Milwaukee, however, and continued to exhibit his work there. He was an artist in residence at the University of Wisconsin-Milwaukee during the summer of 1961. There was an exhibition of his work in Milwaukee in 1981. References: Austin, p. 520. Baigell, p. 169. Bénézit, vol. 4, p. 744. *Bulletin of the Milwaukee Art Institute*, vol. 8, no. 4 (December 1933); March 1935; November 1935. Cummings, p. 324. Falk, p. 290. Milwaukee Art Museum, *Reflections on the Milwaukee Journal Gallery of Wisconsin Art*, p. 30. MJ, March 3, 1935, sect. 7, p. 5; October 4, 1936, sect. 7, p. 7; September 17,

1939, sect. 7, p. 7; November 3, 1946, sect. 7, p. 5; August 10, 1947, sect. 7, p. 6; February 27, 1949, sect. 7, p. 5; April 5, 1959, sect. 5, p. 6. MS, January 2, 1981, Let's Go Sect., p. 2. Vollmer, vol. 2, p. 477.

HONIGMAN, CHRISTIAN A. Artist in city directories 1870-71 and 1871-72. He had a studio at 94 Wisconsin and boarded at the Republican House.

I

IMPERIAL LITHOGRAPHING COMPANY. Milwaukee firm specializing in label printing. Adam Beck was president of this company when he died in 1922.

IRON BLOCK. A building constructed in 1860-61 and still a familiar Milwaukee landmark on the south side of Wisconsin Avenue just east of North Water Street. The Iron Block was at one time an important art studio building. Among the local artists who had studios there between 1883 and 1903 were Frank H. Bresler, William Brah, Bruno Ertz, F.W. Heine, Conrad Heyd, and Julius Segall.

References: Gerlach, pp. 18-19.

J

JAHN-HEYNSEN, HELMA (Mrs. Julius Albert Jahn), b. October 1863 in Schleswig-Holstein, d. 5-19-1925 in Monrovia, Los Angeles County, California. Portrait artist, craftswoman, and photographer. Helma Jahn-Heynsen, whose maiden name was Helma Heynsen, arrived in Milwaukee with her

husband in 1891. She had reportedly studied in Hamburg, Paris, and Munich. She was not, however, a student of the Munich Academy. Her husband, a music teacher, later became vice-president of the Wisconsin College of Music. The 1892 city directory indicates that they then had adjacent studios in the Birchard Block. Her specialty was doing pastel portraits of children. She exhibited work at the Chicago World's Fair of 1893. She and her husband are listed in the 1900 federal census, which reports that she was born in Germany in October 1863. This information, which is generally supported by the information given on her death certificate, appears to be correct. Reports that she was born in 1874 must be dismissed as inconsistent with what is known about her. She was a founding member of the Society of Milwaukee Artists in 1900 and was on the reception committee when it held its first exhibition in 1901. She moved to California in 1902 but was back in Germany from 1912 to 1924. She then returned to California but died of tuberculosis in 1925.

References: Ely in Conard, vol. 2, p. 82. *The Evening Wisconsin*, April 30, 1901. Hughes, p. 210 and p. 236. MS, October 23, 1900, p. 3. Petteys, p. 369.

JESKE, JOHN ALEXANDER, b. 2-26-1895 in Milwaukee, d. 3-16-1932 in Milwaukee. Painter, staff artist at the Milwaukee Public Museum. The son of German immigrant parents, Jeske began painting in oils by the time he was fifteen and received early training at the Wisconsin School of Art. He later studied at the State Teachers College and the Layton School of Art. He was reportedly a pupil of Alexander Mueller. He started working at the Milwaukee Public Museum under George Peter in 1914, painting panoramic backgrounds for exhibits and also doing modeling and other details for miniature groups. He accompanied field expeditions as a photographer and artist, also helping to do archeological work. Some of the paintings he did in the field were exhibited in local

galleries. He exhibited work at the Milwaukee Journal Gallery of Wisconsin Art in 1929. His death at the age of 37 was due to a diabetic coma.

References: *Sketch Book of Milwaukee*, p. 169.

JORAN, LOUIS, G., b. 2-21-1830 in Vienna. Portrait artist. As a child in Vienna, Joran showed an early talent for drawing. He was also an accomplished musician on the violin and piano. He learned English early in life and also acquired a fluent knowledge of French, Italian, Spanish, and Portuguese. As a young man he studied to become a civil engineer, but does not seem to have ever practiced this profession. He visited Munich and England before immigrating to the U.S. He was active in Chicago and St. Louis, later living for a time in Freeport, Illinois, where his Milwaukee-born wife ran a music school. In 1870 he painted more than fifty portraits during a tour of Iowa. By 1872 he was living in Milwaukee, but it is uncertain how long he remained. The State Historical Society of Wisconsin has an 1873 portrait of the historian John Gregory (1783-1880). Joran was living in San Francisco in 1883 and is known to have painted landscapes in Napa Valley.

References: Gregory, *Industrial Resources of Wisconsin*, vol. 2, pp. 178-180. Hughes, p. 243.

JORGENSEN, CARL JULIUS, b. 8-4-1850 in Stade, Hannover, d. 10-17-1906 in Milwaukee. The son of a decorative painter, Jorgenson went to study at the Copenhagen academy in 1867. He was in New York from 1870 to 1873, but then returned to Copenhagen for two further years of study. He later lived in Chicago until settling in Milwaukee in 1888.

K

KAHLICH, KARL, b. 6-6-1890 in Löbau, Saxony. Sculptor, cartoonist, and illustrator. Kahlich studied in Dresden and Bautzen before World War I. Following service in the German Army during the war he had his own studio in Bautzen during the 1920s. After immigrating to the U.S. around 1930 he settled in Milwaukee and exhibited his work at the shows organized by the Wisconsin Painters and Sculptors. He worked for the WPA Federal Art Project during the Depression, producing large carvings at the Parklawn Housing Project. Some of his designs were executed by others, such as the woodcarver August Volker or the stonecutters Paul Schwabe and Frank Pohlhammer.

References: Falk, p. 319. The Leigh Yawkey Woodson Art Museum, *Wisconsin's New Deal Art*, p. 17. MJ, April 26, 1936, sect. 7, p. 5. WW, vol. 3 (1940-41), p. 344.

KAROSS, MARTHA, b. c. 1879 in Milwaukee. The daughter of German immigrant parents, by 1909 Martha Kaross was teaching crafts and china painting at Alexander Mueller's Wisconsin School of Art, then located in the University Building. She remained with the school when it was moved uptown in 1911 and later made part of the State Normal School. In 1912 she was married in Milwaukee to Alexander Mueller. She survived her husband when he died in San Marino, Los Angeles County, California in 1935.

KARST, JOHN, b. 1836 in Bingen, d. 1922 in De Bruce, New York. Wood engraver. Karst came to the U.S. in early life. By 1874 he had left Milwaukee and was living in New York. In 1881 the *Milwaukee Sentinel* reported that he had recently illustrated a subscription edition of Longfellow's poems

for the Boston publisher Houghton Mifflin.

References: Beckman. Falk, p. 327. Fielding, p. 474. GW, p. 361. Hamilton, p. 524. MS, November 30, 1874, p. 8; January 13, 1881, p. 2. Obituaries: AA, vol. 19 (1922), p. 270.

KASTNER, GEORGE, b. c. 1884, probably in Wunsiedel, Bavaria. Architect, watercolorist. Kastner immigrated to the U.S. around 1930 and initially worked as an architect at Frank Lloyd Wright's Taliesin West. The *Milwaukee Sentinel* reported in 1934 that he worked on a hotel on San Marcos, Arizona. Although his work as a watercolorist was only a sideline to his professional activity as an architect, his work as an artist was quite good. There was an exhibition of his watercolors at the Layton Gallery in 1934 which included some pictures painted during a recent visit to Wunsiedel, Bavaria.

References: MJ, February 11, 1934, sect. 7, p. 5. MS, February 4, 1934, sect. E, p. 16.

KAUFMANN, EMIL C., b. 6-15-1874 in Kollberg, Pomerania, d. 1-10-1938 in Milwaukee. Emil Kaufmann was the younger brother of the lithographer Herman P. Kaufmann. Naturalization records indicate that he entered the U.S. at the port of New York in August 1883 and that he petitioned for U.S. citizenship before the municipal court in Milwaukee in December 1889. His name appears in local city directories between 1904 and 1913 with his occupation given as artist. He was a pupil of Richard Lorenz and was one of the pallbearers at the funeral of Lorenz in 1915. At the time of his death in 1938 Emil Kaufmann was living at 814 North 16th Street in Milwaukee. Kollberg, where he was born, is now in Poland.

References: *Germania Herald*, August 4, 1915, p. 3. *Milwaukee Free Press*, August 3, 1915.

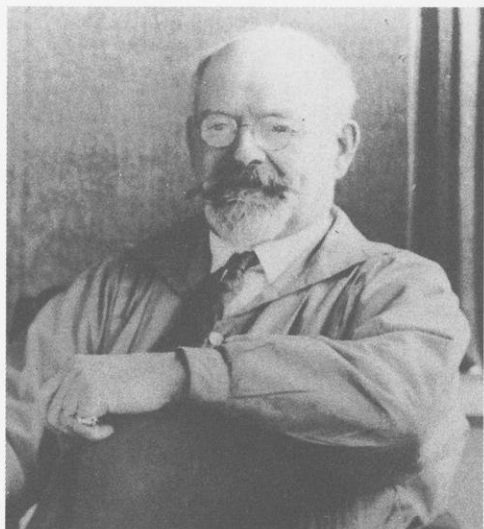
KAUFMANN, HERMAN P., b. 2-16-1864 in Kollberg, Pomerania, d. 11-13-1934 in

Milwaukee. Lithographer and commercial artist, the older brother of the artist Emil C. Kaufmann. Herman Kaufmann came to the U.S. in 1887 and was naturalized in Milwaukee in 1906. He was a personal friend of Richard Lorenz. Kaufmann's daughters, Edith and Marie, appear in paintings by Lorenz. Kaufmann was an honorary pallbearer at the funeral of Lorenz in 1915.

References: Fish, p. 17.

KEIHL, WILLIAM F., b. 3-30-1851 in Germany, d. 12-12-1941 in Milwaukee. Woodcarver and cabinetmaker. Keihl immigrated to the U.S. in November 1870. Milwaukee city directories indicate that he was a woodcarver during the early 1870s, but he later abandoned this line of work to become a successful produce commission merchant. He became a naturalized U.S. citizen in 1884.

References: Flower, p. 1193. Obituaries: MJ, December 13, 1941, p. 10-B.



Charles Frederick Keller (Photo courtesy of Howard A. Baumann, West Bend, Wisconsin).

KELLER, CHARLES FREDERICK, b. 8-18-1852 in Milwaukee, d. 6-10-1928 in Franklin Square, Long Island, New York (See Illustration 11). Commercial artist. Keller's

parents were German immigrants who were pioneer settlers of Milwaukee. He studied at the Munich Academy where his teachers were Ludwig von Loefftz and Franz von Defregger, two notable genre painters. He was the first president of the American Artists Club in Munich. For the last 25 years of his life Keller was a staff artist for the General Outdoor Advertising Company.

References: Falk, p. 330. Obituaries: AA, vol. 25 (1928), p. 370. MS, July 13, 1928. *New York World*, July 11, 1928.



Fritz Kerl (Photo courtesy of Rat des Kreises Bad Langensalza, Germany).

KERL, FRITZ, b. 3-27-1853 in Langensalza, d. 4-7-1920 in Berlin (See Illustration 12). Artist, poet, musician, and music critic. The son of a brewery worker, his name in full was Ernst Friedrich Kerl. Records at the Düsseldorf Academy indicate that he was registered there from 1875 to 1887 and that he was a student of Eugen Dücker from 1885 to 1890. Kerl must have known the Milwaukee artist Gustav Wendling, who was a student of Dücker in Düsseldorf from 1881 to 1886. Kerl is also reported to have studied under the painter Eduard von Gebhard in Düsseldorf, though this could not be documented by academy records. Kerl entered the U.S. at New York on October 14, 1892. He was a

founding member of the Society of Milwaukee Artists in 1900 and exhibited at its first show in 1901. His name appears in the Milwaukee city directories in 1902 and 1903. Kerl painted landscapes, particularly moonlight scenes. One of the paintings he exhibited in Milwaukee in 1901 was *Der Erbkönig und seine Töchter* ("The King of the Elves and his Daughters"), a fantastic moonlight scene in the German Romantic tradition. Kerl's studio on Knapp Street was in a building which had previously served as the meeting hall of the East Side Turnverein. He wrote music criticism for one of the German-language newspapers in Milwaukee and in 1902 published a book of comic verse with his own illustrations.

References: *Evening Wisconsin*, April 30, 1901. Hense-Jensen, vol. 2, pp. 51-52. Kunstmuseum Düsseldorf, *Die Düsseldorfer Malerschule*, p. 147. MS, October 23, 1900, p. 3; December 2, 1902, p. 10; April 5, 1903, sect 5, p. 10.

KESSLER, JACOB, b. 2-3-1865 in Frankfurt am Main, d. 6-14-1940 in Milwaukee. Commercial artist and engraver. Kessler immigrated to America in 1881 and appears to have settled in Milwaukee soon afterwards. He became a naturalized citizen in 1906. For 25 years he was associated with the Mandel Engraving Company and Art Studio, Inc. He played the violin and at one time played in the civic orchestra conducted by Carl Eppert. Although music was a hobby rather than a profession, Kessler was a charter member of the Milwaukee Musician's Association, an AFL organization founded in 1897. He was a Mason belonging to the German-speaking Aurora Lodge in Milwaukee.

Obituaries: MS, June 15, 1940, p. 8.

KINDT, LOUIS, b. 1-1-1832 in Baden, d. 3-11-1923 in Chicago. Panoramist. By 1869 Kindt had reached Milwaukee, where he found employment as a scenery painter for the German municipal theater. From 1872 to

1878 he was living in Chicago, where the city directories give his occupation as artist and fresco painter. In the fall of 1872, soon after his arrival in Chicago, Kindt became the promoter of a series of German theatrical performances at the Vorwärts Turnhalle on West 12th Street. During this period he also wrote a locally performed pageant in Swabian dialect. By 1880, however, he had moved to Belleville, Illinois, where he continued to work as a fresco painter. He then moved to Kenosha, Wisconsin, where in 1882 he was doing scenery painting. His brief career as a panorama painter began in 1884 when he collaborated with Thomas Gardner, another scenery painter, to produce a Civil War panorama depicting the Battle of Lookout Mountain. Later that year he was one of the incorporators of the Northwestern Panorama Company, which produced a painting of the Battle of Vicksburg. Kenosha city directories indicate that he continued to live there for the rest of his life, though he happened to be in Chicago when he died.

References: Hofmeister, p. 241, MS, May 12, 1869, p. 1; May 13, 1869, p. 1; May 14, 1869, p. 1; May 17, 1869, p. 1; May 19, 1869, p. 3; November 15, 1869, p. 1; February 2, 1883, p. 3; March 19, 1884, p. 8; November 15, 1884, p. 3; December 23, 1884, p. 3; March 2, 1885, p. 3; May 19, 1889, p. 3; June 2, 1887, p. 7; November 14, 1890, p. 1.

KLAU, GUSTAV, b. 2-19-1873 in Milwaukee. Commercial artist and cartoonist. The son of an immigrant businessman who had once been an actor in a German stock company, Klau spent ten years as an electrical engineer employed by the Milwaukee Electric Railway and Light Company. He then joined the staff of the Milwaukee Sentinel where he spent two and a half years as an editorial cartoonist and comic strip artist. In 1905 he joined with Anthony Van Pieterston to form the Klau-Van Pieterston Company, a local advertising agency. When Walter F. Dunlap joined the firm three years later it came to be known as Klau-Van Pieterston-Dunlap, Inc.

By 1922 the firm had 35 employees and did a nationwide business. He was an associate of the Milwaukee Art Institute.

References: Gregory, *History of Milwaukee City and County*, vol. 3, pp. 123-124.

KLEIN, WOLFGANG, b. 1906 in Switzerland. Woodcut artist and teacher. From 1919 to 1923 Klein was an apprentice in Davos, Switzerland to the artist Ernst Ludwig Kirchner, an important figure in the Expressionist movement. In 1923 Klein studied at the Academy of Fine and Applied Arts in Frankfurt am Main, where he had his first one-man show in 1925. He had another one-man show in Darmstadt the following year. He later lived in Berlin where he was a graphics instructor from 1946 to 1954. He came to the U.S. and settled in Milwaukee in 1954, eventually becoming a U.S. citizen. He taught drawing classes at the YMCA in the early 1960s and in 1965 was appointed an instructor for basic drawing classes at Marquette University. His woodcuts are usually black and white but are sometimes in color. Cityscapes predominate in his work. There were shows of his work at the Charles Allis Art Library in 1960 and 1967. There have also been shows of his work at the Goethe House in Milwaukee and at the Fredericks Gallery in Wauwatosa. In 1963 there was a show featuring 25 of his woodcuts and 5 drawings in the Little Gallery at the Minneapolis Institute of Arts.

References: MJ, July 17, 1960; July 28, 1963, sect. 5, p. 5.

KLEINSTEUBER, CARL E., b. 1821 in Saxony. Metal engraver. Naturalization records indicate that Kleinstauber's country of allegiance was Saxe-Coburg-Gotha and that he entered the U.S. at New York City in November 1852. Census records indicate that he had arrived in Wisconsin by 1853. He was naturalized at the Circuit Court in Milwaukee on February 26, 1858. City directories and references in the local press confirm that he

was in Milwaukee between 1861 and 1879. When the metal engraver John Marr petitioned for naturalization in 1867, Kleinstauber appeared as a witness to the petition. In 1860 he was employed in a brass foundry and from 1867 on he was a partner in a sewing machine business. The Milwaukee city directory for 1863 describes him as an "engraver, machinist, founder, model maker and stencil cutter." In 1876 the *Milwaukee Sentinel* reported that he had executed a medallion badge of Rutherford B. Hayes and William A. Wheeler, who were running mates in the presidential election of that year.

References: MS, April 15, 1875, p. 8; June 28, 1875, p. 8; October 4, 1876, p. 8; December 23, 1879, p. 4.

KLIPPEL, PETER, b. 4-14-1842 in Germany, d. 6-4-1896 in Milwaukee. Woodcarver listed in Milwaukee city directories from 1869 until his death in 1896.

KLUG, ALEXANDER, b. 11-26-1869 in Hamburg, d. 4-5-1939 in Wauwatosa, Wisconsin. Artist and art dealer. Klug came to the U.S. in 1887 and is listed in the Milwaukee city directories for the first time in 1897. He took a keen interest in current events and was outspoken in his opposition to the entry of the U.S. into World War I. Although an artist for several years, he later became a self-employed art dealer who provided paintings to wealthy clients. A bachelor, he was a familiar figure in local hotel lobbies, where he could be seen engaged in animated discussions on current affairs.

Obituaries: *Milwaukee Evening Post*, April 12, 1939.

KNAPP, WILHELM, b. 4-4-1901 in St. Wendel near Saarbrücken, d. 2-26-1972 in Wiesbaden (See Illustration 13). Sculptor, watercolorist, and designer, known also as Willi Knapp. The son of a blacksmith, Knapp was born in a village about five miles

southwest of Saarbrücken. As a young man he worked as a mechanic in a railroad workshop before immigrating to America in 1924. He settled first in Chicago, where he took evening courses at the Art Institute of Chicago, and moved to Milwaukee in 1928. In Milwaukee he supported himself by doing architectural sculpture. Some of his work from this period can be seen in the lobby of the Wisconsin Gas Company Building at 626 East Wisconsin Avenue and also on the second story of a building at the corner of Oakland Avenue and Capitol Drive in Milwaukee. His work brought him in contact with a number of local architects, including Frank Lloyd Wright. A low relief bronze portrait of the architect Alfred C. Clas (1860-1942) is presently in the collection of the Milwaukee Public Library. He at first pursued painting as an avocational sideline, but with encouragement from Robert von Neumann began to exhibit his pictures and in 1932 won a gold medal for the best painting entered that year in the annual exhibition of the Wisconsin Painters and Sculptors. The Milwaukee Art Museum owns a small watercolor by Robert von Neumann showing the presentation of the medal by Alfred George Pelikan. Between 1930 and 1933 Knapp won several prizes in Milwaukee for his work in painting, sculpture, and applied art. In both his painting and sculpture he tended to avoid modernistic tendencies. Although he regarded himself as an impressionist painter, others have detected abstract qualities in some of his work. His architectural decoration, on the other hand, tended to be commercial in character. His address in Milwaukee was at 419 East Townsend Street. The artists Schomer Lichtner and Ruth Grotenrath, who knew him during this period, have described him as a jovial, talkative man. In 1932 he did a bust of Goethe. A watercolor view of Wisconsin Avenue done the same year was still in the artist's possession years later.

Knapp returned to Germany in 1933, settling first in Saarbrücken. By 1934 his work had already been praised in a locally

published book. In 1937 the *Milwaukee Journal* reported that he had designed two monumental figures to flank the entrance to a new city theater in Saarbrücken and that his designs had been accepted. Knapp was married in 1940 and subsequently had a son and a daughter. In late 1940 he was painting watercolors showing the destruction caused in the Saarland by the war. When five of these watercolors were later exhibited, it was reported that he was living in Wiesbaden.

Knapp served in the German army during World War II and was stationed in Greece. In 1944 he was attached to the general staff as a technician draftsman and later did illustrations for *Wacht im Südosten*, a soldier's newspaper published in Saloniki. Despite his military status, he enjoyed considerable freedom of action.

In 1946 Knapp settled in Kohlheck am Langenschlag outside of Wiesbaden. During subsequent years he worked mainly as a designer of lighting fixtures for large public building projects, but continued to do sculpture. A figure of an archer was done for the Ministry of Defense building in Bonn-Duisdorf and his Diana Fountain is in the Rhein-Main Halle in Wiesbaden. He also did some religious sculpture, including a metal figure of Christ for a church in Nidda, 25 miles northeast of Frankfurt am Main. In 1959 a newspaper in Saarbrücken published photographs of a chandelier and a baptismal font which he had recently designed.

References: Falk, p. 343. Fielding, p. 498. Milwaukee Art Museum, *Reflections on the Milwaukee Journal Gallery of Wisconsin Art*, p. 32. *Die Saarbrücker Zeitung*, July 24, 1959, Heimatbeilage, p. 10. WW, vol. 1 (1936-1937), pp. 241-242, vol. 2 (1938-1939), p. 299, vol. 3 (1940-1041). Obituary: *Wiesbadener Tageblatt*, February 29, 1972.

KNATHS, KARL, b. 10-21-1891 in Eau Claire, Wisconsin, d. 3-9-1971 in Hyannisport, Massachusetts. Painter. The son of an immigrant from Leipzig, he graduated from high school in Portage,



Karl Knaths (Photographs of Artists Collection I, Archives of American Art, Smithsonian Institution).

Wisconsin in 1910. Zona Gale, a well-known writer from Portage, introduced him to the Milwaukee artist Dudley Crafts Watson when Knaths came to Milwaukee before World War I. Knaths subsequently became a student of Watson at the Milwaukee Art Institute. Zona Gale also introduced him to Laura Sherry of the Wisconsin Players, a little theater group in Milwaukee. This led to his becoming involved with the Players, as was Elsa Ulbricht. He toured with the group and painted scenery for their productions. From 1913 to 1918 he was at the Art Institute of Chicago. After service in World War I, Knaths settled in Provincetown, Massachusetts, which remained his home for the rest of his career. His work is influenced by the Swiss artist Paul Klee.

References: Austin, pp. 517-518. Baigell, pp. 196-197. Cummings, p. 373. Falk, p. 343. Fielding, p. 498. Mocsanyi. Vollmer, vol. 3, p. 69. Obituaries: *New York Times*, March 12, 1971, p. 40.

KNAUBER, ARTHUR A., b. c. 1870, d. c. 1889. Engraver, the oldest son of the lithographer Jacob Knauber. His name appears in the Milwaukee city directories for

the first time in 1889.

KNAUBER, JACOB, b. 1-2-1846 in Heidelberg, d. 3-17-1905 in Milwaukee. Lithographer and engraver. Knauber was brought to Milwaukee as a child and was apprenticed to a St. Louis lithographer at the age of fifteen. In 1867 he founded the J. Knauber Lithographing Company, originally a small shop at 1 Spring Street where the Gimbel department store was later built. The firm was incorporated in 1888 with Knauber as president and August W. Rudolff as vice president. Knauber's sons, Arthur, Walter, and Richard, were all employed by the firm, as was Knauber's son-in-law, John B. Hoeger. References: Gregory, *History of Milwaukee City and County*, vol. 3, pp. 786-789. MS, November 14, 1871, p. 4; February 21, 1872, p. 4; May 17, 1872, p. 4; June 19, 1872, p. 4; September 22, 1875, p. 8; September 28, 1884, p. 4; April 1, 1888, p. 2. *Wisconsin Magazine of History*, vol. 29, p. 405; vol. 36, p. 249. Maule. Obituaries: *Germania und Abendpost*, March 18, 1905, p. 3. MJ, March 18, 1905, p. 3. MS, March 18, 1905, p. 3.



Jacob Knauber (Photo courtesy of Milwaukee County Historical Society).

KNAUBER, MICHAEL J., b. April 1866 in Ohio. Lithographer whose name first appears in the Milwaukee city directories in 1880. Both of his parents were born in Germany, but there is no clear indication that he was related to the family of the lithographer Jacob Knauber.

KNAUBER, RICHARD J., b. July 1885 in Wisconsin. Son of the lithographer Jacob Knauber by his second marriage (to Bertha Ahlers). Richard Knauber was thus a younger half-brother of Walter Knauber, whom he appears to have succeeded as head of the J. Knauber Lithographing Company when Walter died in 1930. Richard Knauber's name first appears in the Milwaukee city directory in 1913, at which time he was vice-president of the family business. It is not clear whether or not he was a lithographer.

KNAUBER, WALTER HENRY, b. 2-2-1879 in Milwaukee, d. 5-9-1930 in Milwaukee. Son of the lithographer Jacob Knauber. Walter Knauber was educated in the Milwaukee public schools and at Racine College, but began working as an office boy and shipping clerk in his father's business while still in his teens. He became vice president of the firm in 1901 and in 1905, following his father's death, became president of the J. Knauber Lithographing Company. He was a Lutheran and a 32nd degree Mason. References: Gregory, *History of Milwaukee City and County*, vol. 3, pp. 382-286. Obituaries: MS, May 10, 1930, p. 5.

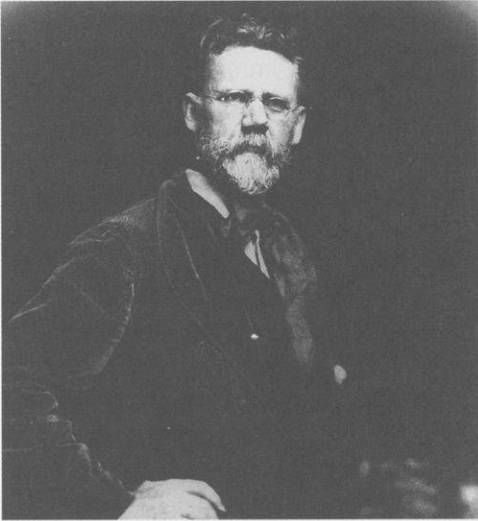
KOEFFLER, GUSTAV. Artist in Milwaukee between 1884 and 1927. After working as a clerk in a wholesale stationery store until February 1884, he went to Munich to become an art student. The 1917 Milwaukee city directory makes it clear that he was a professional artist. References: MS, May 18, 1884, p. 3.

KOEFFLER, LOUISE (Mrs. Hugo Koeffler). Artist listed in the 1869-1870 Milwaukee city directory.

KOEHLER, ROBERT, b. 11-28-1850 in Hamburg, d. 4-23-1917 in Minneapolis. Koehler was an outstanding painter of portraits, genre scenes, and landscapes. Although his early life was spent in Milwaukee, he left the city as a young man and eventually settled in Minneapolis, where for twenty-two years he was director of the Minneapolis School of Fine Arts, now known as the Minneapolis College of Art and Design.

Koehler's father, Ernst Köhler, was a machinist. His mother, Louise Bütor Köhler, was the daughter of a mason. Robert was the second of the four children in the family, which immigrated to the United States and settled in Milwaukee in 1854. In Milwaukee Koehler attended the German-English Academy, a liberal, non-sectarian school where Henry Vianden was the drawing instructor. At the age of fifteen, Koehler became an apprentice in a lithographing firm, but continued to receive instruction from Vianden, who encouraged him to study in Munich. Later he also took lessons from Heinrich Riese, who had a portrait studio in Milwaukee in 1869 but died shortly thereafter. Riese encouraged Koehler to work in fresco painting and also did much to encourage the young artist to seek further training.

Koehler served his apprenticeship as a lithographer and engraver with the Milwaukee firm of Seifert and Lawton. Although the partnership of Henry Seifert and James Lawton ended around 1869, Koehler was still in Milwaukee in 1871, when the *Milwaukee Sentinel* reported that he had been elected president of a local young men's association. But soon afterwards he left Milwaukee to take a job as a lithographer in Pittsburgh and later the same year went to New York. There he continued to work as a lithographer, but at the same time took evening classes at the National Academy of Design, where his teacher was the genre painter Lemuel Wilmarth.



Robert Koehler (Photo courtesy of Minnesota Historical Society, St. Paul, Minnesota).

Wilmarth, though born in the United States, had studied in Munich. In the fall of 1873, after he had saved enough money, Koehler himself went to Munich, where he was enrolled at the Royal Academy in October.

Koehler's first teacher in Munich was Alexander Straehuber, an Austrian who had been a professor at the Academy since 1868 and was a graphic artist and lithographer as well as a painter. Koehler's ambition at this time was limited to becoming a first-class lithographer, though his experiences in Munich soon turned his attention increasingly toward genre painting. But after two years in Munich, Koehler's funds were exhausted. In 1875 he returned to Milwaukee, where his parents were still living, but soon afterwards went back to New York, where he again supported himself as a lithographer and was also one of the founding members of the Art Students' League. In 1876 the *Milwaukee Sentinel* reported that Koehler had recently completed portraits of William Cullen Bryant and of Matthias Stein, a pioneer settler in Milwaukee.

A close friend of Koehler's in New York was Edwin Henes, treasurer of the Hell Gate Brewery, at that time one of the largest breweries in the world. Henes introduced Koehler to George Ehret, the wealthy immi-

grant owner of the brewery, and Koehler became a frequent guest at Ehret's home. Ehret was impressed by the young artist's talent and offered to provide him with the financial backing necessary for a further period of study in Munich.

Koehler returned to Munich in 1879 and entered the painting class of Ludwig von Löfftz, a native of Darmstadt who was known particularly as a painter of landscapes and genre scenes. Koehler was later enrolled in the composition class of Franz von Defregger, an Austrian who was famous both as a painter of historical subjects and for his colorful genre paintings of peasant life in his native Tirol. Like Löfftz, he had only recently been appointed to a professorship. It has sometimes been reported that Koehler was also a pupil in Munich of Carl Theodor von Piloty, an eminent professor who was appointed director of the academy in 1874. This, however, has not been fully documented and Koehler himself never seems to have made such a claim.

Koehler proved to be an apt pupil and was awarded bronze and silver medals by the academy. He exhibited frequently in Munich and in other German cities. He was president of the American Artists' Association in Munich and belonged to various other art organizations, including the Radiererverein (Society of Etchers). In 1883 and again in 1888 he was in charge of the American division at the Munich international art exhibitions, for which the Prince Regent of Bavaria bestowed on him the Cross of the Order of St. Michael. During the 1880s he made at least two trips to the U.S. in order to arrange for American paintings to be exhibited in Munich. From 1887 on he was in charge of a private art school in Munich in which most of the students were Americans. Among Koehler's personal friends in Munich were the American artists William Merritt Chase and Frank Duveneck.

During Koehler's second Munich period he matured as an artist. His genre portraits of this period reflect the sort of optimistic realism in the depiction of peasant life which

is so pervasive in the work of Koehler's great Munich contemporary, Wilhelm Leibl. Increasingly, however, Koehler turned to genre pictures which depict the urban working class. His most famous painting of this type is *The Strike*, completed in Munich in 1886.

In 1892 Koehler returned to New York and established himself as a portrait artist, but in the fall of 1893 went to Minneapolis to become director of the Minneapolis School of Fine Arts. In 1895 he was married to Maria Fischer, the daughter of a German-American engineer in Rochester, New York.

Koehler's time in Minneapolis was taken up by administrative and teaching duties, so that his own painting suffered. Nonetheless, he continued to produce a few fine paintings, such as his *Rainy Evening on Hennepin Avenue*, painted around 1910. In 1914 he retired from the directorship of the Minneapolis School of Fine Arts and became director emeritus. He died suddenly from a heart attack while riding a Minneapolis streetcar.

References: Baxter and Springer, p. 170; Baxendall. Bisanz, p. 150. Bötticher, vol. 1B, p. 757. *Brush and Pencil*, vol. 9, no. 3 (December 1901), pp. 144-153. Champlin, vol. 2, p. 400. Ely in Conard, vol. 2, pp. 76-78. Falk, p. 345. Fielding, p. 501. *Hennepin County History*, vol. 47, no. 3 (Summer 1988), pp. 20-27. Hess, pp. 13-14. Hills, p. 119. MS, July 25, 1876, p. 8; November 22, 1882, p. 3; September 1, 1884, p. 3; September 10, 1889, p. 1; May 16, 1975, Local News Sect., pp. 1-2. *Minneapolis Journal*, March 23, 1901, sect. 2, p. 10; April 24, 1917, p. 11; April 29, 1917, Amusement Sect., p. 3; January 2, 1927, General News Sect., p. 11. *Minneapolis Labor Review*, December 21, 1972, p. 16; January 11, 1973, p. 3. *Minneapolis Tribune*, April 24, 1917, p. 10. *New York Times*, April 4, 1886, p. 4. *Proceedings of the American Association of Museums*, vol. 11 (1908), pp. 125-131. TB, vol. 21, p. 125. *The Village Voice*, December 2, 1974, p. 98.

KOEHNLEIN, HENRY, b. 1-18-1908 in Niederstetten, Württemberg, d. 6-10-1978 in Waukesha, Wisconsin. Woodcarver. Born in

a village 53 miles northeast of Stuttgart, Koehnlein learned woodcarving at a local artisan's shop and immigrated to the U.S. in 1929. After working for a company which manufactured church furniture, he soon began doing specialized work of his own for church interiors. In 1941 he was co-founder of Cathedral Craftsmen, a firm which by 1954 had expanded to employ 40 workers. The elaborate carved altar at St. Thomas Aquinas Church in Milwaukee and the bishop's canopy at St. Joseph's Church in Waukesha are examples of his work.

References: MJ, July 13, 1952, sect. 7, p. 5.

KÖNIG, FERDINAND, b. 8-5-1860 in Cologne, d. 12-21-1943 in Milwaukee. Sculptor and teacher. König came from a creative family in which his father and two brothers were also sculptors. He appears to have received training in Cologne from Wilhelm A. Albermann (1835-1914), an architectural sculptor who taught a modeling class until 1896 at the Gewerbliche Zeichenschule (Professional School of Drawing). König received further training at the Düsseldorf Academy, where he was awarded a gold medal in 1902. He worked for a time in Florence and Paris before immigrating to the U.S. in 1907. He originally came to Milwaukee to do church statuary and is listed in the Milwaukee city directory for the first time in 1912. He joined the faculty of Alexander Mueller's Wisconsin School of Art and was still teaching there in 1923 after it had become a part of the State Normal School. Later he taught at the Milwaukee Art Institute. Around 1917 he won first prize at an annual show of the Wisconsin Painters and Sculptors. Among his works are large figures in relief done for a theater in Waukesha, Wisconsin. He was naturalized at the Milwaukee Circuit Court on January 15, 1919. Alexander Mueller was one of the witnesses at his naturalization.

References: Falk, p. 345. MJ, October 15, 1939, sect. 7, p. 7. Obituaries: MJ, December 22, 1943, Local News Sect., p. 1. MS, December 23, 1943,

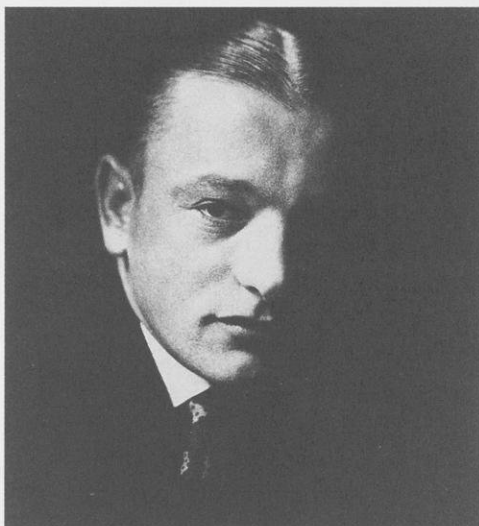
sect. 2, p. 5.

KORNREICH, EDWARD, b. c. 1865 in Wisconsin. Commercial artist and designer. Kornreich is listed in the Milwaukee city directories between 1892 and 1922. During the period 1921-1922 he was employed by the Commercial Art Service Company. The 1900 federal census of Milwaukee indicates that both of his parents were German-born.

KRAMER, ERWIN, b. 11-6-1893 in Milwaukee, d. 3-28-1957 in Wauwatosa, Wisconsin (See Illustration 14). Portrait painter. His name in full was Erwin Otto Louis Kramer. The son of German immigrant parents, Kramer grew up in a German neighborhood on West 24th Street. His name appears in the 1900 federal census, where he is listed in the household of his father, then employed as a bottler in a brewery. His father, a naturalized U.S. citizen, later became a baker.

In 1912 Kramer enrolled in Alexander Mueller's School of Fine and Applied Arts, studying three nights a week. He continued to study there for the next five years, showing considerable promise. He won 22 honorable mentions at juried exhibitions and was the recipient of three Brand scholarships and an Arthur H. Gallum scholarship. Carl Holty was one of his classmates during the 1915-1916 school year.

Kramer's promising career came to an abrupt and tragic end during the summer of 1917. While studying at the Summer School of Painting in Saugatuck, Michigan, Kramer suffered a serious mental breakdown from which he never recovered. Diagnosed as a chronic paranoid schizophrenic, he spent the rest of his life in Milwaukee County mental hospitals. Whether he continued to draw or paint after the onset of his mental illness in 1917 is unknown. Because he never had an opportunity to establish himself as a professional artist, his name was at first forgotten after 1917. Fortunately, however, one of



Erwin Kramer (Photo courtesy of Debra L. Olson, Milwaukee, Wisconsin).

Kramer's two sisters preserved a collection of 75 of his works which had been done prior to his breakdown. Around 1977 the collection, consisting mostly of drawings, passed into the possession of her granddaughter, Debra L. Olson. Mrs. Olson has done research on Erwin Kramer's life and has had some of the pictures in the collection restored.

References: Falk, p. 348. *Pillar*, vol. 43 (Spring 1983), pp. 12-15.

KREFT, FRIEDRICH W., b. 3-6-1882 in Rotenhagen near Bielefeld. Religious painter, church decorator, and woodcarver. Kreft began his career at the age of fourteen, probably as an apprentice in a decorating business. He is reported to have been an art student in Düsseldorf, but there is no record at the Düsseldorf Academy that he was ever enrolled as a student there. After working for a firm in Germany which decorated churches and theaters, he taught art from 1907 to 1914. After serving in the German army during World War I, Kreft returned to teaching but immigrated to the U.S. in 1923. After a year spent in Manitowoc, he settled in Milwaukee in 1924. He exhibited at the Milwaukee Journal Gallery of Wisconsin Art in 1926. Kreft was associated for three years with the

Conrad Schmitt Studios and later had his own decorating business. He painted landscapes and portraits as a hobby and also wrote German verse. He was a distinguished looking man with a neatly trimmed beard and moustache.

References: *Sketch Book of Milwaukee*, p. 172.

KREMER, JOHN, b. 11-26-1846 in Villmar, Nassau, d. 1-3-1920 in Milwaukee. Businessman, artist, and photographer. Kremer immigrated to the U.S. in 1857 and immediately settled in Milwaukee. His name appears in the Milwaukee city directory for the first time in 1871, at which time his occupation is given as photographer. In 1873 and 1874 he was working for the American Oleograph Company, though it is not clear whether his position there involved artistic work or office work. The directory for 1875-1876 indicates that he was then associated with Hugo Broich and Louis Kurz in the firm of Broich, Kurz and Company, lithographers. By the following year the name of the firm had been changed to Broich and Kremer; Kremer was associated with Broich until 1879. By 1880, however, he had left Broich to begin a new career in the beer-bottling business. His partner in this venture was the German-born Henry Torchiani, who had at one time been vice-president of the Northwestern Panorama Company. The firm of Torchiani and Kremer became sole bottlers for beer produced by the Valentin Blatz Brewing Company. Kremer's wife, Louise Wilhelmine Blatz (1851-1936) belonged to the family and Kremer ultimately became an important member of the family brewing business. Kremer and his wife are listed in the federal census records for 1880 and 1910. References: Flower, p. 1462.

KRIEGER, HENRY. Artist listed in the 1896 Milwaukee city directory.

KRUEGER, AUGUST CARL, b. 5-28-1865

in Celle, d. 5-30-1946 in Milwaukee. Portrait artist, lithographic artist, and photographer. Krueger immigrated to the U.S. prior to 1891 and lived in Illinois before settling in Milwaukee at the turn of the century. The 1900 federal census indicates that he was already a naturalized U.S. citizen at that time. He is listed for the first time in the Milwaukee city directories in 1903, at which time his occupation was given as artist. In November 1921 Krueger was hired to work in the photography department at the Milwaukee Public Museum. He continued to be employed there until retiring in June 1933.

KRUEGER, FERDINAND R. Portrait artist listed in the Milwaukee city directories for 1876 and 1877. He was presumably related to the artist Rudolph F. Krueger, as both were living at the same address in 1876. He is possibly identical with the Ferdinand Krueger who was born in Germany in 1861, immigrated to the U.S. in September 1872, and was naturalized at the Milwaukee Municipal Court on April 8, 1892.

KRUEGER, RUDOLPH F. Portrait artist listed in the Milwaukee city directories for 1876 and 1877. He was presumably related to the artist Ferdinand R. Krueger, as both were living at the same address in 1876. He is probably identical with the Rudolph Krueger who was born in Germany in 1859, immigrated to the U.S. in May 1882, and was naturalized at the Milwaukee Municipal Court on November 21, 1892.

KRUMBHOLZ, CLARA. Artist listed in the 1897 Milwaukee city directory, though directories from 1899 on give her occupation as milliner. She was the sister of the German-born artists Paul and John Krumbholz and was presumably also born in Germany. She subsequently married a man named Felser and was still living in 1952.

KRUMBHOLZ, JOHN O., b. 6-16-1872 in Germany, d. 11-26-1952 in Milwaukee. Crayon artist and art dealer. Krumbholz was brought to the U.S. at the age of seven and from 1896 to 1899 was a crayon portrait artist in partnership with his brother, Paul Krumbholz. In 1899 he founded the Krumbholz Gallery, becoming a major fine arts merchant in Milwaukee. He regularly traveled to Munich to buy paintings to sell at his establishment. The gallery was acquired in 1978 by Mr. and Mrs. James H. Twelmeyer and was subsequently known as Krumbholz-Twelmeyer Fine Arts. References: MS, April 11, 1980.

KRUMBHOLZ, PAUL, b. September 1868 in Germany. Crayon portrait artist, brother of John O. Krumbholz and Clara Krumbholz. He was presumably brought to the U.S. around 1879. His name appears for the first time in the Milwaukee city directory in 1891, at which time he was a partner of Herman Radbruch in the firm of Radbruch and Krumbholz, artists. The firm was still being listed until 1893. From 1896 to 1899 he was in partnership with his brother, John O. Krumbholz in the firm of Krumbholz Brothers, crayon artists. The 1900 federal census gives his occupation as artist and indicates that he was a naturalized U.S. citizen. He subsequently disappears from the city directories in Milwaukee.

KRUSE, LINA, b. August 1856 in Germany. Artist listed in Milwaukee city directories between 1899 and 1911, where her occupation is generally given as artist. She is also listed in the 1900 federal census of Milwaukee.

KUEHNS, CARL, b. 8-25-1853 in Magdeburg, d. 5-17-1947 in Milwaukee. Woodcarver and architectural sculptor. As a young man in Magdeburg Kuehns studied at the Art Industrial School. When he won a scholarship there, he used the money to travel

to Vienna and Venice. He later studied at the Royal Academy of Arts in Berlin, where his teachers were the sculptor Otto Lessing and the architects Gottfried Semper and Hermann Ende. Through Ende, Kuehns was able to find work as an architectural sculptor in Berlin and later to work on projects in Dresden and Prague. Still later he spent two years in Russia, mainly to work on a building in St. Petersburg which Ende had designed.

Kuehns left Europe in 1879 and spent a year in New York before coming to Milwaukee. He at first supported himself by starting a drawing and modeling class with ten students and later did crayon portraits. He did stonecarving for the monument company operated in Milwaukee by Charles Lohr and also found work as a woodcarver for the Matthews Brothers furniture factory. By 1887, however, he had become associated with Otto H. Papke and Joseph Grauvogel in the firm of Papke, Grauvogel and Company, woodcarvers. The name of the firm was changed the following year to the Milwaukee Ornamental Carving Company. Mostly the company provided decorative carving for the interiors of residences and public buildings, but for years it also did the ornamental carving on Ringling Brothers circus wagons. In addition to doing woodcarving, the firm did ornamental work in stone, plaster, and cement, and in 1921 it changed its name to the Milwaukee Ornamental Plastering Company. Kuehns remained an associate of this company until his retirement in 1931 and in 1920 he was president of the firm. In addition to his work with this company, Kuehns taught manual training at the German-English Academy for several years.

Among Kuehns' surviving works in Milwaukee is a statue of Gambrinus which stands in a courtyard of the Pabst Brewery. Gambrinus, a legendary king of Brabant, was reputed to be the inventor of the art of brewing. Kuehns also worked on the Pabst Theater and Milwaukee city hall and designed the entrance to the Milwaukee Auditorium Building opened in 1909. Much of his most interesting work, however, has been lost. His

three-ton bronze statue of Germania, which once stood over the entrance to the Germania Building, was removed during World War I and eventually fell victim to a World War II scrap metal drive. This statue, an unfortunate loss, was a reduced-size copy of the Niederwald Monument erected between Rüdeshheim and Assmannshausen after the Franco-Prussian War. Kuehns also sculpted a 25-foot figure of Liberty for the Industrial Exposition Building, which was destroyed by a fire in 1905. His statue of Aurora for the Schlitz Palm Garden has also been lost, as has his sculptured ornamentation for the now demolished residence of the immigrant brewer Emil Schandein. Even his woodcarving for the lecture room at the Milwaukee Public Library appears to have been lost as a result of subsequent remodeling of the building.

Kuehns was an active participant in musical activities and for more than 25 years was a member of the Milwaukee Musical Society, serving for five years as its president. For ten years he was also a member of the Arion Music Club, a local choral society founded in 1877. He also belonged to other German-American associations, including the Schlaraffia.

References: Falk, p. 350. Gregory, *History of Milwaukee, Wisconsin*, vol. 4, pp. 74-75. Hense-Jensen, vol. 2, pp. 55-56. MJ, November 9, 1941, sect. 2, p. 7; January 8, 1945, Green Sheet, p. 1. *Sketch Book of Milwaukee*, p. 173. Obituaries: MJ, May 17, 1947, p. 7; MS, May 19, 1947, sect. 2, p. 6.

KUGEL, JOSEPH, b. c. 1875 in Illinois. Artist listed in Milwaukee city directories from 1904 to 1906. He is listed in the 1905 Wisconsin state census, which indicates that Kugel and his German-born wife were living in Illinois until 1903 or 1904.

KUNDE, LOUIS T., b. 5-10-1869 in Wisconsin, d. 3-26-1927 in Wauwatosa, Wisconsin. Portrait artist. The son of German immigrant parents, his name appears

in Milwaukee city directories from 1888 until his death following an automobile accident in 1927. Between 1910 and 1922 his portrait studio was located in the Cawker Building, where several local artists have had studios over the years. Between 1916 and 1922 he was in partnership with the artist John S. Malewicki. From 1922 on he was the proprietor of L.T. Kunde, Inc., a music publishing firm located in Room 28 in the Cawker Building.

KUNDE, WILLIAM JR. Artist listed in Milwaukee city directories between 1898 and 1901. He is perhaps identical with the William Kunde who was the father of the portrait artist Louis T. Kunde.

KUPPER, PAUL J., d. 1908. Sculptor trained in Berlin. Before coming to Milwaukee, Kupper was involved in work for the 1893 World's Columbian Exhibition in Chicago. His name appears in Milwaukee city directories only between 1896 and 1903. He had a studio in the Metropolitan Block and was one of the founding members of the Society of Milwaukee Artists when it was organized in 1900. He is reported to have made a portrait bust of Miss Alice Stevenson and a figure of a badger, the state symbol of Wisconsin, for the battleship "Wisconsin." He is also reported to have fashioned the lion figures for the Lion Bridge in Lake Park. References: Hense-Jensen, vol. 2, p. 55. MS, April 5, 1901, sect. 5, p. 10.

KURZ, LOUIS, b. 11-23-1833 in Salzburg, Austria, d. 3-21-1921 in Chicago. Nationally known lithographic artist whose name in full was Ludwig Ferdinand Josef Kurz von Goldenstein. There is some uncertainty about the year of his birth, which is given as 1835 in naturalization records but is otherwise generally given as 1833. Kurz came from a family of actors and immigrated to the U.S. in June 1848. His father, Joseph Kurz,

organized some of the earliest German-language stage productions held in Milwaukee. A cousin, Henry Kurz (1826-1906) was the proprietor for many years of Milwaukee's principal German-language theater. As a teenager Louis Kurz painted scenery for his father's theatrical productions, collaborating with the artist Otto Stietz around 1853 to paint scenery for plays put on at Market Hall. He also has some early experience working for the *Banner*, a German-language newspaper in Milwaukee. Louis Kurz probably accompanied his father to Chicago in 1853 and learned lithography there. Returning to Milwaukee in 1856 he became associated with the lithographer Henry Seifert. He served briefly in the Civil War, but by 1863 was back in Milwaukee to found the lithographic firm of L. Kurz and Company. His associate in this venture was Hans Boebel, who put up some of the money, but did not play an active role in the business. Kurz and Boebel were both members of the Turnverein, a liberal gymnastics association. During this period Kurz did a lithographic group portrait of the Madison Turnverein.

Around 1863 Kurz returned to Chicago and became one of the founding members of the Chicago Lithographing Company. Among the lithographs produced by this firm was a detailed chromolithograph showing the delegates to the Vatican Ecumenical Council of 1869. The Chicago Lithographing Company also published a series of views of the city of Chicago. One of these views shows McVicker's Theater, where German theatrical performances were often held. During this period Kurz did some scenery painting for this theater.

When the company's building was destroyed in 1871 by the Chicago Fire, Kurz returned to Milwaukee and founded the American Oleograph Company in association with Hugo Broich. One of his projects was the publication of an illustrated Turnverein monthly, *Olympia*. During this period Kurz painted a drop curtain for a hall in Appleton, Wisconsin. An obituary published in 1921 reported that he also painted decorations for a



Louis Kurz (left) and his son, Louis O. Kurz, Jr. in 1920. The woman in the center is a relative, Mrs. Laura Stack. (Photo courtesy of Chicago Historical Society).

number of churches, but this is not confirmed by other sources. He did some easel painting, mainly of religious and historical subjects, but the only such picture known to survive is a whimsical painting of Gambrinus, the legendary inventory of brewing, which is at the Milwaukee County Historical Society.

Kurz settled permanently in Chicago in 1878. In 1880 he entered into a partnership with Alexander Allison to establish the firm of Kurz and Allison, which produced chromolithographs up to 1899, the most famous being a series depicting battles of the Civil War. One of Kurz's acquaintances was the much younger artist Julius Segall, who reportedly painted a portrait of Kurz.

References: *Battles of the Civil War: The Complete Kurz and Allison Prints, 1861-1865*. Beckman. Falk, p. 352. Fielding, p. 511. GW, p. 379. *Imprint*, vol. 7, no. 1 (Spring 1982), pp. 14-25. Kaiser, pp. 35-36. Koss, pp. 377-378. MS, July 15, 1853, p. 2; May 1, 1857, p. 3; March 30, 1861, p. 1; April 2, 1861, p. 1; June 2, 1863, p. 1; February 19, 1864, p. 1; July 4, 1872, p. 4; July 11, 1872, p. 4; November 25, 1872, p. 4; May 18, 1873, p. 4; August 8, 1873, p. 8; December 22, 1873, p. 8; September 1, 1876, p. 8; December 29, 1876, p. 8; March 22, 1877, p. 8; September 6, 1877, p. 3; November 28, 1877,

p. 7; May 23, 1880, p. 8. Schultz, vol. 1, p. 541. TB, vol. 22, p. 136. *Wisconsin Magazine of History*, vol. 36 (1933), pp. 249-250. Obituary: *Chicago Daily News*, March 22, 1921, p. 3.

KURZ, LOUIS OTTO, JR., b. 1861 in Milwaukee, d. 4-21-1931 in Chicago. Lithographer, son of the lithographer Louis Kurz. His name appears in the Milwaukee city directory for 1877, at which time he was living with his parents and probably working in his father's lithography business. He moved to Chicago with his parents in 1878 but went to study at the Munich Academy the following year. Matriculation records there indicate that he was from Chicago and that his parents were Catholic. He was accepted for study on October 13, 1879, the same date as the Milwaukee artist Frank Enders. After returning to the U.S. from Germany, Louis O. Kurz returned to Chicago to work in his father's business and remained there for the rest of his life. He never married. His brothers Frank Kurz (1862-1907) and George Kurz (1868-1921) were also artists in Chicago. When the artist Hermann Michalowki was naturalized in Chicago on October 20, 1896, Louis O. Kurz was a witness to the naturalization. Kurz was then living at 956 North Clark Street in Chicago. The Chicago Historical Society has a collection of Kurz family photographs which includes a photo of Louis O. Kurz, Jr. with his father.

References: MS, May 16, 1880, p. 8.

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LAHMANN, OTTO. Artist listed in Milwaukee city directories in 1899 and 1900.

LAUTERBACH, PAUL ARNO, b. 11-9-1878 in Kahla, Saxony. Painter. Lauterbach

was a true naive painter and was probably self-taught. He was employed as a porcelain painter and had already begun to do easel painting before immigrating to the U.S. in 1925. He had traveled widely and had worked in Austria, Africa, and China. He served in the German army during World War I. After arriving in Milwaukee he at first found employment as a clerk in a toy company. During the Depression, however, he found work as an artist with the WPA Federal Art Project, where he was one of the artists contributing to the Index of American Design. In 1941 there was an exhibition of his work at the Layton Gallery in Milwaukee. Lauterbach was interested in local history and his pictures often depict scenes of Milwaukee life in the nineteenth century. He also did a series of pictures on biblical themes as well as pictures of birds. Lauterbach was naturalized at the circuit court in Milwaukee on 1-12-1932.

References: The Leigh Yawkey Woodson Art Museum, *Wisconsin's New Deal Art*, p. 17 and p. 19. MJ, April 6, 1941, sect. 7, p. 1; April 13, 1941, sect. 7, p. 1.

LAYTON ART GALLERY. Art museum located in downtown Milwaukee at the corner of Jefferson and Mason Streets. It was opened in April 1888. The museum was founded and largely financed by Frederick Layton (1870-1919), a wealthy British-born meat packer. Although Layton served as president of the gallery, actual management was in the hands of the gallery's curator. The first curator, Edwin C. Eldridge, was succeeded by George Raab, who was curator from 1902 to 1922. Raab was succeeded by Charlotte Partridge (1887-1971), who had founded the Layton School of Art at the gallery in 1920.

LAYTON SCHOOL OF ART. School started with six instructors in September 1920 at 158 Mason Street. The first director was Charlotte Russell Partridge, who also taught at

Milwaukee-Downer College and became curator of the Layton Art Gallery in 1922. Miss Partridge remained director of the school until her retirement in 1954. The Layton School of Art was located until 1951 in the Layton Art Gallery but then moved into a modern glass building at 1632 North Prospect Avenue, where Edward Lewandowski succeeded Charlotte Partridge as director. Although the school reportedly closed in 1974, there is presently a Layton School of Art and Design located in the Joseph Schlitz Building at 4650 North Port Washington Road. The Layton School of Art was particularly important during the Depression era when its faculty included Robert von Neumann and Gerhard Bakker.

LEMP, LOUISE. See Pabst, Louise Lemp.

LENZ, NICHOLAS, b. 11-21-1890 near Port Washington, Wisconsin, d. 12-12-1974 in Brookfield, Wisconsin. Painter and art dealer. After graduating from Port Washington High School Lenz received art instruction in Milwaukee from F.W. Heine and Julius Segall. He served in France with the U.S. Army during World War I and was briefly sent to Le Mans for art training during this period. While in the army he painted a portrait of Captain James Duane which later found its way into an historical society in Boston. After returning to civilian life he painted portraits and landscapes. Milwaukee city directories from 1919 on give his occupation as artist. From 1924 until his retirement in 1962 he had a studio at 4003 West North Avenue which was known after 1934 as the Lenz Art Studio. His son, Tom Lenz, presently runs the Lenz Gallery on West Pittsburgh Street in Milwaukee, a commercial gallery which specializes in paintings by Wisconsin artists. Nicholas Lenz was living in Wauwatosa, Wisconsin at the time of his death.

References: Wascher, p. 250.

LICHTNER, SCHOMER, b. 3-18-1905 in Peoria, Illinois. Painter, printmaker, and graphic artist whose work is often characterized by a low-key humor. His wife, Ruth Grotenrath, was also an important local artist. His first name, Schomer, is taken from the maiden name of his mother, Pauline Schomer Lichtner, who was born in Speicher, a village in Germany near the Luxemburg border. Lichtner came to Milwaukee in early life and graduated from Washington High School before studying under Gustave Moeller at the Milwaukee State Teachers College and Alexander Tillotson at the Milwaukee Art Students League. He was a student at the Art Institute of Chicago in 1924 and the following year was at the Art Students League in New York, where he worked under the muralist and illustrator Boardman Robinson. From 1927 to 1929 he was a student at the University of Wisconsin in Madison, where he studied art history under Oskar Hagen, the German-born father of actress Uta Hagen.

Lichtner's first one-man show was held at the Milwaukee Art Institute in 1930. He went on to have numerous other one-man shows in Milwaukee at such places as the Layton Art Gallery, the Milwaukee Art Institute, the Milwaukee State Teachers College, and the Milwaukee Art Museum. He also had one-man shows at the Madison Art Center and at the Charles A. Wustum Museum of Fine Arts in Racine. His work has frequently been entered in major national exhibitions and he has often exhibited jointly with his wife. Since 1966 his work has frequently been shown at the Bradley Galleries, a local commercial gallery.

During the Depression Lichtner and his wife both worked as muralists for the Treasury Relief Art Project, a federally-funded project concerned mainly with providing mural decoration for post offices and schools. In 1939 he painted a series of murals for the post office in Sheboygan, Wisconsin depicting such subjects as early Indians, pioneer settlers, and the modern city. The following year he painted three tempera murals for a branch post office in Detroit and

in 1943 painted an oil-on-canvas mural for the post office in Hodgenville, Kentucky. He also did three murals for the Walker Junior High School in Milwaukee. When the Public Works Art Project was terminated, Lichtner painted murals for several private patrons. One such project, done for a Milwaukee candy shop in 1949, is a 40-foot mural depicting water birds in a lagoon in Milwaukee's Juneau Park. In 1952 the Oconomowoc Canning Company commissioned a large mural showing an aerial view of Wisconsin.

Lichtner's paintings and graphics from the Depression era typically depict farmers at work, often ploughing with horses. The *Milwaukee Journal* reported in 1935 that a picture by Lichtner, *Potato Pickers*, had been chosen for the White House by Eleanor Roosevelt. Some of his work from this period was included in an exhibition at the Layton Art Gallery in 1935 featuring works produced for the Public Works Art Project. Some of the graphics which he did for the Federal Art Project are now in the art gallery of the University of Wisconsin-River Falls. As a printmaker, Lichtner has produced block prints, lithographs, and serigraph prints.

Except for a brief period in a defense plant during World War II, Lichtner has supported himself entirely through his art. During the early 1960s he was an instructor of drawing and design at the University of Wisconsin-Milwaukee.

By the 1960s Lichtner and his wife had become interested in Japanese culture, which led to their becoming friends with Alan Watts, an authority on Zen Buddhism. They accompanied Watts on a trip to Japan during the mid-1960s. Lichtner's interest in the Far East and in the ballet have both influenced his work, but Wisconsin farm life has for years been the central theme of his paintings, prints, and drawings. A typical example of Lichtner's work is the painting *America's Dairyland* (1948), now at the Milwaukee Art Museum. Like so many of his pictures it is a rural scene with farm animals. In recent years Lichtner has done many whimsical pic-

tures of cows, which have become a sort of personal trademark. He claims he became interested in Holstein cows when he and his wife started spending summers at Holy Hill in Washington county. A book, *Schomer Lichtner Drawings*, was published in 1964 and by 1981 he had published four more books of drawings. His drawings are typically executed in a swift, abbreviated style.

Around 1940 Lichtner and his wife moved to a house on North Maryland Avenue which had been the home of his wife's parents. Lichtner remodeled the house so that the living quarters would be on the ground floor and separate studios on the upper floor. The living room was decorated with Japanese paper screen panels and a collection of ornamental plates and tiles.

Lichtner is a member of the Wisconsin Painters and Sculptors and he has received several awards for his work, including a first prize at the 1931 Wisconsin State Fair and the Milwaukee Journal Award in 1932.

References: Brite. Milwaukee Art Museum, *Reflections on the Milwaukee Journal Gallery of Wisconsin Art*, p. 32 and p. 41. Falk, p. 371. Fielding, p. 541. Park and Markowitz, pp. 15, 56, 211, 214, and 233. MJ, March 17, 1935, sect. 7, p. 5; November 16, 1941, sect. 7, p. 1; April 4, 1948, sect. 7, p. 5. WW, vol. 1 (1936-1937), and subsequent issues to 1982.

LIEBIG, ADOLPH, b. November 1848 in Prussia. Decorative artist and fresco painter. Liebig had arrived in Milwaukee by 1872, when he filed a declaration of intent to become a U.S. citizen. He received his final citizenship papers in Milwaukee on April 25, 1899. His name appears in the Milwaukee city directories between 1874 and 1877 and from 1891 to 1901. In 1875 he was associated with Thaddeus von Zukotynski in the firm of A. Liebig and Zukotynski, fresco painters, at 56 Oneida Street. The Polish-born Zukotynski later became one of the panorama painters. Liebig was later in partnership with Henry Gaertner in the firm Liebig and Gaertner, fresco painters, but by

1893 he had his own fresco painting firm, A. Liebig and Company.

LIETZ, THEOBOLD, b. 3-7-1823 in Germany, d. 8-20-1903 in Pekin, Illinois. Portrait painter. Lietz lived in Kentucky before settling in Milwaukee, possibly as early as 1878. He is listed as an artist in the 1892 Milwaukee city directory. After the death of his wife in 1893, Lietz moved to Illinois. His death certificate gives his occupation as artist. He is buried with his wife at Forest Home Cemetery in Milwaukee. Cemetery records there give his date of birth as 4-7-1823 and date of death as 8-20-1903, dates which are at variance with those reported on his death certificate.

LINCK, OSCAR, b. 3-14-1862 in Germany, d. 4-14-1940 in Milwaukee. Artist listed in Milwaukee city directories from 1911 to 1940. His last residence was at 1517 North 3rd Street in Milwaukee.

LIPMAN, HENRY ALEXANDER, b. 1-15-1868 in Milwaukee. Lithographer and engraver, son of the lithographer Louis Lipman. Henry Lipman is listed in the Milwaukee city directory for the first time in 1889 and is last listed in 1901. The 1900 census gives his occupation as engraver and states that he was born in Wisconsin. He is also listed in the 1905 state census. Through his mother, Lucie Gottlieb Zastrow Küssow, he was presumably related to Berndt H.W. Zastrow-Kussow, vice-president of the Gugler Lithographing Company at the turn of the century.

LIPMAN, HERMAN, b. November 1855 in Germany. He was living in the Dakota Territory in 1884 and had moved to Minnesota by January 1887. He appears in a Milwaukee city directory for the first time in

1892, where his occupation is given as artist. Directories from 1895 on, however, indicate that he had become an insurance agent and the 1900 census indicates that he was employed as a collector.

LIPMAN, LOUIS, b. c. 1825 in Germany, d. June 1869, presumably in Milwaukee. Lipman immigrated to the U.S. before the Civil War and was living in New York City c. 1853-1855. He had arrived in Milwaukee by 1857 and was at that time in partnership with William R. Riddle. On March 22, 1859 the *Milwaukee Sentinel* carried the following advertisement: "Louis Lipman, practical lithographer, over Marine Bank, East Water Street, Milwaukee is prepared to execute all orders in his line such as maps, plans, checks, drafts, view of buildings, show cards, etc." His wife, Lucie Gottlieb Zastrow Küssow, was presumably related in some way to Berndt H.W. Zastrow-Kussow, vice-president of the Gugler Lithographing Company at the turn of the century.

References: Beckman. GW, p. 400. MS, March 22, 1859; February 13, 1862, p. 1; May 23, 1865, p. 1; November 15, 1866, p. 1; July 1, 1869, p. 1.

LOEFFLER, LOUIS, b. 1850 in Bavaria. Fresco painter and sign painter who immigrated to the U.S. via the port of Baltimore in August 1876. By 1878 he had settled in Milwaukee and entered into partnership with Alois Steinberg in the firm of Steinberg and Loeffler. The firm, which built altars and pulpits, continued its existence until 1880. By 1883 Loeffler had formed a partnership with Charles Buckelmueller in the firm of Buckelmueller and Loeffler, sign painters, at 316 West Water Street. The 1884 directory, however, indicates that Loeffler had discontinued his association with Buckelmueller and was now a free-lance fresco artist. He was naturalized by the Milwaukee Circuit Court on February 24, 1887. One wonders if he was related to the painter Frank Loeffler or to the stone-carver

Adolph Loeffler who are mentioned in the city directories between 1878 and 1889.

LOEHER, ALOYS, b. 6-21-1850 in Germany, d. 6-22-1904 in Milwaukee. Sculptor mentioned in Milwaukee newspapers between 1890 and 1904. In 1890 the *Milwaukee Sentinel* reported that Loehner had just completed a life-size portrait medallion of the German pianist and composer Eugen D'Albert (1864-1936), who had recently been a visitor to the city. Loehner was at that time doing portraits in bronze of local notables, including the brewery owners Emil Schandein and Frederick Pabst. Loehner later created a large decorative shield for exhibition at the Chicago World's Fair of 1893. The round shield, three feet in diameter, was filled with small bas-relief figures alluding to episodes in American history. Stanley Waterloo (1846-1913), best known for his children's book *Ab the Caveman*, wrote *Story of the Shield*, a detailed account of the figures on Loehner's sculpture and their significance.

References: Fielding, p. 550. MS, January 26, 1890, p. 3; February 16, 1890, p. 9.

LOHR, ANTON M., b. 9-9-1861 in Wisconsin, d. 1-11-1946 in Milwaukee. The younger brother of the sculptors Charles and Phillip Lohr, Anton was born only three months after his German immigrant parents arrived in Wisconsin. Anton Lohr grew up at his parents' farm in Richfield, Wisconsin and in 1879 joined his brothers in their monument business in Milwaukee. The 1900 federal census lists his occupation as granite cutter, but he later had a management position in the family business and was described at the time of his death as a retired monument dealer.

References: MJ, April 5, 1942, Local News Sect., p. 6.

LOHR, AUGUST, b. 8-26-1842 in Hallein, near Salzburg, Austria, d. after 1912, probably in Mexico (See Illustrations 15,16).

The son of a soapmaker, Lohr came to Munich in 1863 in order to become a student at the Munich Academy. While in Munich he became active as a landscape painter specializing in Alpine scenes painted in Bavaria, Switzerland, and western Austria. Between 1879 and 1881 Lohr, like Franz Biberstein, assisted the Munich art professor Ludwig Braun in painting a panoramic view of the Battle of Sedan. Lohr is also reported to have been involved in the production of two similar battle panoramas painted under Braun's direction, scenes of the battles of Weissenburg and St. Privat. Later he did studies for a panorama of the Battle of Mars La Tour which was eventually exhibited in Leipzig. Lohr's last known painting from his Munich period is dated 1883. By 1884 he was in New Orleans, where he had come to help supervise the installation of a German panorama at the Cotton Exposition. He subsequently signed a contract with William Wehner and in 1885 helped Wehner to establish the American Panorama Company in Milwaukee. He assembled a team of German artists and together with Friedrich Heine directed the production of the Atlantic Cyclorama in 1885-86. Together with the panorama painters Hermann Michalowski and Bernhard Schneider, he contributed mural decorations to the Kuenstler Heim, a tavern near the Wells Street panorama studio which was a regular meeting place for the panorama artists. Lohr's contributions were a view of Munich and a painting of the Bay of Naples. From 1887 to 1890 Lohr was in partnership with Heine in the firm of Lohr and Heine, which took over the Wells Street studio from the American Panorama Company. In 1887 the *Milwaukee Sentinel* reported that Lohr and Heine were nearing completion of a panoramic painting of the Crucifixion.

Later that year he accompanied Richard Lorenz to San Francisco to help in the installation of a panorama there. In 1889 the *Sentinel* reported that he was the manager of a company which was thinking of exhibiting panoramas in Mexico. This was probably the short-lived Milwaukee Panorama Company,

for which Lohr was vice-president in 1890. Although his name still appears in the 1890 Milwaukee city directory, he probably left Milwaukee for Mexico in 1890. A painting of Chapultepec Castle was exhibited at the San Carlos Academy in Mexico City in 1891. In 1899 Lohr was back in San Francisco to exhibit landscapes of Mount Tamalpais, the Santa Cruz Mountains, and Mexico at the Mechanics Institute Fair. Several of his landscapes are presently in private collections in Mexico. A small watercolor sent by Lohr from Mexico in 1912 indicates that he was still living there at that time.

References: Bötticher, vol. 1B, p. 930. Ely in Conard, pp. 81-82. Hughes, p. 281. MS, May 29, 1887, p. 4; August 1, 1887, p. 3; February 12, 1888, p. 6; July 29, 1888, p. 10; January 3, 1889, p. 3; December 20, 1889, p. 3; February 16, 1890, p. 9. TB, vol. 23, p. 332.

LOHR, CHARLES, b. 4-19-1852 in Weinoldheim, Hesse-Darmstadt, d. 4-3-1912 in Milwaukee. Stone cutter, monument maker, and sculptor. Although mainly in the business of making tombstones and other cemetery monuments, he also made death masks of several prominent Milwaukeeans and in 1876 reportedly sculpted a bust of the late Jacob Nunnemacher, a prominent Swiss immigrant businessman in Milwaukee. Lohr's company also worked in collaboration with the sculptor Carl Kuehns.

Charles Lohr immigrated to the U.S. with his parents in 1861, eventually settling on a farm near Richfield in Washington County. In 1871 he went to Milwaukee, where he learned marble sculpting at a marble works on North 3rd Street. In 1876 he established his own business, the Charles Lohr and Company Marble Works, which was located on Winnebago Street near the Pabst Brewery. His partners were his older brother, Gottfried, and his sister's husband, Jacob Weifenbach. His brother, Phillip J. Lohr, came to learn the trade in 1876 and their youngest brother, Anton, joined the firm in 1879. In 1880 Gottfried left the company, which now took the

name Lohr and Weifenbach. Phillip and Anton Lohr left in 1882 to start a business of their own out of town. The company in Milwaukee now split into two separate companies. The original company on Winnebago Street became the Jacob Weifenbach Stone and Marble Yards, which closed when Weifenbach left Milwaukee in 1883. The other firm, located on Mitchell Street on the south side of Milwaukee, was the Charles Lohr Stone and Marble Company. In 1884 Charles Lohr started a new company at 4th and State Street in downtown Milwaukee while continuing to run the marble works on Mitchell Street. The branch at State Street, operated in partnership with his wife's brother, was known as Lohr and Loew, but Charles Lohr dropped his interest in the business in 1889. In 1890 Lohr's business on Mitchell Street came to be known as the Milwaukee Monument Company and in 1903 it was moved to a new location on Forest Home Avenue. Charles Lohr's widow continued to run the business after his death in 1912, but after 1920 the Lohr family no longer had an interest in it.

References: MS, December 18, 1876, p. 8; August 17, 1887, p. 3. Obituaries: MS, April 4, 1912, p. 9.

LOHR, MILTON P., b. 3-5-1910 in Milwaukee, d. 10-25-1994 in Milwaukee. Commercial artist, son of Robert Emmanuel Lohr and grandson of Phillip Lohr. He graduated from South Division High School in Milwaukee and early in his career worked as a photo retoucher. He was employed by the Heil Company, a local manufacturing firm, during World War II and was later a self-employed commercial artist for 25 years. He has subsequently worked for Eisenberg Studios and Harvey John Studios, specializing in working from blueprints of machinery.

LOHR, PHILLIP JACOB, b. 4-20-1858 in Weinoldheim, Hesse-Darmstadt, d. 4-26-1940 in Milwaukee (See Illustration 17).

Monument builder, altar builder, and sculptor. Phillip Lohr created the altar and pulpit for St. Stanislaus Church on Mitchell Avenue and also did the figures of the apostles which are placed on the outside walls of the church. He was one of the artists who collaborated on the huge altar at St. Joseph's Convent, also on the south side of Milwaukee. A large statue of the Virgin was done for the altar at the Convent of the Sisters of St. Francis School, 4100 South 51st Street, Milwaukee. He also did the lion figures which decorate the St. Louis city hall.

Phillip Lohr immigrated to America with his parents in 1861 and grew up on a farm in Richfield, Washington County, Wisconsin. He went to Milwaukee in 1876 to work in the marble cutting business operated by his older brother, Charles Lohr, but left Milwaukee in 1882 to start up a separate marble cutting business with his younger brother, Anton. This company, called Lohr Brothers Marble and Granite, operated in Beaver Dam and Appleton, Wisconsin. Phillip Lohr returned to Milwaukee, however, in 1889. He is listed in the 1900 federal census of Milwaukee, which indicates that he was a naturalized U.S. citizen.

LOHR, ROBERT EMMANUEL, b. 12-31-1882 in Beaver Dam, Wisconsin, d. 1-7-1943 in Milwaukee. Sculptor, son of the sculptor Phillip Lohr and father of the artist Milton Lohr. Robert Lohr grew up in Beaver Dam and Appleton. As a young man at the turn of the century he studied for the Lutheran ministry at Northwestern College in Watertown, Wisconsin, but from 1912 on worked for his father's monument company in Milwaukee. He was eventually forced to retire after contracting silicosis, an occupational illness of stonecutters. His second wife, Martha Tredupp, was a cousin of the Milwaukee artist Charles F. Tredupp, Jr.

LORENZ, RICHARD, b. 2-9-1858 in Voigtstedt, near Weimar, d. 8-3-1915 in

Milwaukee (See Illustration 18). A painter of horses, genre scenes, and landscapes, Lorenz was probably the most gifted German immigrant artist to settle in Milwaukee. His work is characterized by realistic attention to detail and a masterful ability to portray action in a convincing way. Born in a village twenty-eight miles north of Weimar, Lorenz came from a Lutheran family which owned a good-sized farm. At the age of fifteen he went to Weimar to study sculpture at a preparatory art school and later attended drawing classes at the Weimar Art School, where he received a scholarship endowed by the composer Franz Liszt. In 1884, while he was a student at the Weimar Art School, Lorenz received the Karl Alexander prize, the school's highest award. He appears, in fact, to have won this award twice.

The teacher in Weimar who was the greatest influence on Lorenz was the painter Heinrich Albert Brendel (1827-1895). Brendel was renowned for his paintings of horses and encouraged Lorenz to develop a talent in the same direction. While in Weimar Lorenz also studied under the landscape painter Theodor Hagen (1842-1919) and the portrait artist Max Thedy (1858-1924). Lorenz later encouraged several of his American students to study under Thedy in Weimar.

Lorenz was one of the group of panorama painters which was recruited in Germany and invited to work for William Wehner's American Panorama Company in Milwaukee. He arrived in Milwaukee in May 1886, apparently in time to participate in the production of *The Battle of Atlanta*, the company's best known panorama.

In 1887 Lorenz went to San Francisco with the panoramist August Lohr and stayed long enough to sketch scenes of San Francisco's Chinatown and of the Monterey coast. During this first trip west, Lorenz also spent some time sketching and painting near San Antonio, Texas and visited Oregon, Colorado, and Arizona.

In December 1888 Lorenz returned to Milwaukee to accept a post as director of the



Richard Lorenz (From Aikens and Proctor, *Men of Progress in Wisconsin*, 1897).

old Milwaukee Art School, now renamed the Wisconsin School of Design. Lorenz had been engaged to replace Otto von Ernst, who had recently left Milwaukee on an extended wedding trip to Europe. Von Ernst, like the younger Lorenz, had been a student of Brendel in Weimar. When von Ernst returned to Milwaukee in the fall of 1889, he resumed his post as director in what was now known as the Wisconsin Art Institute. He remained in this position for the next two years, while city directories indicate that Lorenz was assistant director.

The Wisconsin Art Institute appears to have folded around 1891 when von Ernst returned permanently to Germany. Lorenz now held art classes at his own studio, where his classes were at one time advertised as the Lorenz School of Art. Later he taught at the Wisconsin School of Art on the sixth floor of the University Building. This school, directed by Alexander Mueller, was maintained by the Milwaukee Art Students League. In addition to his teaching activities, however, he continued his career as a professional artist, making frequent summer trips to the West and frequently exhibiting his work both locally and nationally.

Although Lorenz often painted Wisconsin scenes, western subjects played a particularly

important role in his work. Throughout his career he continued to paint horses, something which could be done to good effect in western scenes. More than half of Lorenz' output is devoted to pictures of the Old West, pictures which typically show cowboys and Indians on horseback. He began to paint Indians after a visit in 1898 to the Crow Reservation in Montana. The following year he was in Omaha to witness a council of the Sioux tribe.

In 1901 the novelist Charles K. Lush published *The Autocrats*, a novel depicting contemporary social and political life in Milwaukee. Richard Laurenkranz, a sympathetically portrayed character in the novel, is a thinly disguised portrait of Richard Lorenz.

Before leaving Europe, Lorenz had exhibited at international exhibitions in Antwerp (1885) and Berlin (1886). In Milwaukee his paintings were often displayed at local shows, for example at the Reinhardt Gallery in 1902 and at the Hotel Pfister in 1908. In 1912 there was an important one-man show at the Milwaukee Art Society in which sixty-six of his paintings were exhibited.

His paintings were also frequently exhibited outside Milwaukee. He submitted paintings to an exhibition in Munich in 1891 and to the Paris Salon in 1901. His work appeared at the Chicago World's Fair in 1893 and at the St. Louis Exhibition in 1904. In 1896 and again in 1906 Lorenz won prizes at the annual Osborne Competition held in New York. These competitions were sponsored by the Osborne Company, a firm which published art calendars. Prizes were given each year in several categories and the winning pictures were reproduced in the company's calendars. Both times Lorenz won the first prize in the genre category. His paintings were also frequently included in annual exhibitions at the Art Institute of Chicago and at the exhibitions sponsored by the Society of Western Artists.

From 1893 to 1985 Lorenz had his Milwaukee studio in the Chamber of Commerce Building on Michigan Street near

Broadway. In 1894 the Lorenz Art School, which offered instruction six days a week, was located in Room 57 of this building. Later, from 1898 on, Lorenz had a small studio on the top floor of the Michigan Building next door. Around the walls were sketches and an odd assortment of western objects, including a saddle and bridle, cowboy clothes, and Indian artifacts. A door led to the roof, where Lorenz often worked.

In 1906 and 1907 Lorenz lived on Oneida Street (now Wells Street) in a building which stood on the south side of Courthouse Square (now Cathedral Square). From 1909 until the year before his death, he lived at 485 Jefferson Street in a room which overlooked the square from the west side. It was a short walk to his studio in the Mitchell Building. The neighborhood, close to the Milwaukee Art Institute and the Layton Gallery, was the center of Milwaukee's art world at this time.

In 1915 several of his paintings were exhibited at the Panama-Pacific Exposition in San Francisco. By that time, however, Lorenz was in declining health and had to suspend painting because of cataracts in both eyes which threatened him with blindness. On the morning of August 2, 1915 Lorenz suffered a stroke while taking a walk near his home. He was found unconscious on the street and taken to an emergency hospital where he died the following afternoon.

A short funeral service was held August 5, 1915 at the Truesdell Funeral Parlor, 562 Jackson Street. Otto Dorner, a life-long friend, delivered a eulogy in German. The active pallbearers were all former students of Lorenz: Louis Mayer, Alexander Mueller, George Raab, Carl Reimann, and Rudolf Grafenius. The honorary pallbearers included Friedrich W. Heine, Franz Biberstein, George Peter, and Franz Rohrbach, all of whom had worked with Lorenz as panorama painters during the 1880s. Also among the honorary pallbearers were the artists Frank Enders, Herman P. Kaufmann, and George Mann Niedecken. Burial was at Evergreen Cemetery. Lorenz had never married and aside from a niece had no relatives in the

United States.

During his lifetime, Lorenz was often compared to Frederick Remington, perhaps the best-known artist of the American West. It should also be remembered, however, that Lorenz was one of the many German-born artists who recorded scenes of the Old West for posterity, a group which includes Carl Wimar, Herman Lungkwitz, Alfred Bierstadt, and many others.

Lorenz was an artist who never really achieved recognition commensurate with his abilities, although he attained a national recognition of sorts and was certainly both a local celebrity and highly influential teacher. His paintings exhibit a high degree of craftsmanship, particularly in their realistic depiction of horses and human figures. The enduring qualities of his work have not gone entirely unnoticed by modern art historians. References: Aikens and Proctor, pp. 277-278. Bötticher, vol. 1B, p. 932. *Bulletin of the Milwaukee Art Institute*, October 1929, pp. 9-10; November 1932; May 1933, p. 3. *The Chicago Tribune*, April 26, 1901, p. 5. *The Evening Wisconsin*, April 30, 1901, p. 7; April 1, 1912, p. 16; August 2, 1915, p. 1; August 3, 1915, p. 1. Falk, p. 379. Fielding, p. 554. Fish. *Germania*, March 4, 1928. *Germania-Herald*, August 2, 1915, p. 5; August 4, 1915, p. 3; August 5, 1915, p. 5. Harmsen, p. 132. Lush. Milwaukee Art Society, *Exhibition of Paintings by Richard Lorenz*. *Milwaukee Free Press*, July 10, 1910, p. 7; August 3, 1915, p. 10; August 4, 1915. MJ, August 20, 1892; August 3, 1915, p. 2; July 23, 1929, sect. 7, p. 5. MS, August 1, 1887, p. 3; December 28, 1888, p. 3; October 23, 1900, p. 3; January 12, 1902, sect 3, p. 5. Russell, pp. 37-39. Samuels (1976), pp. 293-294. Scheidig, pp. 76-78. State Historical Society of Wisconsin, *Dictionary of Wisconsin Biography*, p. 232. TB, vol. 23, p. 385. *Wisconsin Academy Review*, vol. 32, no. 2 (March 1986), pp. 12-18. *Wisconsin Architect*, July 1966, pp. 14-16. Obituaries: *Germania-Herald*, August 3, 1915, p. 1; *Milwaukee Free Press*, August 6, 1915, p. 4; August 8, 1915, sect. 2, p. 6. MS, August 5, 1915, p. 3; *Milwaukee Sonntagspost*, August 8, 1915.

LUDWIG, GEORGE, b. 1-2-1896 in New York. Artist, sculptor, and craftsman. Ludwig studied in New York at the Mechanics Institute and at the Cooper Union, where he was trained in a variety of skills, including drawing, painting, and metal crafts. He had settled in Milwaukee by 1925. The Industrial Arts Studio, which he founded, was sold in 1928. He established a studio and shop at 3550 South Howell Avenue and was still active in Milwaukee in 1935.

References: *Sketch Book of Milwaukee*, p. 204.

LUEDKE, JOHN W., b. c. 1922. After graduating from West Division High school in 1939, Luedke became an unpaid apprentice at the Milwaukee Public Museum. He later spent a year as a WPA foreman at the museum. After service in the Army Air Corps during World War II, he painted stage scenery and then returned to the museum as a student trainee under the G.I. Bill. He was appointed a regular member of the museum staff in 1947. He subsequently developed a particular interest in the art of the Far East and was made curator of Chinese Art after visiting Thailand in 1959. In subsequent years he was responsible for building the museum's collection in this area. He has also taken an interest in folk art. He paints at home for his own enjoyment, preferring action subjects such as sports and the ballet, but does not exhibit his work.

References: MS, August 22, 1954, p. 10-D.

LUERZER, FEODOR VON, b. 2-14-1851 in Saalfelden, Salzburg Province, Austria, d. 8-19-1913 in Spokane, Washington (See Illustrations 19,20). Feodor von Luerzer was a landscape painter who immigrated to the United States in 1886. He worked briefly in Milwaukee and Cleveland but then settled in Duluth. Late in his career he spent a year in California and the last four years of his life were spent in Idaho and in Spokane, Washington.

Von Luerzer was the third of the eleven

children of Count Matthias von Luerzer and his wife Eleanor. Being the older of the count's two sons, von Luerzer was in line to succeed to his father's title. Dorfheim, the family's ancestral castle, is still standing near Saalfelden. The count was chief forester of the district and it was his wish that his older son would one day take over this position. Although he indulged his son's youthful interest in art, he never hoped that he would one day become a professional artist.

As a young man, von Luerzer was trained to become an army officer. He finished his cadet's training around 1872 and was commissioned a captain. He was subsequently wounded in action against the Turks. His daughter, writing in a memoir of her father, reported this as having taken place during a military confrontation between Austria and Turkey. There does not, however, appear to have been any conflict between Austria and Turkey at this time. Perhaps von Luerzer actually served in the Russian-Turkish war of 1877-1878.

Records at the Vienna Art Academy indicate that von Luerzer was registered there as a student during the 1884-1885 winter semester. He was enrolled in a painting class where the instructor was Christian Griepengerl (1839-1916), an artist remembered chiefly for his mythologically inspired murals. Von Luerzer's Vienna address is recorded as Fünfhaus, Haidmannsgasse 4. According to his daughter, he had decided to become an art student after winning some money in a lottery. None of his work from this period is known to have survived.

Von Luerzer arrived in the U.S. in February 1886 and found work in Milwaukee as a panorama painter. The commercial production of immense panoramic paintings by teams of artists was at that time a local industry in Milwaukee. The paintings generally depicted Civil War battles or religious subjects and were for the most part the work of German artists who had been brought to the United States for the purpose. Von Luerzer's daughter believed that he came to Milwaukee under contract to William

Wehner, the proprietor of the American Panorama Company. There can be no doubt that he was one of the Milwaukee panorama painters, for the *Milwaukee Sentinel* reported in August 1887 that he was "one of several artists employed from time to time at the panorama studio." By this time, however, Wehner's company had ceased operations and its studio had been acquired by August Lohr and Friedrich Wilhelm Heine, who had a team of artists at work on a panorama of the crucifixion. The same year, however, von Luerzer was in Cleveland, where he applied for U.S. citizenship on May 6, 1887. His name appears in the 1888 Cleveland city directory, which reported that he was an artist with a studio at 23 City Hall and that his residence was at 118 Brownell Street.

In the spring of 1889 von Luerzer set off with a friend by canoe, intending to go from Cleveland to Minneapolis. Instead, he ended his journey in Duluth, where he arrived in September. He soon established himself there as a professional artist with a studio in the now demolished Ingalls Block at 105 West Superior Street. In Duluth he became interested in amateur theatrical performances and was an enthusiastic member of a local Turnverein, a gymnastics organization with a liberal and somewhat anticlerical bent. Although raised as a Catholic, he had by this time distanced himself from the church.

One of von Luerzer's close friends in Duluth was Carl Thiel, a photographer and former actor who had a studio in the same building. Another friend was John Fery (1859-1934), a fellow Austrian whose career as a landscape artist was in many respects similar to von Luerzer's. Fery was living in Duluth in 1890, though he later worked mostly in Milwaukee and St. Paul. The two artists had a chance to collaborate on wall paintings which were commissioned by a local brewery as decorations for a tap room. The paintings can now be seen in the Pickwick Restaurant at 508 East Superior Street in Duluth, where they were installed in 1914. The panels contributed by von Luerzer are whimsical grotesques depicting elves brewing

beer while a tipsy monk looks on.

In 1893 von Luerzer closed his studio and made a trip by canoe in order to visit the World's Columbian Exhibition in Chicago. Upon his return he opened a new studio in the Masonic Temple Opera Building at 203 Superior Street. The building, constructed in 1889, was originally a seven-story structure topped by a domed tower in Moorish style. The upper floors have since been removed, but a truncated structure, now consisting of only three stories, still remains.

On November 25, 1897 von Luerzer was married in a civil ceremony to Ella Brautigam, whose German immigrant parents owned a picnic ground on the Lake Superior shore. Von Luerzer built some summerhouses on the property. He got along well with his father-in-law, with whom he liked to go hunting.

Von Luerzer's daughter reports that he received his final naturalization papers on July 26, 1904, presumably in Duluth. Although the records of his naturalization have not been located, the 1910 federal census of Spokane confirms that he was by that time a naturalized citizen.

In the spring of 1904 von Luerzer closed his Duluth studio and left with his wife for an extended trip to California. The *Duluth Herald* reported in June that he intended to paint at the Calaveras Grove, a stand of giant sequoia trees owned by the Duluth timber magnate Robert Whiteside, who commissioned some paintings of the trees. Although the *Herald* had predicted that von Luerzer would probably not return to Duluth, he was back in the city the following year. Kurt, the older of his two children, was born in Duluth on August 27, 1905. He now opened a new studio in the Phoenix Block at 333 West Superior Street. This two-story corner structure was originally built in 1889 and is still in existence.

In 1907 his wife's two brothers, Ernest and Fred Brautigam, purchased property on Lake Coeur d'Alene in western Idaho. Von Luerzer and his wife visited the place the following summer. He built a cabin on the

property and in the summer of 1909 closed his Duluth studio in the Temple Block and moved with his wife and son to Coeur D'Alene. The town was then in its infancy and they were among its pioneer settlers. His arrival in Coeur d'Alene was reported by a local newspaper in a clipping dated August 21, 1909. This states that he owned a summer home on Lake Coeur d'Alene, but that he intended to spend the coming winter in Spokane, where he had recently joined a local artists' association. A week later, on August 27, 1909, von Luerzer's daughter, Feodora, was born at a local hospital. By coincidence it was the fourth birthday of his son, Kurt.

Von Luerzer's arrival in Spokane was duly noted by the Spokane *Evening Chronicle* on November 9, 1909. Spokane provided von Luerzer with a proper studio, which was located in the Auditorium Building at the northwest corner of Post and Main. The building, constructed in 1892, has since been razed. Spokane is only about thirty miles west of Coeur d'Alene, and for the rest of his life von Luerzer and his family divided their time between the two places. Winters were spent in Spokane, but he continued to spend every summer at his cabin in Coeur d'Alene, where his oils and watercolors were offered for sale by a local furniture store. These included pictures of fruit and animals as well as local scenery from along the St. Joe River. L. Byrd Mock, another summer visitor to the place, describes its scenic atmosphere in a 1911 article published in the *Overland Monthly*. The article mentions von Luerzer and reproduces one of his paintings. Miss Mock later commissioned the artist to supply wall panels with scenic paintings for installation in a home she was building in Arkansas.

Von Luerzer's presence in Spokane was reported by the 1910 federal census, which noted that he was a self-employed artist with his own studio in Spokane. His residence at 209 Post Street, northeast of the Spokane River, appears to have been in a hotel or boarding house in which a number of other self-employed professionals lived. His name

later appeared in the Spokane city directories for 1911, 1912, and 1913. Each year he had a different residential address, living at 2013 Spoffard in 1911 and at 1110 Ash in 1912. His studio, however, was always in the Auditorium Building.

Von Luerzer died in Spokane on August 14, 1913. His last address was at 1714 Dean Avenue. Death was due to pneumonia, but tuberculosis was a contributing cause. Perhaps this was one of the reasons why he had decided to leave Duluth and settle in the mountain air of western Idaho. Funeral arrangements were attended to by a Spokane undertaker, but burial was at Forest Cemetery in Coeur d'Alene, where his wife and two children are now also buried. Obituary notices appeared in both the *Spokane Press* and *Spokane Spokesman-Review*.

Von Luerzer's paintings are executed in a carefully delineated realistic style. They are generally of moderate size, most ranging between one and three feet in length. Some idea of their subject matter can be gathered by studying the descriptions of the 66 von Luerzer paintings enumerated in the Smithsonian Institution's *Inventory of American Paintings Executed Before 1914*. Four of these works are watercolors, while the rest are oil paintings. Fifty-four of the paintings are landscapes, while the remaining works include animal subjects and two portraits. Fifteen of the paintings depict scenes in California, five in the state of Washington, thirteen in Idaho, six in Minnesota, and the rest in other states. At the time the survey was made in the early 1970s, most of these paintings were in the possession of the artist's two children, Kurt and Feodora, who both died soon afterwards. Feodora noted in 1973 that she had had her collection professionally appraised and that she intended to sell a limited number of the paintings. At least one painting from her collection was sold to a purchaser in California, but other works, including some drawings, appear to remain in the possession of the family. There are, however, numerous other von Luerzer paintings which are privately owned and only

a few of these have been included in the Smithsonian Institution's inventory. In addition, several von Luerzer paintings are now in public collections such as the St. Louis County Historical Society in Duluth, the Minnesota Historical Society in St. Paul, and the Cheney Cowles Museum in Spokane.

Certain subjects occur with particular frequency in von Luerzer's work. These include forest landscapes and many pictures of ponds, marshes, and lakes. The year that he spent in California resulted in a number of coastal scenes and pictures of the giant redwood forests. Only a few paintings stand out from the rest as untypical. Of these the most striking is a large canvas at the Cheney Cowles Museum which depicts a group of Arab horsemen. The painting appears to be a copy of a work by the German painter Christian Adolf Schreyer (1828-1890), who specialized in this type of oriental genre scene. Although quite untypical of von Luerzer's work, the painting demonstrates his artistic skill and versatility.

Von Luerzer was a painter of modest ambition who largely confined his work to the kind of thing that he could do best and for which he could find a ready market. There is no evidence that he was particularly active in professional circles or that he sought to win a reputation among his professional peers. He was little known in his own lifetime and is not really well known today. He was, however, a competent craftsman who succeeded in making a living entirely from his painting. He deserves to be recognized today as a significant regional artist of his time and place.

References: Boise Art Museum, *100 Years of Idaho Art 1850-1950*. Coen, pp. 82-85. *Duluth Herald*, June 4, 1904; November 14, 1975. *Evening Chronicle*, November 19, 1909. MS, August 1, 1887, p. 3. Montgomery. *Overland Monthly*, vol. 62, no. 1 (January 1922), pp. 3-10. West Bend Gallery of Fine Arts, *German Academic Painters in Wisconsin*, pp. 19-46.

LUETTICH, FREDERICK, A., b. c. 1833 in Germany. Artist, photographer, and art dealer listed in Milwaukee city directories between 1871 and 1881. His occupation is at first given as artist and in 1873 the directory lists him as "Friedrich Luettich, operator, American Oleograph Company." In 1875 he was associated with the photographer William H. Sherman. From 1876 on he was associated with Edwin D. Bangs in the firm of Bangs and Luettich, which was both a photography studio and art gallery. Their establishment was located on Mason Street about a block east of the University Building, where a number of Milwaukee artists rented studio space at the turn of the century. He is listed in the 1880 federal census, which gives his birthplace as Prussia and states that he was a crayon artist. When Luettich was married in Milwaukee in 1873, however, the record of the marriage gave his birthplace as Saxony. In 1874 the *Milwaukee Sentinel* reported that he had recently completed a portrait of Joseph Salzmann (1819-1874), the Austrian-born rector of St. Francis Seminary.

References: MS, February 25, 1874, p. 4; April 13, 1874, p. 8; October 5, 1875, p. 4; April 12, 1876, p. 8.

M

MANZ, AUGUSTA L., b. February 1870 in Wisconsin. Milwaukee artist, sister of the engraver Carl T. Manz. The 1898 city directory gives her occupation as artist. She is also listed in the 1900 federal census and in the 1905 Wisconsin state census. The 1905 census, however, gives her occupation as dressmaker.

MANZ, CARL T., b. January 1880 in Wisconsin. Etcher, engraver, and photoengraver. Carl T. Manz was the brother of the artist Augusta Manz. Both of their

parents were German immigrants. He is listed in the Milwaukee city directories between 1898 and 1901 as well as in the 1900 federal census.

MARR, CARL VON, b. 2-14-1858 in Milwaukee, d. 7-10-1936 in Munich (See Illustration 21). Eminent painter and teacher who settled in Munich and became the director of the Munich Academy. His name was originally Carl Marr, the aristocratic *von* being added after his election to the nobility in 1909. In his early work Marr strove to emulate the dramatic historical painting of the academic tradition in which he was trained, but he soon began to turn toward the genre realism of such Munich painters as Wilhelm Leibl. In the end, Marr became a master in the portrayal of warmly intimate domestic scenes. While his success as an academic painter was initially based on the recognition accorded his early historical canvases, his real achievement is best exemplified by the poetic realism of his later works.

Marr was the oldest of the four children of John Marr, a German-born engraver who had settled in Milwaukee, Wisconsin in 1855. Marr was educated in Milwaukee at the German-English Academy, a liberal private school. His artistic talent was soon noticed and from the age of nine he received private instruction from Henry Vianden, a German immigrant artist who was a pioneer art teacher in Wisconsin.

As the result of a childhood illness, Marr suffered from impaired hearing throughout his life. His deafness caused difficulties in school, where he was a shy, insecure boy. He left school at the age of fifteen and became an apprentice in his father's engraving business. At sixteen the young artist was commissioned by the Northwestern Railroad to provide sketches of Wisconsin scenery for a promotional brochure. In the meantime, Vianden sent some of Marr's sketches to the Weimar Art School, where they were favorably received. It was then that Marr's father resolved to send his talented son to

Germany for study.

In 1875 Marr went to Weimar. He was only seventeen and because of his youth and inexperience was required to take private lessons before being regularly admitted to the Weimar Art School. His tutor during this period was Karl Gehrts, a young artist who was only five years older than Marr. In due course Marr was accepted by the art school and placed in the class of Ferdinand Schauss, where he followed the usual first-year program of drawing from plaster casts. The following year Marr went on to Berlin, enrolling in the Berlin Academy as a student of the genre and portrait painter Karl Gussow. Marr also received instruction in Berlin from Anton Alexander von Werner, a popular painter of historical canvases. In 1877 Marr went on to the Munich Academy where his first teacher was Otto Seitz, an artist known for his genre portraits and drawings. From the Seitz class Marr graduated to the composition class taught by Gabriel Max, a painter of portraits and figure studies who was also an illustrator. The faculty at the Munich Academy was favorably impressed with Marr's work and in 1874 he was awarded a silver medal, the first of many such awards he was to receive in the course of a brilliant career as an academically sound artist.

Marr returned to Milwaukee in 1880 and opened a studio at the corner of Third and Chestnut Streets. Several of his paintings were exhibited at Popoksy's Gallery and at the annual art shows in the Exposition Building. His presence in the city was warmly acknowledged by the local press, but though his work was viewed with interest and respect by the local public, they did not buy. By early 1882 Marr gave up trying to make a living in Milwaukee. He exhibited his work in Detroit at the end of January and then went on to Boston and New York, where he found temporary work as an illustrator. Later that year he returned to Munich, which he now made his permanent home.

In Munich Marr briefly continued his studies at the academy, this time under Wilhelm Lindenschmidt, a painter of genre

and historical subjects who was also known for his landscapes in the Barbizon manner. Marr soon opened his own studio, however, where he provided instruction to classes of women, who at that time were not yet admitted to the academy for study. He also soon received a teaching post at the academy.

Marr made frequent trips back to Milwaukee to visit his relatives there and often stayed for the summer. When he returned for the summer of 1887, members of the local German-American community held a banquet in his honor at Schlitz Park with more than a hundred guests in attendance. The press in Milwaukee regarded him with reverence and his visits to the city were always an occasion for press coverage. While in Milwaukee he often painted at the studio of Francesco Spicuzza, working mostly on portraits of relatives and prominent local citizens.

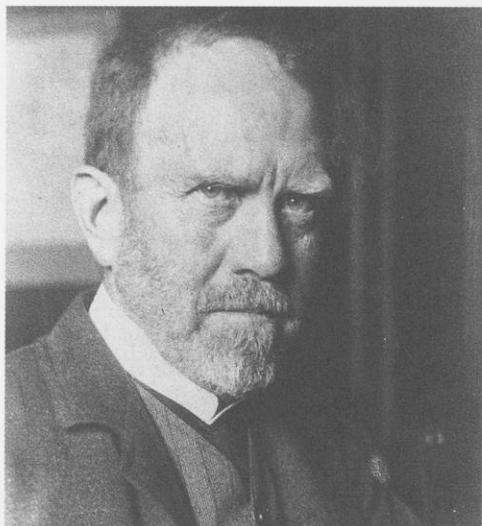
Marr's training in Munich had inculcated a respect for historical painting, the artists he most admired being Adolph von Menzel (1815-1905) and Ernest Meissonier (1815-1891). During the first years after his return to Munich in 1892 Marr was much absorbed by this kind of painting. His most important work from this period is *The Flagellants* (1889), an immense painting with more than a hundred figures. Based on an incident which occurred in 1348, Marr found the subject matter to the painting in a history of Rome in the Middle Ages by the German historian Ferdinand Gregorovius. Marr made the first sketch for the painting in 1884 and by 1887 had completed the preliminary research, which included two trips to Italy. He painted the picture in his Munich studio during the next two years and won a gold medal when it was exhibited in Munich in 1889. The painting won another gold medal when it was exhibited at the International Exhibition in Berlin the following year. In 1893 Marr attended the Chicago World's Fair as a delegate of the Society of Munich Artists and exhibited *The Flagellants* at the fair. The painting was subsequently purchased by Louise Schandain, wife of the Milwaukee

brewer Emil Schandain, and presented as a gift to the city of Milwaukee. It was at first hung in the Milwaukee Public Library and was later displayed for many years in the Milwaukee Auditorium Building. In 1975 the painting was thoroughly restored and installed in its present location at the West Bend Gallery of Fine Arts in West Bend, Wisconsin.

The Flagellants is the only important work from Marr's historical period which is now in the United States. In 1890 Marr won a gold medal at the International Exhibition in Berlin for the painting *Germany in 1806*. The painting, which depicts a scene from the time of the Napoleonic Wars, shows a dimly lit room in which a group of French officers is playing cards while suffering German women and children are seen in the background. *The Children of Bunzlau* (1885), which was awarded a silver medal by the Munich Academy, is another scene from the period of the Napoleonic Wars. The large painting depicts an incident which happened in 1813. A group of hungry French prisoners were being held captive by Cossack guards who refused to let the women of the town of Bunzlau bring food to the prisoners. When the women then sent their children with baskets of provisions, the Cossack guards allowed the children to pass. The painting was at one time owned by a museum in East Prussia, but its present whereabouts is uncertain.

By the turn of the century public taste for dramatic historical painting was waning and Marr moved on to other types of expression. Sometimes he produced paintings based on motifs from classical mythology such as *The Hesperides* and *The Fall of Icarus*, but more frequently he turned to biblical subjects. *The Widow's Son* depicts the miracle related in Luke 7:11-16 in which Christ, while visiting the town of Nain, restores to life a widow's only son.

Even before the turn of the century Marr had begun to paint interior scenes of notable warmth and intimacy. Paintings such as *Silent*



Carl von Marr (Photo courtesy of West Bend Gallery of Fine Arts, West Bend, Wisconsin).

Devotion (1886) and *The Old Song* (1911) are among the finest examples of his work. Paintings such as *Summer Afternoon* (1892) and *The Red Chair* (c. 1895) bring the same sort of warmth to scenes of domestic life in an exterior setting. *Wind and Waves* (c. 1925) is a late work which appears to reflect the influence of the Swiss neoromantic painter Arnold Böcklin.

Marr occasionally did murals. At Schloss Stein, a castle near Nürnberg, he did a series of murals depicting the *Seven Ages of Man* on the four walls of a banquet hall. He is also reported to have done a ceiling painting at a church in Burgheim, Bavaria, northwest of Munich.

Marr's work contains many portraits, a number of which can be seen at the West Bend Gallery of Fine Arts. These paintings are illuminated by the same poetic vision which is apparent in his domestic scenes. Of particular interest is *Portrait of the Artist's Father* (1891), which shows the engraver John Marr in his shop surrounded by the implements of his trade. The work recalls the type of genre portrait which was a specialty of the Munich artist Wilhelm Leibl.

Like many artists who reached the peak of their powers at the turn of the century, Marr found himself cast in the role of a cultural

conservative by the generation of modernists which emerged just before World War I. He was even forced to flee from Munich when the city was briefly taken over by left-wing insurgents in 1919. He was confused by German expressionist painting, which he could neither understand nor appreciate.

The school of late nineteenth century poetic realism which Marr's best work exemplifies has long been out of fashion, though there are currently signs of a sympathetic reappraisal. Nonetheless, the technical skill and inherent good taste of his painting distinguish him as an artist who deserves to be taken seriously despite changes in what is deemed fashionable. Despite his inability to come to grips with modernism, his work exhibits growth and evolution, the stiff formalism of his early period giving way to a mature style characterized by warmth and fluidity.

Marr probably began teaching at the Munich Academy during the 1880s, though he was not promoted to professor until 1893. He did not marry until 1916, by which time he was already in his late fifties. His wife, Elsie Fellerer Messerschmidt, was the widow of the Munich artist Pius Ferdinand Messerschmidt, who had been Marr's colleague and close friend. Marr had no children of his own but adopted his wife's two daughters by her previous marriage. Although Marr's studio was near the academy in Munich, he lived with his family in a country house in Solln, a village on the outskirts of town which has now become a residential neighborhood within the city. Marr's wife died only three years after they were married.

Marr in his sixties was a fair complexioned man with blue eyes, thinning blond hair, and a pointed beard. He was short, solidly built, and agile. Quiet and dignified in manner, he nonetheless was possessed of a sense of humor which sometimes showed through his sedate manner. Among his students in Munich were the Wisconsin-born artists Alexander Mueller and Adam Emory Albright. Marr remained a professor at the academy until retiring in

1923, after which he had his own private school of painting in Munich for several years. From 1919 to 1923 he was director of the Munich Academy. In addition to the numerous decorations which he received in the course of a distinguished career he was awarded an honorary doctorate by the University of Wisconsin in 1929.

Marr kept up his American citizenship for several years, but lost it after accepting a position as professor at the academy. When he died in 1936 there was a secular funeral service in Munich followed by burial at the village cemetery in Solln where his wife is also buried. There was a memorial exhibition of his work at the Milwaukee Art Institute in November 1936 which brought together 34 of his paintings, all from Milwaukee collections. References: Bötticher, vol. 1B, p. 980. Bruce, *Carl von Marr: Tribute to a Great Artist. Bulletin of the Milwaukee Art Institute*, vol. 11, no. 3 (November 1936), cover illustration. *Century Magazine*, vol. 43 (November 1891), pp. 18-27. Downs, pp. 259-261. Falk, p. 649. Fielding, p. 583. Jansa, p. 390. *Die Kunst für Alle*, vol. 26, no. 5 (December 1910), pp. 97-109. *Die Kunst unserer Zeit*, vol. 7, no. 1 (1901), pp. 1-39. Lidtke. Los Angeles County Museum of Art, *American Expatriate Painters of the Nineteenth Century*, p. 116. MJ, April 10, 1896, p. 1; June 10, 1925, p. 3; August 30, 1925, sect. 2, p. 5; July 2, 1926, p. 37; November 7, 1926, Magazine Sect., p. 5; November 16, 1926, p. 17; August 1, 1927, p. 13; August 7, 1927, Society Sect., p. 2; June 3, 1929, sect. 2, p. 1; June 14, 1929, sect. 2, p. 1; June 16, 1929, sect. 2, p. 2; August 29, 1929, p. 14; October 13, 1927, Natural Color Sect., p. 6; May 21, 1933, sect. 7, p. 5; October 8, 1934, sect. M, p. 11; February 5, 1935, p. 8; February 9, 1936; March 1, 1936, sect. 7, p. 5; September 6, 1936, sect. 7, p. 5; October 4, 1936, sect. 7, p. 7; November 8, 1936, sect. 7, p. 7; November 16, 1936, Local News Sect., p. 1; November 22, 1936, sect. 7, p. 6; March 18, 1945, sect. 7, p. 3; June 28, 1953, sect. 7, p. 5; August 9, 1953, sect. 7, p. 9; July 28, 1968; February 17, 1974, sect. 7, p. 1; March 26, 1974; May 12, 1974, sect. 5, p. 6; June 8, 1975. *Milwaukee Leader*, October 31, 1936. MS, May 16, 1880, p. 8; November 20, 1880, p. 8; January 2, 1881, p. 3; February 19, 1881, p. 2; January

29, 1882, p. 6; July 18, 1882, p. 4; March 29, 1883, p. 5; November 14, 1883, p. 4; November 18, 1883, p. 13; January 27, 1884, p. 4; April 6, 1884, p. 4; April 20, 1884, p. 3; May 18, 1884, p. 3; September 1, 1884, p. 3; April 22, 1885, p. 3; April 26, 1885, p. 4; May 4, 1885, p. 3; August 9, 1875, p. 4; February 5, 1887, p. 4; July 10, 1877, p. 3; September 20, 1877, p. 2; March 22, 1878, p. 8; February 14, 1886, p. 12; January 28, 1887, p. 4; June 21, 1887, p. 3; June 29, 1887, p. 3; August 18, 1889, p. 4; April 9, 1898, p. 8; February 16, 1890, p. 9; August 20, 1922, p. 8; August 29, 1922, p. 8; June 4, 1924, p. 9; July 19, 1936, sect. 7, p. 5; April 12, 1974. *The National Cyclopaedia of American Biography*, vol. 11, p. 293. State Historical Society of Wisconsin, *Dictionary of Wisconsin Biography*, p. 240. Storp. TB, vol. 24, p. 136. *Velhagen und Klasings Monatshefte*, vol. 23, no. 1 (September 1908), pp. 33-46. West Bend Gallery of Fine Arts, *Self-Portrait. Wisconsin Academy Review*, vol. 32, no. 2 (March 1986), pp. 8-11; vol. 33, no. 3 (June 1987), p. 45. Obituaries: MJ, July 10, 1936, p. 1. MS, July 12, 1936.

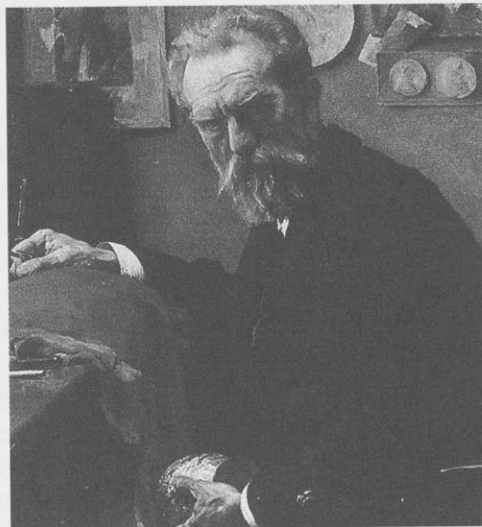
MARR, A. FREDERICK. Lithographer in Milwaukee from 1890 to 1902, also known as Fred Marr. His full name may have been August Frederick Marr.

MARR, JOHN, b. 11-6-1831 in Benshausen, Prussian Saxony, d. 5-12-1921 in Milwaukee. Engraver and sculptor, father of the artist Carl von Marr. His first name was originally Johann, which he anglicized to John shortly after his arrival in the United States. Marr was born in a village in the Thüringer Wald about 31 miles southwest of Gera. One of the ten children of a cooper, he was apprenticed to an engraver in Zella, where the shop specialized in decorative engraving on guns. During this five-year apprenticeship Marr often went to Suhl to pick up and deliver work and he also had an opportunity to visit Berlin and Vienna. Upon completion of his apprenticeship he went to Berlin, where he became an employee of the H. Schilling engraving company. To avoid conscription into the Prussian army, he emigrated to

America in 1852. Sailing from Bremerhaven, Marr reached New York in September after a voyage of seven weeks. He at first worked in the shop of a New York engraver who was also a native of Thüringen, but soon left to work at the Colt pistol factory in Hartford, Connecticut. It was while he was working in Hartford that he filed a declaration of intent to become a U.S. citizen. A petition for citizenship was later filed in Milwaukee, but it is uncertain whether he ever completed the naturalization process.

One of Marr's friends in Hartford was the lithographer Carl Kleinstueber, who also later settled in Milwaukee. Another was Hermann Bodenstern, an engraver whom Marr had known in Zella. He helped Bodenstern to get a job at the Colt factory and was later married in Hartford to Bodenstern's sister, Bertha. Both Marr and his bride had musical interests. She sang and played the guitar while he played the zither and belonged to a local choral society. On April 1, 1855, the day after their wedding, Marr and his bride departed for Milwaukee. The last lap of the trip, from Chicago, was done by steamboat.

Soon after his arrival in Milwaukee, Marr met the Danish-born engraver Peter L. Mossin and entered into partnership with him. Marr and his friends were free-thinkers, but he was able to get along with Mossin, who was a zealous Swedenborgian. The partnership with Mossin ended after ten years, and from 1865 to 1876 the city directories indicate that Marr had his own engraving shop, first on East Water Street and later on Wisconsin Street. In 1878 he entered into partnership with the wood engraver George L. Richards, establishing a shop at 397 East Water Street. In 1888 the business was incorporated as the Marr and Richards Engraving Company. Richards, a churchgoer and teetotaler, must have had a background and outlook quite different from Marr's, yet their business association continued until Marr retired in 1894. Their engraving firm produced city views, pictures of residences and other buildings, book and magazine illustrations, and also engravings on wood and metal.



John Marr, portrait by Carl von Marr (Photo courtesy of West Bend Gallery of Fine Arts, West Bend, Wisconsin).

Marr's standing in the local art community is reflected in his election in 1888 to the board of directors of the Milwaukee Art Association. He also served on the executive committee of the association overseeing the German-English Academy, a local German-language school.

Marr had four children. The oldest, Carl, was a distinguished artist and professor at the Munich Academy. Louis, his second son, was an engraver who settled in St. Paul, Minnesota. Hedwig, his older daughter, married Henry Suder, the director of calisthenics for the Chicago public schools. Selma, the youngest of Marr's children, married Bruno E. Fink, a prominent Milwaukee businessman. Fink was active in Republican politics and was a regent of the University of Wisconsin. He was also one of the organizers of the Deutscher Club, a venerable Milwaukee institution now known as the Wisconsin Club.

Marr spent several months in Europe in 1870 visiting his father. His mother had died a few years after his departure for America. In 1890 Marr and his wife spent a year in Munich with their son Carl. Following his final retirement in 1894, Marr and his wife again went to Munich, this time remaining until 1903. From then on they lived in the home of their married daughter Selma, a large

clapboard house on Marietta Avenue in Milwaukee.

Marr's activity as a sculptor appears to have been confined to doing low relief portraits and portrait busts. He is known, for example, to have done portrait busts of Mark Twain, Alexander von Humboldt, and Friedrich Ludwig Jahn, the founder of the German gymnastics movement. He did a medallion portrait of the explorer Friedrich Gerhard Rohlfs and low relief portraits of Peter Engelmann, a local liberal educator, and Albert Smith, a judge of the Milwaukee County Court. In 1889 the *Milwaukee Sentinel* reported that Marr had recently completed a bust of his son-in-law, Henry Suder. Marr's portrait of "Turnvater" Jahn, the founder of the Turnverein, reflects his lifelong involvement in this organization. One assumes that Marr's son-in-law, the gymnastics teacher Henry Suder, must have also been involved in Turnverein activities.

References: Anderson and Bleyer, p. 213. Beckman. Gregory, *History of Milwaukee, Wisconsin*, vol. 3, pp. 273-275. Marr. Maule. MS, May 19, 1865, p. 1; April 27, 1870, p. 1; May 17, 1870, p. 4; March 10, 1871, p. 4; March 23, 1872, p. 4; June 28, 1875, p. 8; April 26, 1876, p. 8; January 26, 1877, p. 8; June 14, 1882, p. 2; April 5, 1887, p. 2; February 12, 1888, p. 6; May 29, 1888, p. 8; August 20, 1889, p. 3. Obituaries: MS, May 13, 1921, p. 16; *Wisconsin News*, May 13, 1921, p. 3.

MARR, LOUIS, b. 3-14-1860 in Milwaukee, d. 7-27-1931 in St. Paul, Minnesota. Engraver, son of the Milwaukee engraver John Marr and younger brother of the painter Carl Marr. Louis Marr began his career in his father's engraving business in Milwaukee and is listed in a Milwaukee city directory for the first time in 1877. Around 1891 he moved to St. Paul, Minnesota, where he established his own engraving business, the Art Engraving Company. Like his father he was musically talented. He was a charming gentleman who wore a small goatee. The West Bend Gallery in West Bend, Wisconsin

owns a portrait of Louis Marr by his brother, Carl Marr. Louis Marr retired from his engraving business in 1928.

References: Gregory, *History of Milwaukee, Wisconsin*, vol. 3, pp. 773-775.

MATT, HERMAN, b. 8-19-1855 in Baden, d. 11-6-1951 in Milwaukee. Landscape and portrait painter. Before immigrating to the U.S. around 1873, Matt spent some time as part of the Düsseldorf artists colony. Records at the academy there do not, however, indicate that he was ever enrolled there. Aside from several years spent working for a bank in Medford, Wisconsin, Matt's long career in America was reportedly spent in Milwaukee. His name does not, however, appear in a Milwaukee city directory until 1906. His presence in Milwaukee is also reported by the 1910 federal census. He was naturalized at the Milwaukee County Court on 4-30-1884.

Obituaries: MJ, November 8, 1951, p. 19.

MATTERSDORF, FRANZ. Artist listed in the Milwaukee city directory for 1878, at which time he was associated with Alwin Heinisch in the firm Heinisch and Mattersdorf. Known also as Frank Mattersdorf, he was presumably a portrait artist.

MATTHES, HANS. Lithographer mentioned in the Milwaukee city directories between 1892 and 1898. He was presumably related to the lithographer Theodore Matthes, as they were both living at the same address.

MATTHES, THEODORE, b. c. 1851 in Germany. Lithographer. Matthes immigrated to the U.S. around 1879 and immediately settled in Milwaukee, where he was active as a lithographer until at least 1910. His name appears in Milwaukee city directories between 1879 and 1901. He is also reported in the

1905 Wisconsin state census and the 1910 federal census, which indicates that he was a naturalized citizen and unmarried.

MATTHUS, AUGUST. German-born portrait artist and lithographer, a native of Berlin. Matthus is listed in Milwaukee city directories during the 1890s. In 1903 the *Milwaukee Sentinel* reported that he had a studio in the Gram Building, where the artist Fritz Kerl was also located.

References: Ely in Conard, vol. 2, p. 82. MS, April 5, 1903, sect. 5, p. 10.

MAYER, AUGUST, b. c. 1837 in Württemberg. Carver and sculptor active in Milwaukee from 1857 to 1870. He is listed in the 1870 federal census.

MAYER, CHESTER J., b. c. 1901 in Milwaukee. Sculptor. The son of a Milwaukee industrialist, he is a nephew of the sculptor Louis Mayer. After studying at the University of Wisconsin in Madison, Mayer lived in Nevada and California during the 1920s. For a time he was a student at the California School of Fine Arts in San Francisco. He returned to Wisconsin to work on WPA projects during the Depression. He later worked as an art teacher in public schools in Oconomowoc and Dousman, Wisconsin. He taught at the Layton School of Art and also had a summer art school of his own in Dousman, a village in Waukesha County. He later became a successful designer for architectural sculpture, receiving commissions from all over the U.S.

References: *Historical Messenger*, vol. 31, no. 2 (Summer 1975), pp. 38-49. MJ, April 4, 1941, sect. 7, p. 5; April 13, 1941, sect. 7, p. 7. MS, April 4, 1954, p. 6-D; August 15, 1954, p. 6-D.

MAYER, LOUIS, b. 11-26-1869 in Milwaukee, d. 1-21-1969 in Carmel, California (See Illustration 22). A sculptor

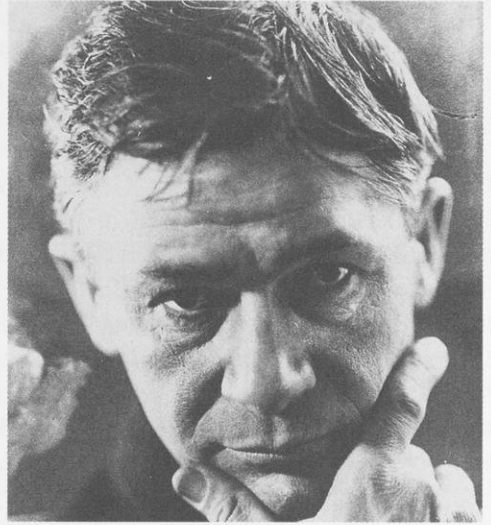
and painter, Mayer was the youngest of the seven children of a German immigrant couple. His father, Frederick Mayer, was a shoemaker from Hesse-Darmstadt who came to America in 1851 and later became a successful shoe manufacturer in Milwaukee. In early life Louis Mayer worked as a photographer and woodcarver, but soon decided that he wanted to become an artist. He got his first training at the Wisconsin Art Institute as a student of Richard Lorenz and Otto von Ernst. When the school closed in the spring in 1892, Mayer worked briefly as von Ernst's assistant decorating a parlor at the mansion of Captain Frederick Pabst, von Ernst's father-in-law. In 1892 Mayer went to Germany and enrolled at the Weimar Art School, where he studied for the next two years under Max Thedy, a painter best known for his portraits and interior scenes. He then studied at the Munich Academy from 1894 to 1896, where his principal teacher was the portrait and genre painter Paul Hoecker. While at the Munich Academy Mayer encountered the Milwaukee-born Carl Marr, who had become a professor there in 1893. In 1896 Mayer studied in Dachau, an art colony near Munich, where he was a pupil of the genre realist Adolf Hoelzel.

One of Hoecker's other students in Munich was George Ernest Dodge (1863-1898), an American who had studied in Boston. Mayer and Dodge went to Paris together in 1897 and Mayer became a student at the Académie Julien, where he worked under Benjamin Constant and Jean-Paul Laurens. Dodge ultimately went back to Munich and Mayer returned to Milwaukee at the turn of the century. He now began to teach at the Wisconsin School of Art in the University Building, where he also acquired a studio. The director of the school was Alexander Mueller, another former student of Lorenz who had recently returned to Milwaukee after studying with Thedy in Weimar and with Carl Marr in Munich. Also teaching at the school was George Raab, whose studio was next to Mayer's. Raab, who had also been a student of Lorenz, had

just returned from several years of study in Weimar and Paris. There is a portrait of Raab painted by Mayer in 1900 which is now in the possession of one of Raab's Wisconsin relatives. In the spring of 1900 the three young artists had a joint showing of their work at a private gallery in Milwaukee.

Mayer played a leading role in organizing the Society of Milwaukee Artists in 1900 and was elected its first president. He remained actively involved in its activities from 1900 to 1913 and frequently exhibited his work at its exhibitions. During the same period he wrote art reviews in both English and German for several local newspapers. In 1903 he wrote a long illustrated article, "Half a Century of Art and Artists in Milwaukee," which appeared in the *Milwaukee Sentinel* on April 5, 1903. The article is an important source of information on Milwaukee artists, particularly those who were Mayer's contemporaries and were active in Milwaukee at the time the article was written. Years later, in 1951, Mayer was reported to be working on a history of art in Wisconsin, but the project never materialized.

Mayer left Milwaukee in 1913 and initially settled in New York, taking out a one-year lease on a studio on West 42nd Street in midtown Manhattan. Finding that the light there was not adequate for painting, he spent much of his time doing sculpture. In 1915 he bought a wooded 800-acre tract near Fishkill, New York, forty-five miles north of New York City. He at first lived in a log cabin he built himself and later converted an old farmhouse into a home, calling the place "Joyous Mountain." He had numerous relatives in the Milwaukee area, including the sculptor and painter Chester J. Mayer, who was his nephew. Louis Mayer often revisited Milwaukee and in 1919 he was even listed in the city directory. He was on hand for the funeral of his former teacher, Richard Lorenz, in 1915 and wrote an obituary article on Lorenz for the *Milwaukee Sonntagspost*. Mayer had a one-man show at the Milwaukee Art Institute in 1927 and there was a retrospective exhibition of his work at the Allis Art Library in Milwaukee in 1951. In



Louis Mayer (Photo courtesy of Milwaukee County Historical Society).

1969 the *Milwaukee Sentinel* reported that he had been a guest of George Raab's widow, Helen Raab, at her country home near Lake Delton, Wisconsin.

In later life, Mayer lived increasingly in Carmel, California, though he kept his home and studio in Fishkill, New York. His first wife having died, he remarried in 1957 at the age of 87. The ceremony took place in a small Lutheran church in Dolgesheim, Germany. Albert Schweizer, one of Mayer's many friends, was present for the ceremony.

Mayer was a superlatively good portrait artist, as can be seen from his *Portrait of a Woman in Rose and Black* (1900) and his *Rev. Christian G. Haack* (1944). The German-born Haack had been pastor of the Evangelische Friedenskirche (Evangelical Peace Church) in Milwaukee from 1871 to 1897. Mayer's portrait of him was executed in a quaintly antique style and resembles a work from the baroque era. Mayer's ability as a landscape artist is revealed in his *Winter Street* (1902), now at the Milwaukee Public Library. The painting shows that Mayer, like the Milwaukee painters Edward Steichen and Friedrich Wilhelm Heine, was influenced by the American tonalist movement, then in its ascendancy. In his later work, however, Mayer evolved away from the monochromatic

mood painting of the tonalist school and painted in a more colorful style. His work was frequently exhibited and he won a number of awards, including a silver medal for a painting exhibited in San Francisco at the 1915 Panama-Pacific Exhibition. Throughout most of his career, however, Mayer's chief activity was as a sculptor. He created a number of monumental sculptures, such as the William McKinley Birthplace Memorial in Niles, Ohio, but also created small bronzes and numerous portrait busts. Among these are portraits of Albert Schweizer and Eugene V. Debs.

References: Austin, p. 509. Donahue, pp. 34-36. Falk, p. 403. Fielding, p. 597. Milwaukee Art Museum, *100 Years of Wisconsin Art*, pp. 82-83. MJ, April 29, 1923, sect. 4, p. 3; February 4, 1945, sect. 7, p. 3; January 26, 1947, sect. 7, p. 6; July 2, 1950, sect. 7, p. 5; April 29, 1951, sect. 7, p. 6; May 14, 1951, Local News Sect., p. 11; May 15, 1951, sect. M, p. 24; May 17, 1951, Local News Sect., p. 1; May 1, 1952, p. 12; December 27, 1953, sect. 6, p. 8; March 12, 1954, sect. 7, p. 7; March 28, 1954, p. 6. MS, October 23, 1900, p. 3; December 2, 1902, p. 10; May 16, 1951, sect. 1, p. 13; January 14, 1954, sect. 2, p. 1; January 15, 1954, sect. 2, p. 1; January 19, 1954, sect. 2, p. 1; January 20, 1954, sect. 2, p. 1; November 4, 1959, sect. 1, p. 13. TB, vol. 24, p. 490. Obituary: MJ, January 23, 1969, p. 1.

MERK, FREDERICK, b. February 1872 in Wisconsin. Lithographer, draftsman, and designer. The son of German immigrant parents, Merk is listed in Milwaukee city directories between 1891 and 1901. His name also appears in the 1900 federal census.

MERZ, ANTON, b. c. 1873 in Wisconsin. Woodcarver in Milwaukee at the time of the 1905 Wisconsin state census, which indicates that his parents were both born in Germany.

MEYERHUBER, WILLIAM, b. 11-13-1888 in Karlsruhe, d. 6-5-1978 in Karlsruhe. An

artist, sculptor, and industrial designer, Meyerhuber was born into a family of sculptors with a tradition in the city of Karlsruhe reaching back for a century and a half. Together with his brothers Karl and Paul Meyerhuber he studied at the Kunstgewerbeschule (School for Arts and Crafts) in Karlsruhe. He was in the U.S. from 1923 to 1935 but then returned to Germany. City directories indicate that he was living at 1226 Oakland Avenue in Milwaukee in 1925 and 1926. He exhibited work at the Milwaukee Journal Gallery of Wisconsin Art in both 1925 and 1926. In 1925 he was employed by the Conrad Schmitt Studios, a church decorating firm. Later he worked as a designer for the American automobile industry and following World War II was similarly employed by Opel and BMW in Germany. He eventually became a self-employed artist and designer in Karlsruhe, at one time working in collaboration with his brother Paul, who died in 1963. His work includes patterns for fabrics and decorative designs for interiors. In 1973 his studio was in the Marstallgebäude in the Durlach section of Karlsruhe.

References: Milwaukee Art Museum, *Reflections on the Milwaukee Journal Gallery of Wisconsin Art*, p. 34. Mülfarth.

MICHALOWSKI, HERMANN, b. 1-1-1860 in Berlin, d. 9-25-1903 in Chicago (See Illustration 23). Panorama painter, muralist, and portrait artist. Hermann Heinrich Albert Michalowski was the oldest of the eight children of a Berlin mechanic. He became a student at the Munich Academy in 1883 and arrived in the U.S. in May 1885. Michalowski was one of the European artists recruited by August Lohr to work in Milwaukee for the American Panorama Company. As a panorama artist he reportedly specialized in figure painting and became a much sought-after portrait artist in Milwaukee with a studio at 105 Grand Avenue (now Wisconsin Avenue), where Robert Schade and George Peter also had studios in the 1890s. In



Hermann Michalowski (Photo courtesy of Carol Ann Emory, Lake Oswego, Oregon).

addition to doing portraits, he provided mural decorations for several Milwaukee buildings, including the residence of the brewer Emil Schandain. In the fall of 1894 Michalowski executed two altar paintings which can still be seen in St. Bernard's Roman Catholic Church in Watertown, Wisconsin. By 1895 Michalowski had moved to Chicago, where he was naturalized on October 20, 1896. The lithographer Louis Otto Kurz, Jr. was a witness to the naturalization. Michalowski was then living near the corner of Ontario and State Streets in Chicago. He died in Chicago of tuberculosis at the age of forty-three.

References: *Germania*, September 26, 1903. *Watertown Gazette*, August 19, 1892; October 27, 1893; October 5, 1894. *Watertown Republican*, October 4, 1893; November 8, 1893.

MILLRATH, HERMAN. Fresco painter listed in Milwaukee city directories between 1873 and 1876.

MILWAUKEE ART ASSOCIATION. The name of two different associations. The first of these was organized around 1872 and vanished soon afterward. Among its projects was an art school at which Louis Kurz and

Henry Vianden were two of the instructors. A much less ephemeral organization was the Milwaukee Art Association established in February 1888 through the efforts of Susan Stuart Frackleton (1851-1932), a local painter and ceramicist. In 1910 the association changed its name to the Milwaukee Art Society, which later became the Milwaukee Art Institute.

MILWAUKEE ART CENTER. See Milwaukee Art Museum.

MILWAUKEE ART COMMISSION. A municipal commission established in 1911 to approve public projects and gifts of art to the public schools. Members of the commission served four-year terms and were appointed by the mayor. In 1913 the commission had eight members, including the artists Alexander Mueller and George Raab. Later members of the commission include Gustave Moeller and Armin Hansen.

MILWAUKEE ART INSTITUTE. Established in 1916 out of the former Milwaukee Art Society (which see). The first president was Samuel O. Buckner and the first director was Dudley Crafts Watson, who had previously served in these capacities in the Milwaukee Art Society. The institute was initially housed in the Milwaukee Art Society's old premises at 456 Jefferson Street, but later moved into a new building at 772 North Jefferson Street, two doors north of the Layton Art Gallery. Alfred G. Pelikan became director in 1927 and was succeeded around 1945 by George Burton Cumming. La Vera Ann Pohl was director from 1950 until the institute closed in 1955. The institute's building was subsequently demolished and its permanent collection and other functions were taken over by the Milwaukee Art Center, which opened in 1957.

MILWAUKEE ART MUSEUM. Originally known as the Milwaukee Art Center, the Milwaukee Art Museum is now the most important art museum in the city. Opened in 1957, it is located on the lakefront at 750 North Lincoln Drive. The museum was planned to serve as a replacement for the recently closed Layton Art Gallery and Milwaukee Art Institute, taking over the permanent collection of both of these institutions.

MILWAUKEE ART SCHOOL. School organized around 1882 by the short-lived Milwaukee Museum of Fine Arts. The Milwaukee Art School had a precarious existence until around 1996, moving from one downtown location to another. Robert Schade and Otto von Ernst were at various times engaged to provide instruction.

MILWAUKEE ART SOCIETY. An organization established on January 8, 1910 from the former Milwaukee Art Association (which see). The society, composed for the most part of non-artists, was concerned with the promotion of art through exhibitions and lectures. Charles Allis, a local industrialist and art collector, was the society's first president. Samuel Owen Buckner, another local collector, was president in 1915. In 1916 the society changed its name to the Milwaukee Art Institute (which see).

MILWAUKEE ART STUDENTS LEAGUE. Association founded at the instigation of Edward Steichen, who reported in his autobiography that it was started around 1896 or 1897. The group was initially made up of several young men who were employed in various commercial art trades. They met at first in a small rented room in an office building, securing the voluntary services of Richard Lorenz as a teacher and critic. Within a year they had moved to larger

quarters in the basement of a building belonging to the Ethical Culture Society. Steichen served as the first president of the league and was succeeded by Herman Pfeifer, who served briefly as president around 1899. Alexander Mueller, who had recently returned from study in Germany, took over the league in the fall of 1900. Mueller greatly increased the membership of the league and reorganized its school as the Wisconsin School of Art, which was moved, probably in 1901, to larger quarters on the sixth floor of the University Building at 111 Mason Street. The league was patterned on the New York Art Students League and, like its model, was open-minded toward progressive tendencies in art. There was still a Milwaukee Art Students League in existence as late as 1943.

MILWAUKEE AUDITORIUM BUILDING. A convention center opened September 21, 1909 on the site of the former Industrial Exposition Building, which had been destroyed by fire in 1905. The Auditorium Building was often used for spring exhibitions by local art groups. The entrance to the building was designed by the architectural sculptor Carl Kuehns.

MILWAUKEE-DOWNER COLLEGE. A women's college founded in 1895 through a merger of Milwaukee College and Downer College. It appears that the college had an art department from its inception. In 1899 the college was established on a spacious new campus in a wooded area on the northern edge of the city. By 1903 the art instructor there was Emily Parker Groom (1876-1975), who taught for 37 years at the college. Charlotte Partridge (1882-1971) joined the faculty in 1914 and by 1920 had become director. Partridge and Groom later taught at the Layton School of Art and in 1924 Marjorie S. Logan became director. In 1938 the college added an art gallery in the Chapman Memorial Library. In 1956 Milwaukee-Downer College ceased to exist and its

campus was taken over by the newly-formed University of Wisconsin-Milwaukee. Technically the college was merged with Lawrence College in Appleton, Wisconsin, which maintains its records.

MILWAUKEE INDUSTRIAL EXPOSITIONS. A series of annual expositions begun in 1881 at the Industrial Exposition Building, a large wooden structure where the annual event continued to take place until 1902. The building itself was destroyed by a fire in 1905. Even so, annual expositions were still being held in Milwaukee as late as 1917. From the outset, each exposition included an art show. These were initially organized by Lydia Ely, a local artist who was an important promoter of the arts in Milwaukee. In 1888 the artist Frank Enders was named director of the art gallery at the Exposition Building. The building contained a 25-foot figure of Liberty by the sculptor Carl Kuehns.

MILWAUKEE JOURNAL'S GALLERY OF WISCONSIN ART. Unofficially known as the Milwaukee Journal Gallery, it consisted of a single exhibition room located on the second floor of the Journal's new building at 4th and State. The gallery was opened in 1924 but closed in 1931 to provide space for the studios of WTMJ, a radio station owned by the newspaper. During the seven years of its existence the gallery exhibited works by some 290 artists and did much to promote public awareness of work by Wisconsin artists. The secretary of the gallery, Frances Stover, was also the newspaper's art reviewer. By reviewing art shows, reproducing works of art, and publishing biographical profiles of artists, the *Milwaukee Journal* assumed a major role in promoting the local art scene.

MILWAUKEE LITHOGRAPHING AND ENGRAVING COMPANY. Firm which evolved during the 1870s out of the partnership of Henry Seifert and George J. Schoeffel. The company carried on an extensive business at a national level and produced many color lithographs, including city views by Charles H. Vogt. Its best-known lithographic artist was Otto Becher. Seifert, the senior partner, was president of the firm from 1885 to 1898, at which time Frederick Brosius became president.

MILWAUKEE MUSEUM OF FINE ARTS. A short-lived project incorporated in 1882. The organizers arranged for the exhibit of works of art at the back of Poposkey's picture store, but by 1884 the entire project had ceased to exist. Among the incorporators was Frank Siller (1875-1901), a wealthy amateur poet, who later incorporated a gallery of his own where he sold paintings acquired during frequent trips to Europe. See also: Milwaukee Art School.

MILWAUKEE ORNAMENTAL CARVING COMPANY. Firm established in 1887 by Carl Kuehns, Otto H. Papke, and Joseph Grauvogel. It later became known as the Milwaukee Ornamental Carving Company and still later as the Milwaukee Ornamental Plastering Company. The Czech-born sculptor Mario J. Korbel (1882-1954) was at one time associated with the firm and the sculptor Maximilian Hoffmann was an apprentice there prior to 1911.

MILWAUKEE PRINTMAKERS. Professional association founded in 1935. Its first president was Lowell M. Lee. Among its later officers were Robert von Neumann and Helmut Summ.

MILWAUKEE PUBLIC MUSEUM. The Milwaukee Public Museum evolved during the late nineteenth century from the collection of the Wisconsin Natural History Society, founded in 1857. For several years during the 1880s and early 1890s the society's collection was displayed at the Industrial Exposition Building. In 1898, however, the Milwaukee Public Museum was founded and housed in the west wing of what is now the public library building at 814 West Wisconsin Avenue. Since 1962 the museum has had its own building at 800 West Wells. Although not an art museum, the Milwaukee Public Museum has employed a number of staff artists in various capacities. George Peter, a former panorama painter, was a staff artist for many years and accompanied a number of the museum's expeditions to remote parts of the world. While Peter painted the backgrounds for many of the museum's dioramas, the figures for these exhibits were created in wax or plastic by such artists as Adolph E. Seebach. Otto Tiemann's murals, painted during the Depression, appear to have been lost when the museum moved to its new quarters in 1962. Among other local artists who have been associated with the museum are John W. Luedtke, Bruno Ertz, August Carl Krueger, William I. Schultz, Irving Lew Biehn, Jacob Gielens, and John Alexander Jeske.

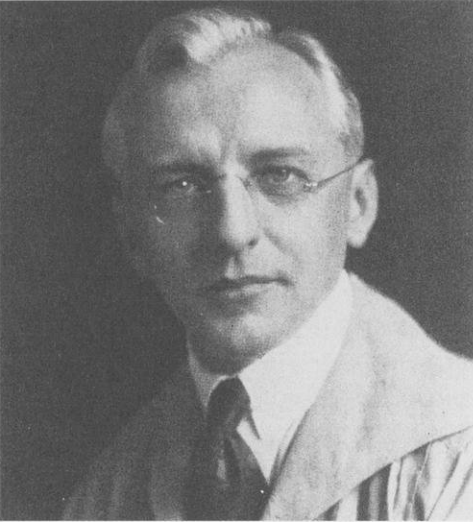
MILWAUKEE SCHOOL OF ART. See School of Fine and Applied Arts.

MILWAUKEE SOCIETY FOR THE PROMOTION OF ART. An association begun in 1906 which appears to have been a precursor of the Milwaukee Art Society (which see).

MILWAUKEE STATE TEACHERS COLLEGE. Name used from 1927 on for the former State Normal School (which see).

MOELLER, GUSTAVE, b. 4-22-1881 in New Holstein, Wisconsin, d. 2-11-1931 in Milwaukee (See Illustrations 24,25). Painter, designer, and art teacher. Moeller was brought to Milwaukee by his parents in 1895 and already showed talent for drawing as a child. As a teenager he searched the help wanted advertisements in the Milwaukee newspapers to find a job where he could use and develop his artistic talent. One of the advertisements led him to a small commercial art studio which had been founded by Edward Steichen and Herman Pfeifer. Moeller was taken on as an apprentice, receiving no pay during the first six months. When Steichen took the lead in founding the Milwaukee Art Students League around 1896, Moeller became one of its first students along with Steichen, Pfeifer, and Arthur Becher. Alexander Mueller and Richard Lorenz were the teachers at the school, which began its existence in the basement of the a building on Milwaukee Street. Moeller later found work as a commercial artist in an engraving firm and for two years took evening classes at the Art Institute of Chicago. In 1909 he left Milwaukee for New York, where he found work as an illustrator while studying at the Academy of Fine Arts. During the summer he painted on Staten Island and in Provincetown, Massachusetts. He then went on to continue his studies in Munich and Paris. While in Munich he was visited by Richard Lorenz, who had gone back to Germany for a visit.

Moeller returned to Milwaukee in 1912 and at first worked as a designer and commercial artist. In 1914, however, he became an instructor at Alexander Mueller's School of Fine and Applied Arts, which had recently been absorbed into the State Normal School. Moeller spent the rest of his life teaching there, becoming chairman of the art department when Mueller retired in 1923. His colleagues there included Albert Elsner, Otto Tiemann, and his former student Elsa Ulbricht. Like Ulbricht, he became involved in creating set designs for productions of the Wisconsin Players. When the State Normal



Gustave Moeller (Photo from Bulletin of the Milwaukee Art Institute, October, 1931).

School became the Milwaukee State Teachers College in 1927, Moeller was named director of art education. Schomer Lichtner and Ruth Grotenrath were among his students.

During the 1920s Moeller worked in a rented studio at 1039 3rd Street (now 2675 North 3rd Street). It was close to the Eitel Gallery and several local artists, including Armin Hansen, had studios in the neighborhood.

Moeller helped to found the Walrus Club, which appears to have been a men's sketch club. He served as its first president and painted the scenic decor when the club organized a "deep sea ball." Morley Hicks, a retired businessman turned artist, was a later president of the club. Hicks was a friend who accompanied Moeller on several painting trips to Bayfield, a picturesque fishing village on Lake Superior. Among Moeller's other companions on painting excursions around the state were Fred C. Hilgendorf and Alexander Tillotson. Hilgendorf accompanied Moeller on a trip to De Soto in Vernon County in the southwestern part of the state. Tillotson accompanied Moeller to Alma in Buffalo County, a village where Moeller particularly liked to paint.

As an artist, Moeller is best known for his oil paintings and watercolors depicting the

houses and quiet streets of out of the way villages and towns in rural Wisconsin. He concentrated on these Wisconsin subjects and after returning from Europe seldom painted outside the state, except for two summer trips to Quebec late in his career. His work was frequently entered in local shows, but he took little interest in exhibiting outside Milwaukee.

In 1927 Moeller was on the Board of Trustees of the Milwaukee Art Institute and from 1925 to 1929 he served a four-year term on the Milwaukee Art Commission, a committee appointed by the mayor to give advice on public projects. His most important professional activity, however, was his active participation in the Wisconsin Painters and Sculptors, where he served at various times as secretary and vice president. He won several prizes for works exhibited at the annual shows of the society and a prize in 1926 for *Wintertime in the Village*, a painting exhibited at the Milwaukee Journal Gallery. Moeller's work also appeared in two small joint exhibitions at the Milwaukee Art Institute. In the spring of 1927 there was a joint exhibition with Armin Hansen and Raymond Stelzner and in December 1928 there was a joint exhibition of watercolors with Gerrit Sinclair and Peter Rotier.

Moeller was a modest and retiring man who never married. He died at the age of 49 from complications following an operation for appendicitis. In October 1931, eight months after his death, the Milwaukee Art Institute held an important memorial exhibition featuring 165 of his works. Smaller retrospective exhibitions were held by the Walrus Club in December 1943, by the Milwaukee State Teachers College in February 1944, and by the Charles Allis Art Library in February and March 1952. His friend Morley Hicks helped to bring together the pictures for this show.

References: *Bulletin of the Milwaukee Art Institute*, vol. 5, no. 2 (October 1931), cover illustration and pp. 6-9. Butts, p. 186. Falk, p. 425. Fielding, p. 631. Milwaukee Art Institute, *Gustave Moeller Memorial Exhibition Catalogue*. Milwaukee Art Museum, *100 Years of Wisconsin Art*, pp. 86-87. Milwaukee Art Museum, *Reflections on the*

Milwaukee Journal Gallery of Wisconsin Art, cover illustration and p. 31. *Milwaukee History*, vol. 3, pp. 38-46. MJ, May 2, 1926, sect. 5, p. 3; October 4, 1931, sect. 7, p. 7; November 5, 1944, sect. 7, p. 3; MS, February 3, 1957, sect. D, p. 5. *Sketch Book of Milwaukee, Dictionary of Wisconsin Biography*, pp. 257-258. Vollmer, vol. 3, p. 405. Wascher, p. 252. Obituaries: AA, vol. 28 (1931), p. 414. MJ, February 12, 1931, p. 15. MS, February 12, 1931, p. 13.

MORODER, ALPHONSE J., b. 1-4-1882 in Ortisei in the South Tyrol, d. 2-22-1960 in Milwaukee. Woodcarver, chiefly of large religious carvings for churches. Moroder was born in Austria, but his birthplace and the surrounding area were ceded to Italy in 1918. He came from a family which had produced noted woodcarvers since the sixteenth century. His father and five brothers had all been woodcarvers in Ortisei.

Moroder founded the International Statuary Company in Milwaukee in 1909. In 1925 his shop was on 3rd Street, but by 1930 it had moved to 160 North Avenue. At the time of his death the firm was located at 128 East North Avenue and was known as Moroder-International Statuary and Altar, Inc. Among his statuary commissions in Milwaukee are works in St. Camillus Hospital and St. Francis Church. One of his more ambitious projects was a series of stations of the cross, each more than ten feet high, for the St. Hyacinth Cathedral in Chicago. During the 1930s Franz Biberstein sometimes provided painted backgrounds for statuary groups produced at Moroder's shop.

Moroder had five sons and three daughters. Following his death, the firm which he founded was operated by three of his sons, Othmar, Anthony, and Joseph Moroder. References: MJ, August 30, 1925, Roto-Art Sect., p. 7.

MUEHLENBERG, PHILIP. See Henry Koehnlein.

MUELLER, ALEXANDER, b. 2-29-1872 in Milwaukee, d. 3-16-1935 in San Marino, California. A painter and influential art teacher, Alexander Mueller was the oldest of the three sons of a Lutheran family living in Milwaukee. His father was an immigrant from Germany and his mother had been born in Milwaukee to German immigrant parents. Through his grandfather, Alexander Mueller was also distantly related to the artist and photographer Hugo Broich, who was Alexander von Cotzhausen's uncle.

Mueller received his early training around 1889-1890 from Richard Lorenz at the Wisconsin School of Design. City directories from 1890 to 1893 indicate that he was then employed as a lithographer, engraver, and draftsman. Albert Otto Tiemann, the foreman of the lithography shop where Mueller was employed, later became one of Mueller's devoted students and still later joined the faculty of Mueller's art school.

From 1894 to 1899 Mueller spent four memorable years as an art student in Weimar and Munich. During his travels in Europe the young artist kept a record of his impressions in a sketchbook. He departed from Milwaukee on July 10, 1894 aboard a lake boat bound for Grand Haven, Michigan. After continuing by train to New York he had a week's time to see the city before sailing for Europe. At the Metropolitan Museum of Art he particularly admired the works of such nineteenth-century European painters as Hans Makart, Karl von Piloty, Jules Depré, and Jules Bastien-Lepage. He sailed from New York aboard the *Noordland* on July 18 and arrived in Antwerp proceeding by stages to Brussels, Cologne, Mainz, and Frankfurt before reaching his destination in Weimar.

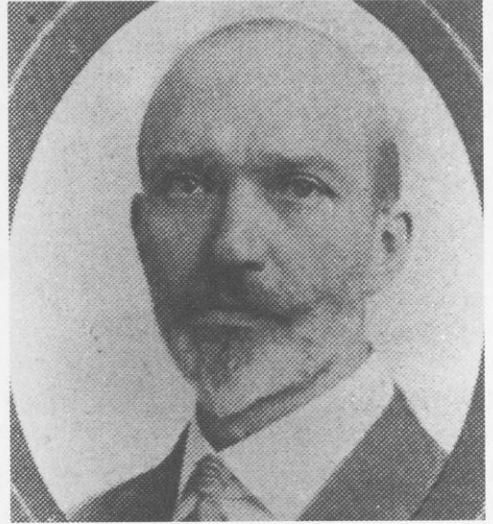
Mueller's Milwaukee teacher, Richard Lorenz, had been a student at the Weimar Art School a decade earlier and Mueller now enrolled in the class of the landscape painter Max Thedy, who had been a teacher of Lorenz. Soon after arriving in Weimar Mueller ran into Louis Mayer, another young art student from Milwaukee who had been a student of Richard Lorenz.

The two years that Mueller spent in Weimar were crowned with success. While there he won a first prize for portrait painting. At that time, however, Munich was considered to be the major art center in Germany, and eventually both Mayer and Mueller moved on to Munich, where Mueller received formal admission to the academy on November 2, 1896. He immediately enrolled in the class taught by the Milwaukee-born Carl Marr, at that time a young instructor who had not yet been appointed to a professorship.

Mueller returned to Milwaukee in 1899. The following spring a commercial art gallery there presented a joint exhibition of works by Alexander Mueller, Louis Mayer, and George Raab, who had all recently returned from study in Europe and were eager to show the Milwaukee public what they had learned. All three were among the group of local artists who met at Mayer's studio on October 22, 1900 to organize the Society of Milwaukee Artists. When the society held its first show the following spring, eleven of Mueller's paintings were included in the exhibition.

In the fall of 1900 Mueller became the director of the Milwaukee Art Students League and soon afterwards moved it to the University Building, where his own studio was located. The University Building at 111 Mason Street was near the Layton Gallery and provided studios to a number of artists at the turn of the century. The Wisconsin School of Art, which was the school of the Art Students League, was located on the top floor of the six-story building. The faculty included Richard Lorenz and Mueller's friends George Raab, Louis Mayer, and Gustave Moeller, all former students of Lorenz. Evening classes were taught by Albert Otto Tiemann and Henry Stoerzer. By 1909 the faculty also included Martha Kaross, who taught china decoration and crafts. Three years later she would become Mueller's wife.

In 1911 Mueller's school was renamed the School of Fine and Applied Arts and moved uptown to a location near the new building of the State Normal School, a local teachers college. One of Mueller's friends at this time



Alexander Mueller (Photo courtesy of Milwaukee County Historical Society).

was Theodore Kronshage, Jr., who was president of the board for the State Normal School. Through Kronshage's influence the School of Fine and Applied Arts now became an administratively autonomous unit within the State Normal School. For Mueller it was an advantageous arrangement: he still had his own school, but with a scope and enrollment which were now substantially enlarged. His faculty now included the crafts teacher Elsa Ulbricht and the sculptor Ferdinand Koenig. A number of Mueller's students later became established artists. The list included Chester Mayer, Armin O. Hansen, Carl Holty, Peter Rotier, and Francesco Spicuzza.

Mueller was a dapper gentleman with a neatly trimmed Vandyke beard who had a talent for music and played the violin. He also possessed a droll sense of humor, a remarkable talent for mimicry, and a lifelong love for the theater. Like his colleague Gustave Moeller, he was a member of the Walrus Club, which appears to have been a men's sketch club.

From its inception in 1900, the Society of Milwaukee Artists had promoted the idea of establishing a permanent art gallery in Milwaukee which would, among its other functions, provide a place for regular exhibitions of works by local artists. The problem

was finally given a practical solution by the establishment in 1916 of the Milwaukee Art Institute and the appointment of Dudley Crafts Watson as its first director. Mueller, however, was not entirely pleased by the manner in which things had been arranged. For one thing, he had hoped that the institute would serve only as a gallery and that it would not have a teaching function that would be in competition with his own school. Furthermore, he objected to the choice of Watson as director. Watson had come to Milwaukee from the Art Institute of Chicago and Mueller felt that the position should have gone to a Milwaukee artist, perhaps himself.

Another issue which concerned Mueller around 1916 was the lack of taste in some of the public monuments which had been erected in the city. An iron figure of an elk which stood in one of the public parks was thought by many local artists to be the kind of thing that ought to be avoided in the future. In response to pressure from local artists the city eventually established the Milwaukee Art Commission, a committee of eight members, each appointed by the mayor to serve a four-year term. The task of the committee was to advise the mayor on the suitability of proposed public projects. Mueller was appointed to the commission in 1918.

By 1922 Mueller was becoming dissatisfied with developments at the State Normal School. The Board of Regents had decided to take away Mueller's independent control of the art program, which was now given a status like any other department in the college. Though only 51, Mueller decided to retire from his position in Milwaukee and devote himself entirely to his painting. In 1923 he took his wife and two children to Europe, fully expecting to remain there permanently. After a leisurely tour of the Mediterranean he established himself in a home and studio in the countryside near Munich. His former teacher, Carl Marr, was now the director of the Munich Academy. Mueller remained in Munich for five years, but ultimately decided that he would prefer to settle in a warmer climate. Returning with his

family to the United States in 1928, he stopped off in Milwaukee to visit relatives and to present an exhibition of his work at the Art Institute. He then, however, went on to California, settling in San Marino near Los Angeles.

With the onset of the Depression the following year there was a general slump in the art market. Like many independently employed artists, Mueller found it harder to sell his pictures and no longer possible to sell them at the same prices. Mueller's last years, spent in southern California, were troubled by economic difficulties.

Considering Mueller's importance in the Milwaukee art establishment of his day it is surprising that so few of his pictures can presently be found in public collections there. His *Milwaukee River Scene* (1894) is now at the Milwaukee Art Museum. The picture must have been painted shortly before the 22-year old Mueller left Milwaukee for study in Europe. His *Moonlight Scene* (1908) gives an indication of the kind of work he was doing as the 36-year old head of the Wisconsin School of Art in the University Building. This painting, which is now preserved by the University of Wisconsin-Milwaukee, was fortuitously reclaimed from a Goodwill Industries store by Philip Miller, a local artist who recognized its value. What are missing in Milwaukee are examples of Mueller's mature work: the Wisconsin landscapes he painted between 1911 and 1923, the scenes he painted in Bavaria between 1923 and 1928, and the California landscapes of his last years.

References: Bruce, *History of Milwaukee City and County*, vol. 2, p. 271. *Bulletin of the Milwaukee Art Institute*, December 1928, p. 7. Donahue, p. 40. *Evening Wisconsin*, April 30, 1901. Falk, p. 435. Fielding, p. 647. Gerds, vol. 2, p. 336. Hense-Jensen, vol. 2, pp. 52-55. Hughes, p. 323. MJ, March 17, 1935; August 18, 1935, sect. 7, p. 5. MS, October 23, 1900, p. 3; April 5, 1905, sect. 5, p. 10. State Historical Society of Wisconsin, *Dictionary of Wisconsin Biography*, p. 260. TB, vol. 25, p. 219. Obituary: MJ, August 4, 1935.

MUELLER, CARL JOSEPH, b. 11-18-1839 in Eberbach, d. 11-2-1920 in Milwaukee. Businessman. Carl Joseph Mueller was the secretary of Alfred E. von Cotzhausen's American Fine Arts Company from 1894 to 1902. He was the father of the artist Alexander Mueller.

MUELLER, FREDERICK. Artist and decorative painter in Milwaukee city directories between 1870 and 1894. He was presumably related to the fresco painter Hugo Mueller as they were living at the same address in 1894.

MUELLER, HUGO, b. c. 1863 in Germany. Fresco artist and decorator between 1892 and 1900. In partnership in 1892 with Fred Mueller, to whom he was presumably related. The 1900 federal census indicates that he was born in Germany.

MUHS, FREDERICK, b. 7-12-1919 in Sheboygan, Wisconsin, d. 12-23-1961 in Milwaukee. Artist, art historian, and art collector. Muhs came to Milwaukee during the late 1930s and became a student at the Milwaukee State Teachers College, where he graduated from the Art Department in 1942. He later studied art history at New York University, receiving a master's degree in 1945. He had begun to take a particular interest in Spanish art, having written a master's thesis on Catalan frescos of the twelfth century. During the late 1940s he was an art teacher in the Sheboygan schools, where by 1947 he had become supervisor of art. He then returned to Milwaukee, where he taught art history at the Layton School of Art and frequently exhibited his work. He made at least four trips to Spain between 1952 and 1958, receiving a grant from the Spanish government in 1954 to study Spanish art in Spain. He began to accumulate a personal art collection, largely of Spanish art, which was

magnificently displayed at his apartment, a tastefully decorated loft in a Victorian building at 1007 Van Buren Street. Muhs suffered from a heart ailment and died of a heart attack at the age of 42. He is buried at a Lutheran cemetery in Sheboygan. He bequeathed his art collection to the Milwaukee artist Carl Priebe, a fellow faculty member of the Layton School of Art who later distributed the collection among several local museums and educational institutions, including Marquette University.

References: MJ, August 26, 1945, sec. 7, p. 3; May 5, 1946, sect. 7, p. 6; November 10, 1946, sect. 7, p. 5; August 3, 1947, sect. 7, p. 6; March 12, 1950, sect. 7, p. 15; January 14, 1951, sect. 7, p. 6; May 20, 1951, sect. 7, p. 6; March 16, 1952, sect. 7, p. 6; July 6, 1952, sect. 7, p. 5; July 27, 1952, sect. 7, p. 5; January 25, 1953, sect. 7, p. 5; December 6, 1953, sect. 7, p. 5; May 9, 1954, sect. 6, p. 6; December 4, 1954, p. 18; May 18, 1958, sect. 5, p. 6; April 22, 1962, sect 5, p. 5. MS, May 5, 1946, Smart Set Sect., p. 6-C; November 3, 1946, p. C-9; January 26, 1947, p. 8-C; April 11, 1948, p. C-8; June 3, 1951, p. D-5; March 16, 1952, p. D-6; July 13, 1952, p. D-7; October 19, 1952, p. D-7; January 18, 1953, p. D-5; April 5, 1953, p. D-4; November 2, 1958, p. D-6; May 25, 1958, p. D-9; March 10, 1959, sect. 1., p. 11; August 16, 1959, p. D-7; May 22, 1960, p. W-11; December 12, 1961, sect. 4, p. 2; January 22, 1962, sect. 1, p. 4. Obituaries: MS, December 24, 1961, p. C-1; December 27, 1961, sect. 1, p. 5.

MUSSWEILER, ANTON. Brother of Henry Mussweiler and a partner of the firm Mussweiler Brothers, artists, which was listed in the 1887 directory. By the following year Anton Mussweiler had established his own business, A. Mussweiler and Company. The business was still in existence in 1893, but later directories list his name without indicating his profession.

MUSSWEILER, HENRY. Brother of Anton Mussweiler and partner of the firm Mussweiler Brothers, artists. The firm was

listed only in the 1887 city directory. The following year Henry Mussweiler was listed as a crayon artist. Henry Mussweiler had his own studio as a crayon portrait artist in 1901.

N

NEUDERWITZ, RICHARD, b. c. 1867 in Germany. Woodcarver listed in the Wisconsin state census, which indicates that he had settled in Wisconsin by 1893.

NEUMANN, ROBERT VON, JR. (usually anglicized to Von Neumann), b. 11-15-1923 in Berlin, d. 4-23-1984 in Urbana, Illinois. Artist and craftsman in jewelry, he was brought to the United States when his parents immigrated from Germany in 1926. His name was originally Wolfgang von Neumann, but by 1947 he had adopted the name of his artist father. He grew up mainly in the Milwaukee suburb of Whitefish Bay. He served in the U.S. Army during World War II and was awarded the Bronze Star and Purple Heart. After the war he received a bachelor's degree in fine arts from the Art Institute of Chicago and later received a master's degree from the University of Wisconsin in Madison. In 1949 he received a fellowship to take a six-week crafts course at the Rhode Island School of Design. After a year spent as an instructor in Madison, he taught from 1950 to 1955 at Iowa State Teachers College in Cedar Falls, Iowa and for the remainder of his career taught at the University of Illinois in Urbana-Champaign, where he became a professor of jewelry design. In 1957 he spent six months working with crafts industries in Japan and in 1958 had some of his work exhibited at the Brussels World's Fair. His book, *The Design and Creation of Jewelry* was first published in 1961. He was honored by the Smithsonian Institution in 1982 and examples of his work can be found in several public collections,

including the Newark Museum of Art.

At the time of his death, Robert von Neumann, Jr. was living in Homer, Illinois near Urbana-Champaign. He died as a result of injuries sustained in a fall from a ladder. He was survived by his wife and by three sons from a former marriage.

References: MJ, May 1, 1949, sect. 7, p. 6. Obituary: *Illinois Alumni News*, June 1984.

NEUMANN, ROBERT VON, SR. (usually anglicized to Von Neumann), b. 9-10-1888 in Rostock, d. 2-12-1976 in West Bend, Wisconsin. A printmaker, painter, and lithographer, von Neumann taught at both the Wisconsin State Teachers College and at the Layton School of Art, where he was an influential teacher who profoundly affected the generation of local artists who came of age in the 1930s and 1940s. After attending high school in his native Rostock, von Neumann received a scholarship to study in Berlin from 1910 to 1914. He was a student at the Vereinigte Staatschulen für freie und angewandte Kunst (United State Schools for Free and Applied Arts). His teachers there included Bruno Paul (1874-1969) and Emil Orlik (1870-1932), both of whom were craftsmen as well as artists. Orlik, who had studied the Japanese print in Japan, was presumably a pivotal influence in developing von Neumann's skill as a printmaker.

Serving as a lieutenant in the German army during World War I, von Neumann was wounded in 1918 and had to be fitted with an artificial right foot. After the war he spent another year as a student in Berlin and worked as a free-lance illustrator. During the summer he studied painting in Weimar, where his teacher was the landscape painter and etcher Franz Bunke.

Von Neumann was married in 1923 after meeting his wife, a native of Dresden, at an art exhibition. From 1923 to 1925 he taught at the Lewin Funk School of Art in Berlin. He immigrated with his wife to the United States in 1926 and settled in Milwaukee, where he at first worked for a lithography



Robert von Neumann, Sr. (Photo courtesy of Historical Photo Collection, Milwaukee Public Library).

firm and on the art staff of the *Milwaukee Journal*. He taught at the Layton School of Art from 1929 to 1930 and became a naturalized U.S. citizen in 1931. In 1933 he was a student of Hans Hofmann at the Ernest Thurm School of Art in Gloucester, Massachusetts. From 1930 until his retirement in 1959 he was on the faculty of the Wisconsin State Teachers College, which became the University of Wisconsin-Milwaukee while he was teaching there. During the period from 1945 to 1947 he took a leave of absence in order to become a visiting instructor at the Art Institute of Chicago. During the 1940s and 1950s he regularly taught at the Ox-Bow Summer School of Painting in Saugatuck, Michigan.

As a boy in Rostock, von Neumann had liked to watch the fishermen working at the docks, and he once said that he was attracted to Milwaukee because it reminded him of his birthplace on the Baltic. In America he often created paintings and prints showing men at work, particularly Lake Michigan fishermen. These works exalting the nobility of labor are, of course, characteristic examples of American art of the Depression era.

Von Neumann had several one-man shows in Milwaukee, including a show of drawings at the Layton Art Gallery in 1941, a

show at the Milwaukee Art Institute in 1947, and a major retrospective exhibition at the Milwaukee Art Center in 1972. His work was very frequently included in shows organized by various professional organizations, both local and national. He was president of the Wisconsin Painters and Sculptors in 1931 and 1932. In addition to producing paintings, drawings, lithographs, woodcuts, and etchings, his prolific output included linocuts and mezzotints. He was awarded a number of medals and prizes for his works and in 1972 he was awarded an honorary doctorate in fine arts from the University of Wisconsin-Milwaukee. His son, Robert von Neumann, Jr., and his daughter, Angela von Neumann Ulbricht, both became professional artists.

During the 1940s von Neumann had a studio overlooking the Milwaukee River, but following retirement he lived in Glendale, a suburb north of the city. He died of pneumonia at a nursing home in West Bend, Wisconsin where he spent the last year of his life. In 1982 there was an estate sale at his home in Glendale at which hundreds of his works were offered for sale.

References: *Bulletin of the Milwaukee Art Institute*, vol. 11, no. 3 (November 1936), p. 5. Falk, p. 649. 968. Fielding, p. 277. The Leigh Yawkey Woodson Art Museum, *Wisconsin's New Deal Art*, p. 26. Milwaukee Art Center, *Robert Von Neumann*. Milwaukee Art Museum, *100 Years of Wisconsin Art*, pp. 94-95. Milwaukee Art Museum, *Reflections on the Milwaukee Journal Gallery of Wisconsin Art*, p. 42. MJ, January 19, 1936, sect. 7, p. 5; October 11, 1936, sect. 7, p. 5; February 20, 1938, sect. 7, p. 7; July 31, 1940, sect. 7, p. 5; April 4, 1941, sect. 7, p. 5; April 20, 1941, sect. 7, p. 7; November 9, 1941, sect. 7, p. 7; December 21, 1941, sect. 7, p. 5; February 22, 1942, sect. 7, p. 7; April 26, 1942, sect. 7, p. 7; February 28, 1943, sect. 7, p. 7; March 7, 1942, sect. 7, p. 8; November 7, 1943, sect. 7, p. 7; December 24, 1944, sect. 7, p. 3; February 18, 1945, sect. 7, p. 3; March 25, 1945, sect. 7, p. 3; April 1, 1945, sect. 7, p. 6; October 7, 1945, sect. 7, p. 3; April 28, 1946, sect. 7, p. 6; February 9, 1947, sect. 7, p. 6; October 19, 1947, sect. 7, p. 8; January 3, 1950; November 22, 1953, sect. 5, p. 7; May 9, 1954, sect. 6, p. 6. *Milwaukee Leader*, October 31, 1936. MS, February 14,

1937, sect. 7, p. 7; January 26, 1941, sect. 7, p. 1; November 30, 1941, sect. 6, p. 6; December 21, 1941, sect. C, p. 5; April 18, 1954, sect. D, p. 10; May 9, 1954, sect. D, p. 10; April 6, 1952, sect. D, p. 6; May 15, 1977; October 22, 1982, sect. 1, p. 13. *Sketch Book of Milwaukee*, p. 198. Vollmer, vol. 6, p. 301. Watrous, p. 167. WW, vol. 2 (1938-1939) and subsequent volumes through 1976.

NIEDECKEN, GEORGE MANN, b. 8-16-1878 in Milwaukee, d. 11-3-1945 in Milwaukee. Interior architect, designer, and artist. While still a boy, Niedecken received his first training from Richard Lorenz at the Wisconsin Art Institute around 1889-1890. Among the other students there at the time were George Raab, Jessie Schley, Carl Reimann, Alexander Mueller, and Louis Mayer. He went on to study at the Art Institute of Chicago, where he was a student in Louis Millet's decorative design class in 1897-98. In 1899 he was a student in Berlin, but went on to Paris the same year, where he was probably a student at the Académie Julien. His teachers in Paris included Jules Joseph Lefebre and Tony Robert-Fleury, but a much more important influence was the Czech-born artist Alfons Maria Mucha. Niedecken returned to Milwaukee in May 1900 and was on hand when the Society of Milwaukee Artists was organized at Louis Mayer's studio on October 22. Soon afterwards, Niedecken returned to Europe, this time visiting England, Switzerland, and Italy. After returning to Milwaukee in July 1902 he had a showing of his work at the Bresler Galleries, exhibited at exhibitions of the Society of Milwaukee Artists, and exhibited in the 1902 Applied Arts Alumni Exhibition at the Art Institute of Chicago. During the period 1902-1909 he taught a class in decorative design at Alexander Mueller's Wisconsin School of Art in the University Building.

By 1903 Niedecken had established a studio at 2900 Grand Avenue, but during the following year he worked intermittently at

Frank Lloyd Wright's studio in Oak Park, Illinois. The same year he painted a decorative frieze for Wright's Susan L. Dana residence in Springfield, Illinois. In subsequent years Niedecken provided custom-made furnishings for eleven of Wright's houses.

In 1907 Niedecken joined with John S. Walbridge, Jr. to form the Niedecken-Walbridge Company, an important decorating and design firm. Niedecken served as president while Walbridge was secretary-treasurer. The firm was initially located at 436 Milwaukee Street, close to the Bresler Galleries at 423 Milwaukee Street. Niedecken collected Japanese prints and Chinese ceramics, many of them purchased from the gallery for which Niedecken provided the stunningly modern interior decor. Frank Bresler, the owner, was a personal friend and one of the original stockholders of the Niedecken-Walbridge Company.

When the Wisconsin Painters and Sculptors was organized in 1913, Niedecken was elected its first president. He continued to be active in local art events and from 1922 to 1928 was a trustee of the Milwaukee Art Institute. By 1928 his firm had moved to a new location at 449 Jefferson Street close to the Milwaukee Art Institute. He remained president of the company until his death in 1945.

Niedecken's work as a designer and craftsman reflects the influence of several important currents in architecture and design at the turn of the century. One of these was *art nouveau*, to which he had been exposed in Paris, but a more immediate influence was the arts and crafts movement. Begun in Victorian England by William Morris, the arts and crafts movement had reacted strongly against the cluttered, overdecorated furnishings of the era and had promoted a style of decoration emphasizing simplicity of line. In Niedecken's day the movement was being carried forward in England by such designers as Charles Robert Ashbee and Charles Voysey, but it had also taken root in America and was a strong presence in Chicago when

Niedecken was a student there. The Prairie School architects, including Frank Lloyd Wright, George Maher, and Robert C. Spencer, Jr., were at the heart of the movement for a new design esthetic which was bursting forth on all sides at the turn of the century. A parallel phenomenon on the European continent was the Vienna Secession style as exemplified by the furnishings of the *Wiener Werkstätte* and the work of such architects as Josef Olbricht, Otto Wagner, and Josef Hoffmann. Niedecken was acutely aware of all these developments and was, in fact, an important participant in the events that were shaping new design concepts during his lifetime.

References: Falk, p. 450. Fielding, p. 667. Fielding (1989), p. 667. Milwaukee Art Museum, *The Domestic Scene*. Milwaukee Art Museum, *100 Years of Wisconsin Art*, pp. 98-99. MJ, December 13, 1981, sect. 5, p. 4.

NORAK, PAUL, b. c. 1870 in Germany. Artist listed in the 1905 Wisconsin state census. He had already settled in Wisconsin by 1895.

NORRIS, WELLGE AND COMPANY. Lithographic firm (1884-1886) formed by a partnership of George E. Norris and Henry Wellge. In 1886 Wellge left to establish his own firm, Henry Wellge and Company, later known as the American Publishing Company.

NORTH PLANKINTON AVENUE. During the Depression a number of Milwaukee artists had studios in old office buildings on North Plankinton Avenue, mainly because the rent was low and there were rooms with skylights. Several artists, including Edward Boerner, had a studio at 740 North Plankinton Avenue, while a larger group was installed in a three-story brick structure at 926 North Plankinton Avenue. The entire row of buildings which once stood on the east side of North Plankinton Avenue in this block has now

disappeared and the street itself has been torn up to make room for a public park. Among the artists who worked here was Robert Schellin.

O

OHLWEILER, JOHN J. Crayon portrait artist in city directories from 1897 to 1899. In 1897 he was the manager of the Milwaukee Art Studio.

OX-BOW SUMMER SCHOOL OF PAINTING. In 1909 the Chicago artists Frederick Fursman and Walter Marshall Clute started a summer art school near the resort town of Saugatuck, Michigan, where there had been a summer art colony since the turn of the century. The school was originally known as the Summer School of Painting. When Clute died in 1915 Frederick Fursman took over as director. Elsa Ulbricht, who began spending summers there in 1913 and began teaching in Saugatuck around 1942, was director during the late 1940s and early 1950s. Robert von Neumann was another Milwaukee artist who taught in Saugatuck, while La Vera Ann Pohl and Erwin Kramer were among the many Milwaukee artists who were students there. The school has been officially connected with the Art Institute of Chicago since 1919 and is presently operated as the summer arts program of the School of the Art Institute of Chicago.

References: University of Wisconsin-Milwaukee, *Frederick Frary Fursman: A Rediscovered Impressionist*.

P

PABST, LOUISE LEMP, b. 6-19-1909 in New York, N.Y., d. 5-3-1977 in Milwaukee. Portrait artist. The daughter of a wealthy brewing family in St. Louis, she married Edwin Pabst of the brewing family in Milwaukee. She seems, however, to have always signed her paintings with her maiden name, Louise Lemp. Three of her paintings, all large portraits of relatives, are owned by the Milwaukee Public Library. She lived in Paris with her parents from 1927 to 1939 and studied art there. In 1958 she wrote and illustrated a book for children which was published by Viking Press. She is said to have become a recluse in later life. Her death was caused by an overdose of sleeping pills. In August 1977 the Milwaukee Public Library held an exhibition of 50 of her paintings. References: MJ, December 5, 1954, sect. 6, p. 5; July 8, 1977, sect. 2, p. 7; August 21, 1977, sect 6, p. 2. MS, July 11, 1977, sect 1, p. 14; August 5, 1977, Let's Go Sect., p. 15. Obituaries: MJ, May 5, 1977, sect 2, p. 2.

PAGEL, MAX, b. 11-21-1904 in Milwaukee, d. 2-26-1958 in Milwaukee. Landscape painter, decorator, designer. Pagel was a private student of Julius Segall. He also received instruction from Alexander Mueller at the State Normal School and was a student of the Layton Art Gallery. He was in the U.S. Army from 1927 to 1933. At the time of his death he was working as an appraiser.

PAPKE, OTTO H., b. 2-18-1856, probably in Coburg, Bavaria, d. 4-2-1943 in Milwaukee. Woodcarver. Papke was brought to Milwaukee by his parents, who sailed from Bremerhaven on a ship bound for Quebec, entering the U.S. at Detroit on July 6, 1856. He became a naturalized U.S. citizen on May 19, 1921. Early in his career

Papke appears to have been in the brewery business, but by 1882 he had become a woodcarver. In 1887 he became a partner with Joseph Grauvogel and Carl Kuehns in Papke, Grauvogel, and Company, which later became the Milwaukee Ornamental Carving Company and still later the Milwaukee Ornamental Plastering Company. At various times he served as president, vice-president, or treasurer of the firm. Grauvogel left in the early 1890s to start a business of his own, but Papke's partnership with Kuehns lasted until the latter retired in 1931. Papke was treasurer of the firm at the time of his death in 1943. References: MS, September 9, 1882, p. 10. Obituary: MJ, April 3, 1943.

PATITZ, MARTHA, b. 7-19-1868 in Muegeln, Saxony, d. 1-3-1937 in Milwaukee. Painter and art teacher. Martha Patitz immigrated to the U.S. in 1882. She never married, but lived for years with a younger sister and a brother who was a mechanical engineer. She was a pupil of F.W. Heine in Milwaukee and taught painting until she retired in 1927. She is listed in Milwaukee city directories between 1895 and 1920. She is also listed in the Wisconsin state census of 1905 and in the 1910 federal census of Milwaukee. Obituaries: MS, January 4, 1937, p. 1, and p. 8.

PAULI, CLEMENS JOHANNES, b. 4-4-1835 in Lübeck, d. 12-7-1896 in Milwaukee. Lithographer. There is considerable confusion about Pauli's date of birth, which is incorrectly reported in his death certificate and even given incorrectly on his tombstone at Forest Home Cemetery in Milwaukee. His actual date of birth is recorded on his birth certificate, available at the Lübeck city archive.

Pauli studied agriculture at the University of Jena in 1862-1863 but left without receiving a degree. By 1867 he had immigrated to the U.S. and was living in Davenport, Iowa, where many immigrants

from the north of Germany had settled. In 1868 the Davenport city directory indicates that Pauli was employed as a draftsman by the U.S. Army Engineer Corps. When the army office where he was employed was moved to Rock Island, Illinois the following year, Pauli also moved to Rock Island. He continued to hold this job until 1875, when he moved to Milwaukee.

Pauli's move to Milwaukee was probably facilitated by C.H. Vogt whom he had known in Davenport. He probably arrived in Milwaukee in 1875 and is listed in the city directories for the first time in 1876, his occupation being given as civil engineer. He soon began to produce views of a number of cities, including a view of Milwaukee dated 1876. The 1877 directory gives his occupation as draftsman.

In 1878 Pauli entered into a partnership with Adam Beck to form the Beck and Pauli Lithographing Company, which was originally located at 107 Wells Street. In 1886 Pauli was forced out of the firm at the instigation of Alfred E. von Cotzhausen. After leaving the company his name continues to appear in the Milwaukee city directories, where his occupation is given as artist, lithographer, and publisher. He had always specialized in producing city views and by 1889 was publishing such views under his own name.

References: Beckman. *Imprint*, vol. 9, no. 1 (Spring 1984), pp. 1-6. MS, February 22, 1876, p. 8; May 6, 1876, p. 8; May 1, 1886, p. 8. Obituary: MS, December 8, 1876, p. 3.

PEEGE, JULIUS, b. November 1851 in Germany. Portrait artist and architect. Peege, whose full name was Ernst Julius Peege, had reached Wisconsin by 1886. In 1890 he was secretary of the Milwaukee Panorama Company. Others associated in this short-lived firm were B.M. Weill (president), August Lohr (vice-president), and D. Hecht (treasurer). In 1901 Peege was the partner of Franz Biberstein in the Acme Portrait Company. At the same time, however, he was working as an architect, his profession as

reported in the 1900 federal census.

PELIKAN, ALFRED GEORGE, b. 3-5-1893 in Breslau, d. 12-20-1987 in Fox Point, Wisconsin. A painter, enamelist, author, and educator, Pelikan was director of the Milwaukee Art Institute from 1926 to 1942 and was director of art for the Milwaukee Public Schools from 1925 until his retirement in 1962. A trim, short-statured man, Pelikan came from a family of circus acrobats. His older sister, who used the professional name Lillian Leitzel, was an internationally celebrated trapeze artist who was killed while performing in Copenhagen in 1935. His sister saw to it that Pelikan received a good education. He was sent to a school in Maysfield, Sussex, England and later took his preliminaries at King's College, Oxford. As a result of these experiences, his English had a clipped British accent. After immigrating to the U.S. in 1911 he enrolled in a premedical course at Pennsylvania College in Gettysburg, Pennsylvania. Later he changed his field to art and art education, receiving a B.A. degree in 1919 from the Carnegie Institute in Pittsburgh. Later, between 1922 and 1926, he took summer courses in art education at the Columbia University Teachers College in New York, where he was awarded the Master of Arts degree and Teachers College Diploma "Supervisor of Fine Arts" on October 27, 1926.

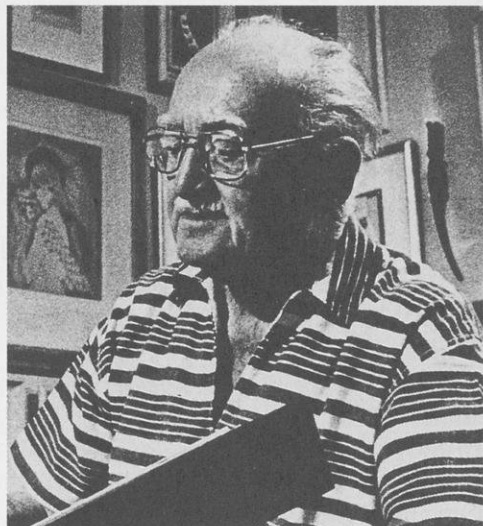
From 1919 to 1925 Pelikan lived in Michigan and was naturalized in Grand Rapids in 1921. In June 1920 the Grand Rapids School Board hired Pelikan to be the director of the Grand Rapids School of Art and Industry. The program, which had been set up in 1926, was taught at the local Central High School. The school board proceedings for April 1921 note that Pelikan was to be granted a leave of absence from June 10 to the end of the school year in order to make a trip to Tahiti, the Fiji Islands, Australia, Honolulu, and Samoa. The trip was undertaken for the purpose of studying native art and was sponsored by the Kent Scientific

Museum, now known as the Public Museum of Grand Rapids. Before leaving Michigan in 1925 Pelikan is also reported to have taught at the University of Michigan College of Architecture.

After settling in Milwaukee in 1925, Pelikan continued to make frequent trips abroad. He returned to the Far East in 1937, visiting China, Japan, Manchukuo, and Korea with a group of teachers. In 1928 he attended an international art congress in Prague and returned to Europe the following summer for a sketching trip in the company of the Milwaukee artist Francesco Spicuzza. A joint exhibition of their sketches was held at the Milwaukee Art Institute in December 1929 and was written up in the *Bulletin of the Milwaukee Art Institute* that month. Pelikan again attended art congresses in Brussels in 1935 and in Paris in 1937. Among the foreign dignitaries that he met during these travels were the Czech president Jan Masaryk and Henry Pu-Yi, the last emperor of China and titular ruler of the Japanese puppet state of Manchukuo.

During his career in Milwaukee, Pelikan stood up for the cause of taste in art and frequently had to articulate his position against cultural conservatives who objected to exposing school children to modern art. During the early 1930s he brought exhibitions from New York's Museum of Modern Art to Milwaukee.

Pelikan's own work during the 1930s and 1940s tended to be landscape painting in a traditional style, though he later experimented with non-objective painting and worked in enamel and ceramic tile. His enamels depicted religious subjects, oriental figures, clowns, and abstract designs. He exhibited at the Milwaukee Journal's Gallery of Wisconsin Art in the late 1920s and in 1931 received the Milwaukee Journal Award, a purchase prize offered in connection with the annual show of the Wisconsin Painters and Sculptors. His work frequently appeared at exhibitions in the Milwaukee Art Institute. In 1962 there was a retrospective exhibition at the Charles Allis Art Library featuring 34 of his paintings and



Alfred George Pelikan (Photo courtesy of Milwaukee County Historical Society).

70 enamels. One of his paintings, *Under the Viaduct*, is in the permanent collection of the Milwaukee Art Museum.

During his early years in Milwaukee, Pelikan frequently painted landscapes at such local sites as Jones Island and Menominee Falls, sometimes accompanying Gustave Moeller on sketching and painting trips in rural Wisconsin. He also painted at the Berkshire Summer School of Art, in Taxco, Mexico, and in Maine, where he painted marine subjects. Following his summer trips to Europe he brought back paintings and sketches done in Berlin, Dresden, Antwerp, Prague, Pisa, and the Dolomite Alps.

Pelikan was a frequent lecturer speaking before various groups in Milwaukee, but also as far afield as Knoxville, Tennessee, where he addressed the Educational Association of Eastern Tennessee in 1936. He published several articles and at least ten books, including *The Art of the Child* (1931), *Design Source Material* (1960), (1962), and several practical textbooks on figure drawing, graphic art, and metal work. He was active in a number of professional associations, such as the Wisconsin Painters and Sculptors, the Wisconsin Society of Arts and Crafts, and the American Artists Professional League. He was elected a life member of the National

Committee of Art Education, was a fellow of the Royal Society of Art in London and belonged to the International Institute of Arts and Letters as well as the Academie Latine in Paris. Alfred Stieglitz, Georgia O'Keefe, Carl Holty, and Grant Wood were some of the celebrity artists that he knew personally. In 1957 he was presented with a special citation from the *Milwaukee Journal* honoring him for his years of service as a promoter of art in Milwaukee.

References: *Bulletin of the Milwaukee Art Institute*, December 1932; November 1934, p. 5. *Design*, vol. 44 (April 1943), p. 5. Falk, p. 477. Fielding, p. 712. MJ, May 17, 1933, sect. L, p. 1; September 11, 1935, sect. 2, p. 1; January 2, 1938, sect. 7, p. 7; April 10, 1938, sect. 7, p. 7; April 24, 1938, sect. 7, p. 7; December 18, 1938, sect. 7, p. 6; December 25, 1938, sect. 7, p. 7; October 2, 1944, Local News Sect., p. 3; February 10, 1945, sect. 7, p. 5; April 8, 1945, sect. 7, p. 3; December 3, 1944, sect. 7, p. 3; February 6, 1949, sect. 7, p. 6; December 6, 1957, p. 1; June 1, 1958, sect. 5, p. 5; June 4, 1958, sect. 2, p. 5; February 25, 1962, sect. 5, p. 5; January 26, 1967. MS, June 17, 1939, p. 10; February 10, 1952, sect. D, p. 10; December 28, 1975, Magazine Sect., p. 17. WW, vol. 1 (1936-1937). Vollmer, vol. 3, p. 564. Obituaries: MJ, February 27, 1987. MS, February 27, 1987.

PETER, GEORGE, b. 11-14-1859 in Vienna, d. 6-26-1950 in Milwaukee (See Illustration 26). The son of a tailor, Peter began studying art when he was seventeen and soon won a three-year scholarship to study at the Imperial Art School in his native Vienna. Later, before coming to the United States, he also studied at the Munich and Karlsruhe academies. He was in Karlsruhe in 1884 and 1885, at which time he met and became a close personal friend of Franz Biberstein. Because of his experience as a panorama painter in Germany, Biberstein was hired by August Lohr to work for the American Panorama Company in Milwaukee. Once there, he convinced Lohr to hire Peter as well. Peter arrived in the U.S. in July 1886, four months after Biberstein. After the

American Panorama Company went out of business, Peter found work as a scenery painter. In 1898 he went to San Francisco with F.W. Heine, Franz Rohrbeck and Franz Biberstein to paint a panorama which Wehner was producing there. The panorama, *The Battle of Manila Bay*, was a scene from the recent Spanish-American War. In 1903 Peter went to Jerusalem with Heine to work on a panorama exhibited the following year at the St. Louis Exhibition. He had previously exhibited large paintings at the 1893 Chicago World's Fair and at the 1901 Pan-American Exposition in Buffalo. For several years he had a studio in the Birchard Block on Grand Avenue, where Herman Michalowski and Robert Schade also had studios. He sometimes painted landscapes during this period and also did mural decorations for several local restaurants. Some paintings he did with Schade can still be seen in the restaurant of the Turner Hall in Milwaukee. Like Heine he was a member of the Schlaraffia. In 1912 he began a long association with the Milwaukee Public Museum, where he became chief artist in 1923. His specialty there was painting the backgrounds for the many large dioramas in the museum. Before retiring in 1940 he participated in numerous museum expeditions abroad.

References: Donahue, p. 3. Falk, p. 480. *Historical Messenger of the Milwaukee County Historical Society*, vol. 24, no. 4 (1968), pp. 123-128. *Milwaukee Government Service*, vol. 2, no. 2 (March 1937), p. 5. MJ, January 9, 1938, sect. 7, p. 7; July 14, 1940, sect. 4, p. 16; November 17, 1940, sect. 7, p. 5; June 19, 1941, p. 1; October 17, 1942, Green Sheet, p. 1 and p. 3; October 20, 1949, Local News Sect., p. 8. MS, April 5, 1903, sect. 5, p. 10; March 5, 1937; January 9, 1938, sect. 7. *Notable Men of Wisconsin*, p. 231. Oechelhaeuser, p. 166. State Historical Society of Wisconsin, *Dictionary of Wisconsin Biography*, p. 285. *Uhuhall*, vol. 24, no. 4 (April 1947), p. 23. Obituary: MJ, June 27, 1950, Local News Sect., p. 1.

PFEIFER, HERMAN, b. 11-24-1879 in Milwaukee, d. 1-17-1931 in New York City.

Illustrator born in Milwaukee to German immigrant parents. Pfeifer was already working as an artist when his name appears in the Milwaukee city directories for the first time in 1895. By 1897 he was associated with Walter Frank in the Pfeifer-Frank Engraving Company. During this period he became one of the original members of the Milwaukee Art Students League and briefly served as its president around 1899. Among his friends in Milwaukee at this time were Louis Mayer and the illustrator Arthur Ernst Becher. The Milwaukee County Historical Society has in its collection a portrait by Pfeifer of C. Hermann Boppe (1841-1899), editor of the *Freidenker* and the *Amerikanische Turnzeitung*, two nationally known German-language periodicals published in Milwaukee. Pfeifer's portrait is dated 1900, the year after Boppe's death. Pfeifer appears to have been employed in Milwaukee as an illustrator at this time.

In 1901 Pfeifer left Milwaukee to become a student at the Munich Academy. Matriculation records there indicate that he was accepted there as a student on November 2, 1901 and was enrolled in a drawing class. His teacher there was the Austrian-born Gabriel von Hackl, a painter of historical and religious works. By 1903 he had returned to the U.S. and settled in Wilmington, Delaware, where he and Arthur Becher became students of Howard Pyle, at that time one of the most successful illustrators in the country. Pfeifer was a student of Pyle in 1903 and 1904, but then established a studio in Wilmington where he was still working in 1910. He later settled in New York and spent his summers on Staten Island. Although he had left Milwaukee some years earlier, he exhibited at the Milwaukee Journal Gallery of Wisconsin Art in 1928. By that time he had become a successful illustrator for such magazines as the *Ladies Home Journal*, *Harper's*, *Century*, *McClure's*, and *Good Housekeeping*.

Pfeifer died from asphyxiation by gas in the kitchen of his New York apartment. The *Milwaukee Journal* reported that his death had been due to an accident.

References: Bruce, , vol. 1, p. 688. Elzea and Hawkes, pp. 148-149. Falk, p. 482. Fielding, p. 721. MS, December 2, 1902, p. 10.

PFEIFFER, FRITZ WILHELM, b. 6-3-1889 in Adams County, Pennsylvania, d. 1960. Painter and illustrator, a student of Robert Henri and William Merritt Chase. He was living in York, Pennsylvania in 1915, but in 1917 was living at 555 Van Buren Street in Milwaukee. In 1929 he was living in Kew Gardens, Long Island and in 1924 was living in Providence, Rhode Island, where he painted murals for the city hall.

References: Falk, p. 482. Fielding (1983), p. 737. TB, vol. 26, p. 528. Vollmer, vol. 3, p. 581.

PFENNIG, WILLIAM H., b. c. 1888 in Wisconsin. Engraver. The 1910 federal census reports that he was working for a lithography company in Milwaukee and that both his parents were born in Germany.

PHILLIP, CAESAR, b. 3-20-1859 in Berlin. Portrait and genre painter. He was reportedly a student of the Berlin Academy and had a studio in Berlin for two or three years. He is also reported to have painted in Rothenburg ob der Tauber, a picturesque walled village in Bavaria. He exhibited at least eleven paintings at Berlin Academy exhibitions between 1884 and 1892. He must have arrived in Milwaukee in 1893 or 1894, where he became a sought after painter of society portraits. His studio at 105 Grand Avenue (now Wisconsin Avenue) was in a building where Robert Schade and George Peter also had studios at the time. He appears to have left Milwaukee by 1903 and probably returned to Germany.

References: Bénézit, vol. 6, p. 645. Bötticher, vol. 2a, pp. 265-266. Ely in Conard, vol. 2, p. 82. MS, April 5, 1903, sect. 5, p. 10. TB, vol. 26, p. 547.

POHL, LA VERA ANN, b. 1-20-1900 in Port Washington, Wisconsin, d. 10-27-1981 in Milwaukee. Painter, art historian, administrator. Born La Vera A.W. Kempfer, her father was an immigrant from Germany and her mother, who was born in Wisconsin, was also of German descent. La Vera Pohl grew up in Beloit, Wisconsin and received early instruction in music and art from the Sisters of Notre Dame. She came to Milwaukee in 1918 and became a student of the Wisconsin School of Fine and Applied Arts. In 1922 she received a scholarship to study at the Summer School of Painting in Saugatuck, Michigan and from 1923 to 1925 ran her own interior decorating business in Milwaukee.

A new period in her career began after her marriage in 1925 to William M. Pohl (1890-1970), the German-born president and founder of the Kepec Chemical Corporation. Since her husband had extensive business operations in Europe, the couple lived there from 1925 to 1939. During this period she studied art at the Cologne Academy, becoming associated with the Blue Rider group of expressionist painters. She later studied art history in Florence and Bonn, receiving a Ph.D. in art history from the University of Bonn in 1939.

Between 1928 and 1930 she wrote a series of articles on modern architecture and furniture which appeared in *Industrial Arts Magazine*. A book, *American Painting*, was published in 1938.

Returning to the U.S. with her husband at the outbreak of World War II, she had several shows of her work in New York and Wisconsin. She was active in various professional and art education groups, including the Wisconsin Designer-Craftsmen. In 1943 she collaborated with Donna Miller, another Milwaukee artist, to design a medal for the Women's Army Corps. The same year she won a prize for a watercolor exhibited at one of the shows put on by the Wisconsin Painters and Sculptors. Later, in 1951, she served as vice-president of this organization. The *Milwaukee Journal* reported in 1948 that her work had been

included in the Wisconsin State Centennial Exhibition in Milwaukee. She also provided decorations for Grace Baptist Church in Milwaukee.

From 1951 until her resignation in 1955 La Vera Pohl was director of the Milwaukee Art Institute. During this period she was also curator of the nearby Layton Art Gallery and had a studio in the Fine Arts Building. Around 1960 she and her husband were living in Red Bank, New Jersey, but by 1970 they had returned to Milwaukee. La Vera Pohl was living at the Astor Hotel in Milwaukee at the time of her death.

Reference: Falk, p. 488. MJ, April 4, 1947, sect. 7, p. 5; July 13, 1950, sect. 7, p. 5. WW, issues between 1936 and 1962.

PRIEBE, KARL, b. 7-1-1914 in Milwaukee, d. 7-6-1976 in Milwaukee. Painter. Priebe sometimes painted pictures of birds in his early career, but evolved toward whimsically surreal paintings at times reminiscent of the work of Paul Klee. His pictures typically have a nocturnal, dreamlike setting and include such fantastic figures as unicorns. Black people figure prominently in his mature work. Among his many acquaintances were the jazz musicians Pearl Bailey and Dizzy Gillespie. Priebe was a competent portrait artist and painted portraits of the singer Billie Holiday and the black artist Charles Sobree. Priebe carried on a correspondence with the writer Carl Von Vechten and collected first editions of Von Vechten's books. At one time he had a studio in Evansville, Wisconsin in the northwest corner of Rock County.

Priebe got his training at the Layton School of Art and at the Art Institute of Chicago. His work was exhibited at the Perls Gallery in New York. There was a retrospective exhibition of his work at the Charles Allis Art Library in 1968 and another retrospective exhibition at Marquette University a few months before the artist's death. Two of his gouaches are in the collection of the Milwaukee Art Museum. In 1978 a collection of Priebe's papers and

sketchbooks was donated to Marquette University.

References: Falk, p. 496. The Leigh Yawkey Woodson Art Museum, *Wisconsin's New Deal Art*, p. 21. Milwaukee Art Museum, *100 Years of Wisconsin Art*, pp. 100-101. MJ, April 4, 1943, sect. 7, p. 8; April 8, 1945, sect. 7, p. 3; July 15, 1945, sect. 7, p. 3; August 26, 1945, sect. 7, p. 3; April 21, 1946, sect. 7, p. 5; April 4, 1948, sect. 7, p. 5; October 17, 1948, sect. 7, p. 6; January 9, 1977, sect. 5, p. 6. MS, December 21, 1941, p. C-5; October 25, 1953, p. 6-D. WW, issues from 1940 to 1978.

Q

QUABIUS, KEMPert, b. 5-1-1923 in Milwaukee. Commercial artist, designer, and illustrator. Quabius grew up in a German-speaking family and took German courses in both high school and college. While a student at the University of Wisconsin in the early 1940s he was interested in literature and writing. He was drafted into the army in 1943 and wound up serving as a German interpreter at a prisoner of war stockade in Camp Ellis, Illinois. After returning to civilian life he enrolled in September 1946 as a student at the Layton School of Art, where he majored in painting and illustration. He graduated with a Bachelor of Fine Arts degree in January 1950. Between then and 1970 he was a teacher and administrator at the Layton School, while at the same time doing illustration, commercial art, and costume design. Between 1970 and 1975 he was the principal designer for a toy manufacturing company. Since then he has been employed by the city of Milwaukee. In 1952 Quabius spent a year designing and marketing greeting cards. During this period he shared a studio in the Cawker Building with Orville Soffa, a fellow graduate of the Layton School of Art. References: MS, July 13, 1953, p. 2-D.

R

RAAB, GEORGE, b. 2-26-1866 in Sheboygan, Wisconsin, d. 9-24-1943 in Milwaukee (See Illustrations 27,28). George Raab was the youngest of the seven children of German immigrant parents. His father, Christian Raab (1822-1880), was a merchant and ship owner. His mother Charlotte Bode Raab (1822-1899), was Christian's second wife. As a young man, George Raab left Sheboygan and went to live in Milwaukee, where he arrived probably in 1888. The year 1888 was a turning point in the development of the Milwaukee art scene. The Layton Art Gallery was opened that year and 1888 also saw the founding of the Milwaukee Art Association.

George Raab's name appears for the first time in the Milwaukee city directories in 1889. He was then a partner of Herman A. Feiker in the firm of Feiker and Raab, photographers. The 1890 directory indicates that he was then a partner of Frank H. Bresler in the firm of Raab and Bresler, crayon artists. Bresler, who had recently arrived in Milwaukee from Manitowoc, later became a well-known local art importer and dealer.

Around 1890 Raab became a student at the Wisconsin Art Institute, formerly the Wisconsin School of Design, which was located at Grand Avenue and 2nd Street. Raab's teachers there included Richard Lorenz and Robert Schade. In December 1888 Lorenz had succeeded Otto von Ernst as director of the Wisconsin School of Design. Both Lorenz and Schade exercised a strong influence on Raab's work. For example, Raab's 1893 still life showing a clay pipe and onions bears a strong resemblance to the type of still life painting that Schade did.

Raab is not listed in the Milwaukee city directories from 1891 to 1898, presumably because he was an art student in Europe during this period. This is confirmed by the fact that one of his paintings, *European*

Chateau, is dated 1892 and also by the fact that relatives of his father in Diez, Germany recorded his visit to them in 1896. Raab studied at the Weimar Art School, where his Milwaukee teacher, Richard Lorenz, had also been a student. Raab's teacher in Weimar was Carl Frithjof Smith (1859-1917), a Norwegian-born portrait and genre painter. Raab is also reported to have studied for two years at the Colarossi Art Academy in Paris, where he was a student of the fashionable portrait painter Gustave Courtois (1852-1924). The Milwaukee artist Louis Mayer, who became Raab's lifelong friend, was also a student in Paris at this time.

One result of Raab's European training was that he became a competent portrait artist in a more or less traditional style. His experience in Europe had, however, also exposed him to the influence of progressive developments in the European art scene. The loose brushwork found in many of his paintings reflects the influence of the late nineteenth-century Munich style, while many of his paintings employ colors and techniques which strongly reflect the influence of French impressionism. On the other hand, Raab was also open to influences which were closer to home. A large full-length portrait which Raab painted of his mother in 1893 is in the American realist tradition of such artists as Thomas Eakins, but an undated landscape showing a bridge and two boats on the Milwaukee River reflects the influence of American tonalism and of such painters as George Inness. Tonalist influence is also apparent in the work of Edward Steichen and Friedrich Heine, two of the artists with whom Raab was closely associated in Milwaukee.

By 1899 Raab had returned to Milwaukee from Europe. The Milwaukee city directory of that year lists his occupation as artist. In the spring of 1900 a local private gallery had a show featuring works by George Raab, Alexander Mueller, and Louis Mayer. Mueller and Mayer were two other young Milwaukee artists who had recently returned from study in Europe. Later that year Mayer took the initiative in calling a meeting of local

artists for the purpose of organizing a professional society. The meeting took place at Mayer's studio on October 22, 1900 and resulted in the formation of the Society of Milwaukee Artists, which became the Wisconsin Painters and Sculptors in 1913. Raab was a founding member, took an active role in the society, and regularly exhibited his work at the society's exhibitions, the first of which was held at the Milwaukee Public Library in the spring of 1901. At this time Raab was one of several local artists who rented studio space in the University Building at 111 Mason Street. He was also an instructor at the Milwaukee Art Students League, an organization begun by Edward Steichen in 1894.

In 1902 Raab was appointed curator of the Layton Art Gallery, succeeding Edwin C. Eldridge, who had been curator since the gallery opened in 1888. The president of the gallery was Frederick Layton (1827-1919), a wealthy meat packer who had founded the gallery. Raab reportedly traveled to Europe with Layton. There is no record that Raab was ever on the faculty of the Layton School of Art, which was not founded until 1920, two years before Raab severed his connection with the Layton Art Gallery.

The 1909-1910 prospectus of the Wisconsin School of Art lists Raab as a member of the school's faculty. The school was located on the sixth floor of the University Building, where Raab had his studio. Raab was involved at this time with the Milwaukee Art Association and in 1909 and 1910 was one of the signers of documents relating to this organization. The document dated January 8, 1910 was an article of amendment changing the name of the organization to the Milwaukee Art Society, which became the Milwaukee Art Institute the following year. Raab was secretary of the Milwaukee Art Society from 1910 to 1915, when he was succeeded by William Schuchardt. The society, composed mainly of non-artists, was concerned in organizing support for the visual arts and was able, within a year, to raise money for a building.



George Raab (Photo courtesy of Jeune Nowak Wussow, Wauwatosa, Wisconsin).

Among the wealthy art patrons who were active in this organization were the industrialist Charles Allis and the meat packer Frederick Layton. Samuel Owen Buckner, a notable collector of works by local artists, was also actively involved in both the Milwaukee Art Society and the Milwaukee Art Institute. Although Raab served on the board of trustees of both organizations, he did not sign the documents which established the Art Institute. He could thus not be termed its founder, as was reported at the time of his death by obituary notices in both the Milwaukee and Sheboygan press.

The 1910 federal census reported that Raab was unmarried and living with his sister, Lucy Bode, at 429 14th Street. In 1912 Raab was married to Helen (Hammond) Ware (1889-1970), the divorced former wife of Hedley Ware. Born in Missouri, she had later lived in Lincoln, Nebraska and had moved to Milwaukee with her mother around 1906. Her son by her first marriage, Kirby Ware (1908-1978) was born in Kansas City, Missouri. Kirby was legally adopted by George Raab and changed his name to Kirby Raab. George Raab had no children of his own.

In 1917 Raab was the first artist to win the Painter's Award, a medal bestowed by the

Milwaukee Art Institute. The painting which won the award was a portrait of the artist's mother, who had died in 1899. In this picture Raab's mother is seated and seen in profile, thus recalling Whistler's famous portrait of his mother. Raab also painted portraits of several other family members, particularly the children of his brothers Franklin and Fulton Raab.

The *American Art Annual* reported that from 1915 to 1922 Raab was a member of the Milwaukee Art Commission, a panel appointed by the mayor to approve public buildings and works of art donated to the public schools. In 1917 the *American Art Annual* also reported that Raab was then president of the Wisconsin Painters and Sculptors.

On June 17, 1922 a Milwaukee newspaper reported that the directors of the Layton Art Gallery had requested Raab's resignation. The request, announced when Raab was out of town on vacation, surprised the local art colony. In July Raab ended his twenty-year stint as curator of the Layton Art Gallery. He was succeeded by Charlotte Partridge.

After leaving his post at the Layton Gallery, Raab taught for a year at the State Normal School. In July 1923, however, he accepted a position as director of the Art Institute and Art School in Springfield, Illinois. He remained in Springfield for the next two years, but then moved on to nearby Decatur, Illinois to become director of the Decatur Art Institute.

In 1924 Raab was divorced from his wife Helen, from whom he appears to have been separated since 1922. She later purchased a Victorian mansion in Lake Delton near Wisconsin Dells. Her art collection, now in the possession of her grandson, contains many paintings by Raab.

In 1925 Raab joined the faculty of Millikin University in Decatur, but appears to have still kept his position at the Decatur Art Institute. He was back in Milwaukee during the summer of 1925, at which time he painted a number of watercolors, mostly scenes in and

around the city. They were exhibited at the Milwaukee Journal Gallery the following winter and were later exhibited at the Decatur Art Institute (sometimes called the Decatur Institute of Fine Arts), which provided both gallery space and space for art instruction. The 1936 Millikin University catalog lists Raab as Lecturer in Fine Arts, while catalogs between 1928 and 1932 indicate that he was Acting Director of the School of Fine Arts at Millikin and later as Acting Head of the Department of Fine Arts. In 1933, however, the *American Art Annual* reported that Raab still held his position as educational director of the Decatur Institute of Art. On July 28, 1935 the *Milwaukee Journal* reported that Raab had recently exhibited twenty block prints at the Milwaukee Art Institute.

In May 1937 Raab resigned his position at Millikin University and returned to Milwaukee. Henceforth he lived with his sister, Lucy Bode, at 3319 North Holton Street, where he also had a studio. In 1937 the Milwaukee Art Institute made him a life member and an honorary board member.

Raab died in Milwaukee but was buried at Wildwood Cemetery in Sheboygan. Among the pall-bearers at his funeral were the Milwaukee artists Alfred Pelikan and Francesco Spicuzza.

References: Austin, p. 509. *Bulletin of the Milwaukee Art Institute*, October 1923, cover illustration and p. 1. Bruce, *History of Milwaukee City and County*, vol. 1, p. 691. Butts, p. 197 and pp. 184-185. Donahue, pp. 32-33. Falk, p. 502. Fielding, p. 751. Gerdts, vol. 2, p. 338. Hense-Jensen, vol., 2, pp. 50-51. *Illinois Journal of Commerce*, vol. 19, no. 3 (March 1937), pp. 7-9 and p. 24. Milwaukee Art Museum, *Reflections on the Milwaukee Journal Gallery of Wisconsin Art*, p. 36. MJ, January 3, 1926; July 28, 1935, sect. 7, p. 5; April 11, 1948, sect. 7, p. 5. MS, October 23, 1900, p. 3; April 5, 1903, sect. 5, p. 16; July 28, 1935; May 29, 1951, sect. 2, p. 1; September 14, 1962, sect. 1, p. 11; May 10, 1971, sect. 1, p. 19; November 17, 1979, Wisconsin Living Sect., pp. 1-2. Fielding, p. 763. *Sheboygan Press*, March 18, 1948, p. 16. TB, vol. 27, p. 532. Obituaries: MJ, September 25, 1943, p. 5. MS, September 25, 1943, sect. 2, p.

1. *New York Times*, September 26, 1943, p. 48. *Sheboygan Press*, September 25, 1943, sect. 2, p. 1.

RAABE, CHARLES. Lithographer in Milwaukee city directories between 1870 and 1887. His father, Frederick Wilhelm Raabe, was a printer and in 1887 Charles Raabe was associated with him in the firm F.W. Raabe and Son, book and job printers. References: Beckman, plates 34 and 40. MS, February 5, 1885, p. 3.

RADBRUCH, HERMAN E., b. 3-6-1830 in Germany, d. 2-15-1898 in Milwaukee. Portrait artist and photographer. The *Milwaukee Sentinel* reported in 1876 that Radbruch had recently collaborated with another artist to paint an oil portrait of the gymnast George Brosius. Radbruch's name appears in local city directories between 1882 and 1897. From 1891 to 1893 he was associated with Paul Krumbholz in the firm Radbruch and Krumbholz, artists. References: MS, September 1, 1876, p. 8.

RAUCH, GUENTHER, b. c. 1817 in Germany. Portrait and landscape painter, teacher. A pioneer settler of Milwaukee, Rauch was already living in the city in 1846, at which time he gave lessons in drawing and painting. In 1853 he helped decorate the hall for a convention of liberal organizations which resulted in the establishment of the Bund Freier Menschen (The League of Free People). Rauch subsequently served as a secretary of this organization, working in close collaboration with the liberal poet Edmund Märklin (1816-1892). When a German school was opened in 1853, Rauch was appointed one of the teachers. Around 1875 he was teaching at a school for lithographers. References: Koss, p. 217, p. 290, p. 404, and p. 405.

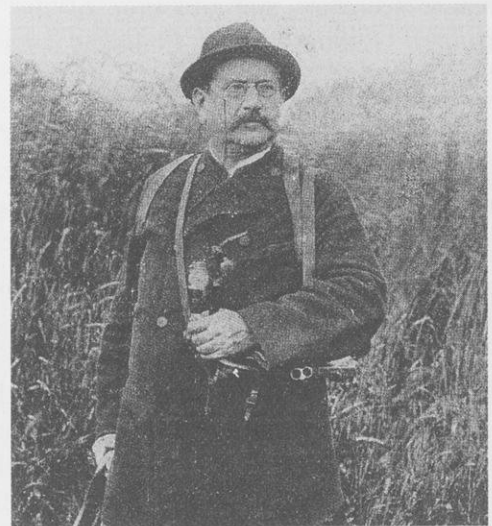
REGENSDORF, EDWARD F., b. October 1862 in Wisconsin. Painter and commercial artist. Regensdorf received instruction in Milwaukee from Francis A. Lydston, a native of Boston who settled in Milwaukee about the time of the Civil War. During the early 1880s the *Milwaukee Sentinel* reported on two paintings by Regensdorf, a landscape depicting a rocky coast and an ambitious work entitled *The Temple of Minerva in Greece*. The city directories between 1896 and 1915 indicate that he was then employed as an advertising agent and advertising manager. He is also listed in the 1900 federal census. References: MS, December 10, 1883, p. 2; August 3, 1884, p. 4.

REIMANN, CARL A., b. 3-13-1873 in Milwaukee, d. 12-17-1937 in Milwaukee. Muralist, religious painter, and designer of stained glass windows whose name is sometimes given as Charles A.F. Reimann. The son of a Swiss immigrant father and German immigrant mother, Reimann grew up in Milwaukee and was educated in Lutheran schools. He was a pupil of Richard Lorenz and later studied at the Weimar Art School under Max Thedy (1858-1924), who had earlier been the teacher in Weimar of Richard Lorenz. Reimann's name appears in Milwaukee city directories from 1891 until his death, his occupation being variously given as artist, designer, and craftsman in stained glass. His church decoration firm, the Carl A. Reimann Company, went under during the Depression. Reimann's work can be seen in the Cross Evangelical Church in Milwaukee. Among the stained glass windows he designed are those in St. John's Episcopal Church in Charleston, West Virginia. A small portrait of Karl Marx by Reimann is in the collection of the Milwaukee County Historical Society. Reimann's son, who spelled his name Carl Ryman, was a cartoonist and gag writer living in California.

References: Falk, p. 511. MS, April 5, 1903, sect. 5, p. 10. WW, vol. 11 (1938-1939), p. 434.

REUTER, ROBERT, b. c. 1853 in Wisconsin. Apprentice carver in Milwaukee from 1869 to 1874. The 1869-1870 city directory indicates that he was then associated with Gustav Haug. Reuter is listed in the 1870 federal census of Milwaukee.

RICHTER, ALBERT B., b. 7-29-1845 in Dresden, d. 6-23-1898 in Langebrück near Dresden (See Illustration 29). The son of a Dresden lithographer, Richter began his studies at the Dresden Academy and was later also an art student in Munich and Vienna. He traveled extensively, living for some time in Austria and visiting North Africa. He appears to have visited the U.S. twice, once in 1877-1878 and again in the late 1880s, when he was briefly engaged by F.W. Heine as a panorama painter in Milwaukee. He was skillful at painting horses, but is best known for his hunting scenes, which were much influenced by the work of the Dresden artist Guido Hammer (1821-1898), to whom he acknowledged a profound debt. Like Hammer, Richter wrote and illustrated pieces for the *Gartenlaube* and other illustrated periodicals. Following his sojourn in America Richter lived for a time in the Striesen section



Albert Richter (Photo courtesy of Dresdner Rundschau, July 16, 1896).

of Dresden, but by 1891 had settled in Langebrück, a suburb seven miles northeast of the center of the city. There he built the "Villa Hubertus," his half-timbered towered house on the Dresdner Strasse. Though he later lost his savings in the collapse of a bank, he was still able to support himself comfortably. He was a person of amiable disposition, devoted to hunting and to sociable gatherings with his friends. Among these were the painter Rudolf Trache in Langebrück and the Dresden sculptor Oskar Rassau. Following Richter's death, friends placed a monument to his memory in the Dresden Heath where he had often gone hunting. The monument is a large granite rock to which is affixed a bronze medallion with a low relief portrait bust of the artist, who is shown in hunting costume with a palette and brushes worked into the design. The bronze medallion was executed by the Dresden sculptor Rudolf Hölbe.

References: Bötticher, vol. 2A, p. 405. Dresden Künstlergenossenschaft, *Dresdner Künstlermappe*, plates 16 and 17. Ely in Conard, vol. 2, p. 86. *Illustrierte Zeitung*, vol. 111 (1898), no. 2871, p. 24. Koepert and Pusch, p. 216 and p. 406. TB, vol. 28, p. 282. Obituaries: *Dresdner Rundschau*, July 16, 1898, p. 1.

RIELOFF, ADOLF. Businessman. Rieloff became secretary and treasurer of the J. Knauber Lithographing Company when August Rudloff died in 1889.

RINTELMAN, CHARLES D., b. 1868 in Wisconsin. Portrait artist. Rintelman, who was of German descent, was active as a portrait artist in Milwaukee between 1891 and 1918. In 1891 he was associated with Arthur Briegler in the Ideal Portrait Company. From 1892 to 1894 he was the proprietor of the Milwaukee Copying Company, which advertised that it copied and finished portraits in crayon, pastel, and water color, photographers' trade a specialty. From 1911 to 1918 he was one of the artists who worked out of the Cawker Building. He is reported in the

1905 Wisconsin State census and the 1910 federal census.

RINTELMANN, WALTER JULIUS, b. 6-20-1890 in Milwaukee. The 1910 federal census indicates that he was then a designer employed by a lithography company and that he was of German descent. In 1927 Rintelmann exhibited at the Milwaukee Journal Gallery of Wisconsin Art.

ROEGNER, ADOLPH, b. 10-20-1892 in Germany, d. 3-8-1980 in Milwaukee. Sculptor. At the age of ten Roegner began his career as an apprentice stone cutter in Nuremberg. He later attended a local art school, returning to work after the morning classes. He immigrated to the United States in 1923 and had settled in Milwaukee by 1926. Adolph Roegner was naturalized at the Milwaukee County Circuit Court on May 13, 1930. In a long career in Milwaukee he did carving and statuary for a number of local churches, including Our Savior's Lutheran Church and St. Sava's Serbian Orthodox Cathedral.

Obituaries: MJ, March 11, 1980.

ROESE, HEINRICH. Genre and portrait painter. Although reportedly one of the earliest professional artists in Milwaukee, much about Heinrich Roese remains obscure. Louis Mayer reports that Roese left Milwaukee as a young man to become an art student in Berlin, where he was a protégé of the grand duke of Mecklenburg. Returning to Milwaukee he built the first artist's studio in the city, where he painted Shakespearian subjects. The Milwaukee city directory for 1869-1870 gives his occupation as portrait painter and indicates that he was then living at 676 8th Street. Lydia Ely reports that he was a teacher of Robert Koehler in Milwaukee, which must have been sometime prior to Koehler's departure from the city around 1871. Ely also suggests that Roese died soon

afterwards, but Louis Mayer states that he returned to Germany.

In 1958 the magazine *American Heritage* reproduced a nineteenth-century marine landscape by an artist identified as "H. Roesse." It cannot, however, be assumed that this artist is identical with the Heinrich Roesse who was living in Milwaukee in 1869.

References: *American Heritage*, vol. 10, no. 1 (December 1958), p. 23. Ely in Conard, vol. 2, p. 77. MS, April 5, 1903, sect. 5, p. 10.

ROETHLISBERGER, WILLIAM. Businessman who in 1889 succeeded George J. Schoeffel as vice president and treasurer of the Milwaukee Lithographing and Engraving Company. There was a Swiss landscape painter of this name b. 10-6-1862 who appears to be a different person.

References: *Germania und Abendpost*, March 11, 1911, p. 3. MS, March 18, 1885, p. 8.

ROHN, ROBERT L. Lithographer. Rohn is listed in the 1892 Milwaukee city directory. Possibly he was related to Franklin F. Rohn, who was vice president of the Beck and Pauli Lithographing Company at the time.

ROHRBECK, FRANZ, b. 12-23-1852 in Torgau, Province of Saxony, Prussia, d. 1-5-1919 in Milwaukee. Rohrbeck began his career in Berlin, where he specialized in portraits and genre studies. He was married in Milwaukee on May 22, 1886, reportedly after having met his bride on the passage from Europe. While painting panoramas in Milwaukee he worked as a figure painter and specialized in the Confederate troops in battle scenes. He later remained in Milwaukee and continued to do panorama work when the opportunity presented itself. Following the Spanish-American War he went to San Francisco with Friedrich W. Heine, Franz Biberstein, and George Peter to work on a panorama of the *Battle of Manila Bay*. By this time, however, he was working chiefly as

a decorative painter for churches, courthouses, and private residences. For the 1893 Chicago World's Fair he executed several large paintings depicting episodes from the life of Christopher Columbus. He created large religious murals for churches in such places as St. Cloud, Minnesota, Davenport, Iowa, and Calumet, Michigan. The Brown County Courthouse in Green Bay, Wisconsin provides a good example of Rohrbeck's work as a muralist. For this edifice in beaux arts style, constructed in 1908, Rohrbeck provided several murals depicting scenes from Wisconsin history, such as the early explorations of the region by Jean Nicolet and Father Claude Allouez. Inside the courthouse dome are four impressive panels depicting Justice, Agriculture, Commerce, and Industry. All of these murals are still in existence. Of particular interest is a painting done in 1911 for the new Grays Harbor County Courthouse in Montesano, Washington. The painting, measuring nine by eleven feet, was done in Milwaukee and was then glued to the plaster wall in a hallway on the second floor of the building. The painting depicts an historic treaty with the Indians which was concluded in Cosmopolis, Washington in 1855. The territorial governor, Isaac Stevens, stands at the left facing an Indian chief. The historic details are not fully accurate, the chief appearing in a war bonnet of the type worn by the plains tribes and unknown among the Indians of Washington state. In 1986 the work was completely restored by a team of three specialists from Seattle. The picture has even been reproduced as an outdoor wall painting in Cosmopolis, Washington.

References: Bötticher, vol. 2A, p. 461. *Green Bay Press Gazette*, February 16, 1974. MS, August 1, 1887, p. 3; November 3, 1889, p. 16; October 23, 1900, p. 3; April 5, 1903, sect. 5, p. 10. TB, vol. 28, p. 526.

ROTH, LOUIS, b. c. 1840 in Württemberg. Lithographer. Roth is listed in the 1870 federal census and in the 1872 Milwaukee city

directory.

RUDLOFF, ALFRED E., b. c. 1878 in Wisconsin. Lithographer, son of August W. Rudloff and brother of Oscar Rudloff. He is listed as an infant in his father's household by the 1880 federal census. The 1907 city directory gives his occupation as artist.

RUDLOFF, AUGUST W., b. c. 1842 in Prussia, d. 5-24-1889 in Milwaukee. Business manager for the lithographer Jacob Knauber. Rudloff was already working as Jacob Knauber's business manager by 1872, at which time Knauber had a lithography shop on Spring Street known as J. Knauber and Company. Rudloff was one of the incorporators of the J. Knauber Lithographing Company in 1888 and became the vice president and treasurer of the firm. His oldest son, Oscar, was also employed in the lithography business.

References: Gregory, *History of Milwaukee City and County*, vol. 3, p. 786. MS, February 19, 1872, p. 4; February 21, 1872, p. 4; April 1, 1888, p. 2.

RUDLOFF, OSCAR, b. c. 1877, presumably in Milwaukee. Lithographer, the older of the two sons of the lithographer Jacob Knauber. Oscar Rudloff's name appears in the Milwaukee city directories for the first time in 1893.

RUMPEL, LILLIAN E., b. c. 1883 in South Dakota. Commercial artist and draftsman. Lillian Rumpel's parents were born in the U.S. but all four of her grandparents were immigrants from Germany. She was brought to Milwaukee as an infant. When first listed in the Milwaukee city directory in 1900 she had a studio in the University Building where Bruno Ertz and Elizabeth Brah were also working at the time. At the time of the 1910 federal census she was unmarried and living

in the household of her father.

RUNGE, CHARLES F. Carver listed in Milwaukee city directories between 1874 and 1901. In 1885 he was associated with Theodore Wander in the firm Runge and Wander.

S

SAUGATUCK, MICHIGAN. See Ox-Bow Summer School of Painting.

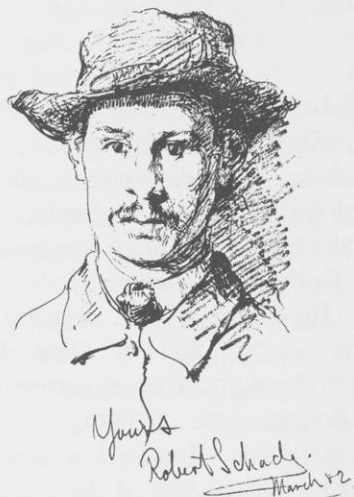
SCHADE, ROBERT, b. 6-11-1861 in Tarrytown, New York, d. 6-24-1912 in Milwaukee. Painter, particularly of portraits and still lifes, though he also painted landscapes and murals. Two of his still lifes, mature works done late in his career, are in the possession of the Milwaukee Art Museum. Schade was born shortly after his parents, Protestant immigrants from Germany, had arrived in the United States. In 1863 the family settled in Milwaukee, where Schade's father became foreman of the press room in the *Seebote*, a German-language newspaper. Schade began to study art in 1876 at a school run by the Milwaukee Art Association. He later studied for two years as a private student with Henry Vianden. An early patron in Milwaukee was Frank Siller, an immigrant businessman who was an art collector and amateur poet in both English and German. With Vianden's encouragement, and probably with some financial support from Siller, Schade went to Munich and was enrolled at the Royal Academy on October 7, 1878. One of his teachers was the Austrian professor Alexander Straehuber, who was a wood engraver and lithographer as well as a painter. Straehuber, who died in 1882, was also a teacher of the Milwaukee artist Robert Koehler. Schade was also a student of the

Hungarian-born Gyula Benczur, a painter of historical subjects who was a professor at the Munich Academy from 1876 to 1883 and later taught in Budapest. Schade won a silver medal in Munich in 1881 and returned to Milwaukee the following year.

Schade was a member of the West Side Turnverein in Milwaukee. In 1882 he completed a large mural which was installed in the Turnverein Hall. At the center of the painting is a bust of Friedrich Ludwig Jahn, the founder of the Turner movement. Other murals for the West Side Turnverein were painted by George Peter and F.W. Heine.

On November 1, 1882, the *Milwaukee Sentinel* reported that Schade had established a studio in the Arcade Block on Milwaukee Street. The Studio was described as picturesquely furnished with study beads and pieces of majolica ware. By 1883 he had moved his studio to the Iron Block, where several other local artists were located. One of these was the wood engraver William Brah, whose studio was used by Schade to teach a life class in 1883. From 1884 to 1886 Schade taught at the Milwaukee Art School. Around 1887 he was working as a panorama painter for August Lohr and Friedrich W. Heine, who had purchased the Wells Street panorama studio from William Wehner and were at that time producing a panorama of *Jerusalem on the Day of the Crucifixion*.

Schade returned to Munich in 1888 in order to study with Alexander Wagner, a professor at the academy who was known for his historical scenes, such as Roman chariot races. Like Gyula Benczur, Wagner had been part of the circle of artists around Carl Theodor von Piloty. It is surprising that none of Schade's known work appears to reflect the theatrical historicism of this group of artists. Schade's return from Munich was reported by the *Milwaukee Sentinel* on December 22, 1888. On September 16, 1889 the *Sentinel* reported that he had removed his studio from the Iron Block. On December 30, 1889 he was a witness at the marriage of the artist Julius Segall. Earlier that year Schade had



Robert Schade (Photo courtesy of West Bend Gallery of Fine Arts, West Bend, Wisconsin).

made a short trip to New Mexico. Around this time he was teaching at the Wisconsin Art Institute, where Richard Lorenz was the director. One of Schade's students there was George Raab.

Schade's studio in 1891 was in the Chamber of Commerce Building, where Lorenz later had a studio. In 1891-1892 Schade's studio was in the Birchard Block where George Peter and Caesar Philipp had studios at that time. From 1897 until his death he again had his studio in the Iron Block. Schade was one of the founding members of the Society of Milwaukee Artists when it was organized in 1900. In 1902 he was teaching at Milwaukee Downer College.

In several respects Schade's career parallels that of his contemporary Frank Enders. Both were born in the U.S., studied under Henry Vianden in Milwaukee and then studied in Munich at the same time. Both later established themselves as artists in Milwaukee and both visited New Mexico. In 1899 both were pallbearers at the funeral of Henry Vianden.

References: Ely in Conard, vol. 2, pp. 71-73. Donahue, pp. 23-24. Hense-Jensen, vol. 2, pp. 44-45. MS, June 22, 1883, p. 4; April 5, 1903, sect. 5, p. 6. Obituaries: *Germania und Abendpost*, June 25, 1912, p. 5. MS, June 25,

1912, p. 4.

SCHELLIN, ROBERT, b. 7-28-1910 in Akron, Ohio, d. February 12, 1985 in Milwaukee. Painter, ceramist, and teacher. Schellin was trained at the Layton School of Art, at the Milwaukee State Teachers College, and at Columbia Teachers College in New York. He was a student in New York of Frederic Taubes and of Hans Hoffman. Although he sometimes experimented with abstractionism, his painting is basically representational. He was for many years a professor of Fine Arts at the University of Wisconsin-Milwaukee, retiring in 1975. In 1936 he was president of the Wisconsin Painters and Sculptors. He exhibited frequently in Milwaukee and won a number of prizes.

In late 1935 a mural which Schellin had painted for a hall at the Milwaukee State Teachers College caused a local controversy. Though innocuous by today's standards, the mural offended some sensibilities by its social criticism of American life and by the inclusion of a female nude in the foreground.

References: *Bulletin of the Milwaukee Art Institute*, March 1939. Falk, p. 547. *Historical Messenger*, vol. 31, no. 2 (Summer 1975), pp. 38-49. The Leigh Yawkey Woodson Art Museum, *Wisconsin's*



Robert Schellin (Photo courtesy of Milwaukee County Historical Society).

New Deal Art, p. 22. MJ, December 14, 1935, p. 7; April 19, 1942, sect. 7, p. 6; October 26, 1943, sect. 7, p. 8; December 5, 1943, sect. 7, p. 9; June 6, 1944, sect. 6, p. 4; March 6, 1947, Local News Sect., p. 1; October 19, 1947, sect. 7, p. 8; March 14, 1948, sect. 7, p. 6; December 6, 1953, sect. 6, p. 8; June 13, 1954, p. D-7; March 9, 1975, Accent Sect., p. 7. MS, November 2, 1952, p. 4-D. Vollmer, vol. 4, p. 181. *Wisconsin Academy Review*, vol. 20, no. 4 (Fall 1974), pp. 13-14. WW, issues from 1936 to 1975.

SCHLEY, JESSIE AGNES, b. June 1852 in Wisconsin. Painter. She received early training at the Wisconsin Institute of Design, probably around 1888 when Richard Lorenz was director. Two of her paintings, *Hospital Garden* and *Three Generations*, were exhibited in the Wisconsin Building at the 1893 Chicago World's Fair. She traveled to Paris for study, probably during the 1890s, but was back in Milwaukee in time to be a founding member of the Society of Milwaukee Artists when it was organized in 1900. The 1902 city directory indicates that she was at that time one of several local artists who had a studio in the University Building at 111 Mason Street. The 1905 Wisconsin state census reports that she was then living in the household of her elderly father, Charles Schley. She was not related in any way to the artist Mathilde Schley.

References: Bruce, *History of Milwaukee City and County*, vol. 1, p. 688. *Milwaukee History*, vol. 5, no. 4 (Winter 1882), p. 97. MS, October 23, 1900, p. 3; April 5, 1903, sect. 5, p. 10.

SCHLEY, MATHILDE GEORGINE (sometimes anglicized to Mathilda Georgina), b. 5-4-1864 in Horicon, Wisconsin, d. 3-20-1941 in Milwaukee (See Illustration 30). Painter, chiefly of landscapes, she grew up in Dodge County, Wisconsin, in what was then largely a bilingual community. Thanks to the efforts of her German-born mother, Mathilde Schley learned to read and write German even before attending public schools in Mayville and Juneau, Wisconsin. She later worked as



Mathilda Georgina Schley (Photo courtesy of Eugene B. Meier, Jr., Palatine, Illinois).

a telegraph operator in Rolling Prairie, Wisconsin, and from 1888 to 1891 was in Kansas, chiefly in Neodeska (Wilson County), where she had relatives. She found employment there as a drawing teacher and also began to exhibit her work. After returning to Wisconsin she lived for a time at her parents' farm near Oak Grove, but by 1893 had moved to Watertown, where she opened a dressmaking business with her sister Lydia. The two sisters moved to Milwaukee the following year and started a dressmaking business there. This ultimately proved to be so successful that they were able to travel, spend summers in Beaver Dam, Wisconsin, and even build a small apartment house, the Schley Apartments, where they lived.

After settling in Milwaukee, Mathilde Schley received instruction from Otto von Ernst and Richard Lorenz, probably at the Milwaukee Art School. She also studied with Alexander Mueller, presumably at the school which he ran in connection with the Milwaukee Art Students League. Her own paintings, however, are little influenced by the German academic style and reflect instead an impressionist technique and an openness toward brightly illuminated outdoor scenes. The pointilistic quality of her paintings is partly a result of her preference for the palette

knife rather than a brush to apply paint. Her paintings typically depict buildings in rural Wisconsin, but also include a still life, a floral painting, and several portraits of relatives. One of her best paintings, showing her sister Lydia in a landscape setting, was painted from a snapshot taken in Germany during their trip in the summer in 1926. But Mathilde Schley's most unusual work is *To Valhalla*, an allegorical scene showing a procession of robed figures. The picture was probably inspired by "Procession of the Dead," a poem by her sister Clara. Although in many respects practical-minded, her temperament was not without a element of the German Romantic tradition. She was a great admirer of nature and was entranced at the sight of the full moon.

* Only one of her paintings is known to be in a public collection. Her painting of the historic Octagon House in Watertown, Wisconsin is preserved at the Octagon House Museum. A number of her other paintings are currently in the possession of family members.

Although Mathilde Schley sold few paintings, she was something more than a talented amateur. She saw to it that her work was widely exhibited and she was active in several professional associations, including the Wisconsin Painters and Sculptors. Her paintings were often included in their annual shows at the Milwaukee Art Institute and could also be seen in the Milwaukee Journal's Gallery of Wisconsin Art and at galleries in Chicago, New York, and other cities. She belonged to such out-of-town associations as the Salons of America and the New York Independent Art Society, and her name was regularly listed in such professional directories as the *American Art Annual* and *Who's Who in American Art*. Dudley Crafts Watson, director of the Milwaukee Art Institute from 1914 to 1924, recognized her talent and drew attention to the highly individual character of her work.

Like many of the early settlers of Dodge County, Mathilde Schley's family were "Old Lutherans," members of a religious sect which

left Germany as the result of a dispute with the state church of Prussia. Mathilde Schley was much interested in the history of this migration, which she thoroughly researched. In 1923 she published the first of what would become dozens of articles written in German and dealing mainly with German settlement in the U.S. These articles initially appeared in German-language newspapers in Wisconsin but were often reprinted in other German-American newspapers. A number of the articles were collected in two privately printed books, *Deutschamerika*, (1935) and *Fritz, Pät, Jules und Hänk* (1940), books which are illustrated with reproductions of a number of her paintings. She seems to have seen these books as a means by which her memory might be perpetuated and she took great care to see that copies were placed in several libraries, including the library at Harvard University. It is reported that as she lay dying from pneumonia she repeated the phrase "meine Bücher, meine Bücher" ('my books, my books').

Mathilde Schley made three summer trips to Europe. The first trip, in 1889, appears to have been mainly spent in Paris, a fact which she was later able to exploit to her advantage in advertising her millinery shop. In 1926 she traveled to Europe with her sister Lydia, visiting the ancestral home of their maternal grandparents in Silesia and the ancestral home of their paternal grandparents in the village of Hermannsthal near Stettin. In 1928 she traveled alone to Europe and visited an international press exhibition in Cologne, where she was the only American woman invited to attend. She traveled economically and because of a favorable exchange rate was able to get the most for her money on these trips.

People who knew Mathilde Schley describe her as having been high strung and capable of brief emotional outbursts. The overall impression one gets of her is that of an introverted, highly individualistic personality. She had a circle of woman friends who gathered at her apartment for coffee. Most were well-to-do and like herself were

unmarried. One of her friends, Franziska Tauber, was a music teacher and a daughter of the Milwaukee painter William Tauber. Mathilde played the piano well and liked to attend operatic performances. She was interested in architecture and was an inveterate sightseer, often taking walks around Milwaukee and admiring public buildings, such as churches. Although she received a conventional religious upbringing and was well read in both the German and English Bible, she resisted the idea of becoming a church member.

Extensive research on the life and work of Mathilde Schley has been undertaken by Eugene B. Meier, Jr., a descendant of one of the artist's sisters. Some of his manuscript material as well as copies of the artist's publications may be found in the collection of the Max Kade Institute for German-American Studies in Madison, Wisconsin.

References: Falk, p. 548. Fielding, pp. 821-822. Goeldner. Havlice, p. 1117. Milwaukee Art Museum, *Reflections on the Milwaukee Journal Gallery of Wisconsin Art*, p. 38. MJ, October 29, 1925, sect. 1, p. 10; October 31, 1926, p. 6; April 27, 1941, sect. 7, p. 7; April 18, 1943. Schley, *Deutschamerika*. Schley, *Fritz, Pät, Jules und Hänk. Sketch Book of Milwaukee. Voyageur*, vol. 10, no. 1 (1993), pp. 40-45. WW, vol. 2 (1937), p. 463; vol. 3 (1938), p. 569.

SCHMIDT, ALBERT, b. 1863, presumably on a farm near Wauwatosa, Wisconsin. Painter. Schmidt had no right arm and painted with his left. The *Milwaukee Sentinel* reported that he was an art student in Munich during the period from 1882 to around 1886. This is confirmed by records at the Munich Academy which state that he was admitted to study there on October 21, 1882. These records also record that his father was a farmer and was Catholic.

SCHMIDT, THEO H., b. c. 1859 in Germany. Lithographer. Schmidt is reported in the 1920 federal census. Possibly he is

identical with the Theodore Schmidt, Jr. whose name appears in the 1874 and 1876 city directories.

SCHMIEDL, JOSEPH, b. January 1858 in Bohemia. Fresco painter. Schmiedl appears to have immigrated to the U.S. around 1882 and settled in Wisconsin soon afterwards. He is listed in the 1900 federal census of Milwaukee and in the Milwaukee city directories for 1904 and 1906.

SCHMITH, SYLVESTER, b. December 1828 in Austria. Artist and drawing teacher whose name has also been reported as F. Sylvester Schmith. He immigrated to the U.S. at the port of New York and declared his intention to become a U.S. citizen in the Court of Common Pleas for the City and County of New York on December 22, 1854. On May 12, 1870 he filed a petition for naturalization in the Milwaukee County Circuit Court. He is listed in the 1900 federal census of Milwaukee and in city directories between 1892 and 1901. Although the 1900 census reports that he was a naturalized U.S. citizen, no record of completed naturalization could be found.

SCHMITT, ALPHONSE, b. 1892 in Wisconsin. The second of the three sons of Conrad Schmitt. In 1922 he was vice president of the Conrad Schmitt Company, but subsequently left the firm.

SCHMITT, CONRAD, b. 4-20-1867 in Fussville near Menominee, Waukesha County, Wisconsin, d. 12-28-1940 in Milwaukee. Painter and church decorator born to German immigrant parents in a rural area west of Milwaukee. Schmitt was educated in Catholic parochial schools. He reportedly came to Milwaukee around 1881 and served an apprenticeship as a church



Conrad Schmitt (Photo courtesy of Historical Photo Collection, Milwaukee Public Library).

decorator, probably with the fresco painter Louis Loeffler. He also received instruction in painting from the muralist Jan Sukaczynski and others. From 1891 to 1895 he was reportedly living in Wausau, Wisconsin, where he established a decorating business. By 1895 he was apparently back in Milwaukee, where he joined with Edmund H. Bodden and Conrad A. Brockmueller to found Associated Artists, a firm which ultimately specialized in providing murals for churches and court houses.

Schmitt eventually left Associated Artists to found his own business, the Conrad Schmitt Company, which appears in city directories for the first time in 1909 and was initially located at 223 2nd Avenue. By 1914 the company had moved to 1707 Grand Avenue, where Schmitt had designed and built new premises to house it.

By 1925 the name of the firm had been changed to the Conrad Schmitt Studios and by 1930 it had been moved to 1729 North Prospect Avenue. Schmitt was assisted in the business by his three sons, Rupert, Alphonse, and Edward. Rupert, the oldest, eventually succeeded his father as president and moved the company to 1325 South 43rd Street in West Milwaukee. Since the 1970s it has been located in the Milwaukee suburb of New

Berlin.

Schmitt and his sons frequently traveled to Europe for research. A few years before his death he received a blessing from Pope Pius XII which was conveyed through the apostolic delegate in Washington.

Control of the Conrad Schmitt Studios passed from the Schmitt family around 1950 when Bernard O. Gruenke became the president of the firm.

References: Bruce, *History of Milwaukee City and County*, vol. 2, pp. 812-813. MJ, September 19, 1976, Magazine Sect., pp. 14-19; March 4, 1990, Magazine Sect., pp. 10-20. *Wisconsin Tales and Trails*, vol. 10, no. 4 (Winter 1969), pp. 2-8. Young and Attoe, pp. 98-99. Obituary: *Chicago Tribune*, December 30, 1940.

SCHMITT, EDWARD J., b. 1893, d. 2-9-1945. The youngest of the three sons of Conrad Schmitt. By 1940 he had become vice-president of the Conrad Schmitt Studios, where he had been employed since at least 1922.

SCHMITT, RUPERT P., b. 3-27-1890 in Myra, Wisconsin, d. 1-4-1953 in Wauwatosa, Wisconsin. Craftsman in stained glass, the oldest of the three sons of Conrad Schmitt. He traveled to France to study medieval stained glass. By 1925 he had become secretary-treasurer of the Conrad Schmitt Company, which was then located at 1707 Grand Avenue. By 1940 he had become general manager of the firm, which had now become the Conrad Schmitt Studios at 1717 West Wisconsin Avenue. In 1940 the company undertook a major project for a Franciscan monastery in Washington, D.C., for which it created six stained glass windows in renaissance style. By 1940 he had become president as well as general manager of the Conrad Schmitt Studios. Following his death in 1953 the company passed out of the control of the Schmitt family and was taken over by Bernard Otto Gruenke, who had been an employee of the firm since 1936.

References: MJ, July 31, 1940, sect. 7, p. 5.

SCHMITZ, ARLO, b. 1910 in Milwaukee. Painter and printmaker.

References: Leigh Yawkey Woodson Art Museum, *Wisconsin's New Deal Art*, p. 22.

SCHNEIDER, BERNHARD, b. 2-15-1843 in Lüneburg, d. 7-17-1907 in Cedarburg, Wisconsin (See Illustration 31). Schneider began his training in Munich, but then went to the Düsseldorf Academy, where he was a pupil of Oswald Aschenbach from 1866 to 1868. In 1878 he went to Dresden, eventually settling at the nearby community of Blasewitz. The landscapes he painted there were frequently exhibited. He lived in Milwaukee from 1885 until around 1898, when he settled in Cedarburg outside Milwaukee in a pastoral landscape which must have resembled the countryside where he grew up in northern Germany. Although no longer a Milwaukee resident, he remained actively involved in the city's art scene. A bachelor, Schneider spent the last years of his life as a roomer in the home of a Cedarburg couple who acquired a number of his large canvasses in lieu of rent. Several of his skillfully executed landscapes



Bernhard Schneider (Photo courtesy of Milwaukee County Historical Society).

may be seen in a restaurant in Cedarburg. There was an exhibition of his work in Milwaukee in 1942 and three of his paintings were recently included in an important centennial exhibition of Wisconsin art.

References: Bénézit, vol. 7, p. 620. Bötticher, vol. 2B, p. 603. Ely in Conard, vol. 2, p. 86. Hense-Jensen, vol. 2, p. 50. Kunstmuseum Düsseldorf, *Die Düsseldorfer Malerschule*, p. 147. Milwaukee Art Museum, *100 Years of Wisconsin Art*, pp. 104-105. MJ, April 19, 1942, sect. 7, p. 6. MS, August 1, 1887, p. 3; July 29, 1888, p. 10; April 5, 1903, sect. 5, p. 10. TB, vol. 30, p. 192.

SCHOEFFEL, GEORGE J., b. 1852 in Rochester, New York, d. 12-20-1921 in Balboa, California. Businessman and lithographer. Schoeffel began his career as a train news boy. He settled in Milwaukee in 1862 and is listed in a Milwaukee city directory for the first time in 1869, at which time his occupation is given as clerk. His career was apparently that of a businessman rather than artist, but the 1874 directory gives his occupation as lithographer. By 1875 he was the business manager of Seifert, Gugler and Company and by 1878 he had become associated with Henry Seifert, Sr. as the junior partner of the lithography firm Seifert and Schoeffel, known from 1879 on as the Milwaukee Lithographing and Engraving Company. Directories from 1885 to 1888 indicate that he was at that time the vice president and treasurer of the firm. His place was taken by William Roethlisberger in 1889, however, and his name subsequently disappears from the Milwaukee directories.

Schoeffel was the commander of the Light Horse Squadron, a paramilitary organization in Milwaukee. He was at one time the publisher of *Outing Magazine* and held an official post with the Erie Railroad in New York.

References: Flower, p. 1543. *Germania und Abendpost*, March 11, 1911, p. 3. MS, March 18, 1885, p. 8; September 28, 1876, p. 2; November 20, 1876, p. 8; June 10, 1878, p. 8. Obituaries: MS, December 21, 1821. *New York Times*,

December 22, 1921, p. 15.

SCHOOL OF FINE AND APPLIED ARTS.

In 1911 Alexander Mueller closed the Wisconsin School of Art, which had been located in the University Building, and established the School of Fine and Applied Arts. This school, located at the northeast corner of Downer Avenue and Kenwood Boulevard, became immediately associated with the State Normal School (which see). By 1914 it had moved into the same building with the State Normal School.

SCHRÖTER, WILHELM, b. 2-24-1849 in Dessau, d. 1-14-1904 in Karlsruhe. Like Bernard Schneider, Schröter was a landscape painter who had studied in Düsseldorf under Oswald Aschenbach. He also studied at the academy in Karlsruhe, where he was a student in 1868-69 and again in 1871. His name appears in a Milwaukee city directory for the first time in 1887, which indicates that he probably arrived the preceding year. Local newspaper accounts confirm that he was active in Milwaukee in 1887 and 1888. A landscape painting, *Passing Storm*, was exhibited in Milwaukee and praised in a letter to the *Milwaukee Sentinel* published July 29, 1888. He subsequently returned to Karlsruhe, where he was again a student in 1889-90. Because he specialized in painting winter landscapes, he became known professionally under the surname Winter-Schröter. His work, including several American landscapes, was widely exhibited in Germany and Austria at the turn of the century. At the time of his death he was a professor of painting in Karlsruhe. Several of his works were included in an exhibition at the Karlsruhe Orangerie in 1972. His son, Erich Wilhelm Schröter (1898-1972), was an accomplished artist in Germany.

References: Bötticher, vol. 2B, p. 664. Ely in Conard, vol. 2, pp. 85-86. Hense-Jensen, vol. 2, p. 50. Kunstmuseum Düsseldorf, *Die Düsseldorfer Malerschule*, p. 147. MS, August 1, 1887, p. 3;

February 12, 1888, p. 6; July 29, 1888, p. 10. Oechelhaeuser, p. 167. TB, vol. 30, pp. 298-299.

SCHULTZ, JOHANNES (?), b. Germany, d. possibly in Chicago. Little is known about the panorama painter Schultz except that he was reported in 1895 to be living in Chicago. If so, it is remotely possible that he was identical with a lithographer named John Schultz whose name appears in the Chicago city directories during this period.

References: Ely in Conard, vol. 2, p. 88.

SCHULTZ, WILLIAM I., b. c. 1920, presumably in Wisconsin. Museum artist. Schultz is a graduate of Washington High School, where he took a number of art classes. Following World War II he used the G.I. Bill to study museum work at the Milwaukee Public Museum, where he was employed as a staff artist in 1954. He is an amateur ornithologist and is generally interested in wildlife. He describes his art work as realistic and on the academic side.

References: MS, March 21, 1954, p. D-7.

SCHWARZ, EMIL, b. c. 1877 in Wisconsin. Artist listed in Milwaukee city directories from 1903 to 1907. He is also listed in the 1905 Wisconsin state census.

SEEBACH, ADOLPH E., b. 12-21-1888 in Düsseldorf. Artist, model builder, and sculptor, the younger brother of the artist Charles Seebach. His name in full was originally Adolf Edward Valentin Seebach. Except for a few months spent in Würzburg in 1889 and 1890, his early life appears to have been spent in Düsseldorf, where he apparently received his early training in his father's sculpture business. Records in Düsseldorf indicate that the Seebach family left for America in 1903. By 1905 the Wisconsin state census indicates that Adolph Seebach and his brother Charles had settled in Milwaukee

and were working as artists. As a young man Adolph Seebach had some success as a baritone soloist, appearing in productions of the Arion Club, a German musical society, and with a touring company of *The College Boy*, a musical comedy. In 1916 he even appeared as a soloist with the Chicago Symphony. During World War I he worked in occupational therapy and later worked as a model builder for a Milwaukee architectural firm. Around 1930 he went to work for the Milwaukee Public Museum, where he made sculptured figures for use in the museum's dioramas. These were originally made of wax, but in 1953 the *Milwaukee Sentinel* reported that he was experimenting with plastic to make the figures. His wife, Clara Koepfel, was the proprietor of Martini's Restaurant, a local café which was patronized during the 1920s by such German immigrant intellectuals as the poet Kurt Baum (1876-1962) and his circle of friends.

References: MS, November 22, 1953, p. D-9.

SEEBACH, CHARLES, b. 3-30-1884 in Düsseldorf. Artist, older brother of the artist Adolph E. Seebach and son of the carver Edward Seebach. Charles (originally Karl) Seebach grew up in Düsseldorf, where records indicate that he departed for the U.S. on March 14, 1903. The 1905 Wisconsin state census reported that Charles and his brother Adolph were both artists and were both then living at 2121 Lisbon Avenue in Milwaukee. The two brothers had presumably received their early training in their father's sculpture business in Düsseldorf, where records indicate that the family was in Würzburg for a few months in 1889 and 1890.

References: MS, November 22, 1953, p. D-9.

SEEBACH, EDWARD, b. 12-24-1855 in Kassel. Carver, father of the artists Charles and Adolph Seebach. Records at the Düsseldorf municipal archive indicate that Edward Seebach lived in Düsseldorf from 1881 until

emigrating to the U.S. with his wife and six children on March 14, 1903, their destination being Milwaukee.

References: MS, November 22, 1953, p. D-9.

SEGALL, JULIUS, b. 1-4-1860 in Nakel an der Netze, Posen, d. 1-20-1925 in Milwaukee (See Illustration 32). Segall was a versatile painter who made a living through portrait commissions but also painted landscapes, religious subjects, still lifes, and genre painting. Although he seldom submitted work to public exhibitions, he was well enough known nationally to merit obituary articles in the *New York Times* and the *American Art Annual*.

Segall's birthplace, the Prussian province of Posen, is now a part of Poland. Segall's mother, Johanna Bratsch Segall, died a month after he was born. His father, Ludwig Segall, subsequently remarried and immigrated to the U.S. in 1872 along with his second wife, his son Julius, and five other children. Julius Segall's older brother, the printer Hugo Segall, was living at the same Milwaukee address as Julius in 1878. The artist Arthur I. Segall, whose name appears in the Milwaukee city directory for 1899, may have been a younger half-brother.

Julius appears in the Milwaukee city directory for the first time in 1877. From then until 1879 he was a boarder at 618 3rd Street and was variously employed as a clerk, peddler, and jeweler. His father, a watchmaker, had a jewelry store in Milwaukee where Julius probably worked. The 1880 directory gives his occupation as student and indicates that he was then living at 505 Chestnut Street.

In July 1881 Segall left Milwaukee to study art in Munich. On the way he visited his birthplace in Posen, where he was greeted at the station by his uncle, aunt, and a female cousin. He later wrote an account of this visit for a German-language newspaper in Milwaukee.

Segall registered as a student at the Royal Academy in Munich on October 10, 1881.

Among the artists with whom he was acquainted in Munich were the San Francisco painter Toby Edward Rosenthal (1848-1917) and the Milwaukee painter Robert Schade. By the fall of 1883 Segall was back in Milwaukee; Schade returned about the same time, and the two young artists each acquired studio space in the Iron Block on Wisconsin Avenue. The Iron Block, named for its unusual metal facade, was constructed in 1860-61 and is still standing. The portrait artist Conrad Heyd and the wood engraver William Brah also had studios there during the 1880s.

Two other local artists with whom Segall was acquainted were Friedrich Wehle and Frank Enders. Enders, like Segall, had received his training at the Munich Academy. The lithographer Louis Kurz was apparently a close friend, as Segall painted two portraits of Kurz which he kept for himself. Kurz, an Austrian who was twenty-five years older than Segall, left Milwaukee for Chicago in 1878.

Segall is often mentioned by the *Milwaukee Sentinel* during the 1880s. News items for 1883, for example, reported that he had completed a pen drawing of an Indian scene and that he was working on a picture entitled *Hamlet*. The *Sentinel* had this to report on August 12:

Mr. Segall's studio is filled with efforts of all conceivable things. He has still-lives and landscapes and marine subjects and what-nots enough to stock a gallery, but yet he works away untiringly. He will rush out an order for seven dozen blazing show-pictures, and then fall to painting the sentimental face of a Netherland beauty. Between times he is not loth of expatiate upon the beauties of a Venus de Medici or Milo.

Other news items in 1884 reported on a painting entitled *Dutch Mandolin Player*, a still life symbolizing music, and two large landscapes done on commission. In July 1884 the *Sentinel* reported that Segall was working

on a portrait of the actress Bertha Fiebach. Later that summer it mentioned that he had been commissioned to do a miniature portrait of a child and that he had recently painted an ideal female head as well as several small landscapes. A news item on February 14, 1886, gave the following information:

Mr. Segall has painted a portrait of himself, and a large picture entitled *Sad Tidings*. It shows a woman in blue who has just finished reading a letter, which she holds listlessly in her hand. The artist has had the painting photographed.

Segall was married in Milwaukee on December 30, 1889 to Regina Werner (1869-1927). One of the witnesses to the ceremony was Segall's friend and fellow artist, Robert Schade. Regina was born in the Austrian province of Bucovina, now a part of Rumania. Segall and his wife were both of Jewish descent, but the marriage was a civil ceremony performed by a justice of the peace. Their two children were Rose, born in 1890, and Edward, born in 1892.

In 1890 Segall and his wife moved to St. Paul, Minnesota, where they remained until 1903. Before leaving Milwaukee, Segall had given instruction to a few private pupils. In St. Paul he taught drawing and painting at Hamline University for two years. In St. Paul Segall and his family lived for three years at 50 West 5th Street, but moved in 1895 to a residence at Bunker Street south of downtown St. Paul. His studio in St. Paul was in the Globe Building at 36 East 4th Street.

After spending the winter in Munich with his wife and two children, Segall returned to Milwaukee in 1904 and eventually established a studio on the fifth floor of the Mack Building at 69 Wisconsin Avenue. He remained in Milwaukee and continued to use this studio for the rest of his life. Late in life he gave private instruction to the artist and designer Max Pagel (1904-1958).

Segall made five trips back to Europe for periods of study and painting. The first such trip began in 1881 when he went to study in Munich. On later trips to Europe he visited Karlsruhe and Venice, Russia and Rumania. One of his trips was made following his departure from St. Paul in 1903, and his last trip was reportedly made shortly before World War I.

Segall's best known painting is *Der alte Heinrich* (Old Henry), a portrait of a white-haired man with a full beard who is smoking a pipe. The model for this painting was a Milwaukee street peddler who used to act regularly as Santa Claus for Gimbels department store. The painting is now in the collection of the Milwaukee Art Museum. Segall frequently painted genre portraits of a similar type, an example being *The Skat Player* at Ratzsch's Restaurant in Milwaukee. For *Praying Jew*, which Segall painted in Munich at the turn of the century, his model was a Jewish cigarette peddler. *The Morning Prayer* (1900) is one of several Segall paintings depicting women in peasant dress. Although Segall's main source of income probably came from formal portraits, his range of subject matter was considerable. *Dogs in a Field*, which depicts two hunting dogs, recalls the work of Segall's contemporary Edmund Osthaus (1859-1928). This painting, which was at one time owned by Milwaukee's Socialist Mayor Daniel W. Hoan, is now in the Milwaukee Art Museum.

As a nonprofessional activity, Segall wrote German verse which he contributed to the *Freidenker* and the *Germania-Herold* in Milwaukee. Several of his poems were reportedly set to music, and some were translated into English by Segall's friend and literary mentor, the German-born poet and dramatist Otto Soubron (1846-1917). Segall admired Soubron and contributed a short commemorative poem to the *Freidenker* on the occasion of Soubron's seventieth birthday. Segall also wrote plays in German, some of which were staged evidently by amateur players, as there is no record of any of his



Julius Segall (Photo courtesy of Rita Segall Pscheidt, Mequon, Wisconsin).

plays having been performed by any professional theater company in Milwaukee. He also wrote critical essays for the German-language press. His most ambitious literary work, however, is his book *Gedichte* (1920), a privately published volume of verse. The poems are usually philosophical, many of them reflecting Segall's pacifist reaction to the First World War. Martin Fuchs, who had known Segall when both were contributors to the *Freidenker*, gave a sympathetic assessment of the book, stressing the optimism of Segall's poetry. Fuchs had this to say about Segall himself in the Chicago *Sonntagspost* (December 12, 1920):

He had the heart of a child. He was a dreamer who did not see people the way they were, but as he would have liked to see them. An almost unshakable trust in the goodness of man burst forth from everything he said.

Fuchs was not the only observer who saw Segall as a dreamer. A newspaper reporter who interviewed Segall in 1917 used similar language to describe him in the Milwaukee *Evening Wisconsin* (March 30, 1917) article entitled, "World is Hate-Crazy, Says Milwaukee Artist." He was a Socialist

throughout his life and was at one time a contributor to the Socialist newspaper *Vorwärts* in Milwaukee. In the economic sphere, he was alarmed by the rise in food prices during the First World War and favored the creation of a state price control commission. His preference for a civil marriage ceremony and the fact that he contributed to the *Freidenker*, a free-thought periodical, suggest that he was probably a free thinker. But although he was not religiously observant, he was without prejudice toward those who were. He admired the tradition of Christian religious art and depicted Christian devotional subjects in a number of paintings, while in other paintings he reveals a sensitivity toward Jewish cultural values.

Segall died at his home in Milwaukee on January 20, 1925 and was buried in a family plot at Spring Hill Cemetery in Milwaukee. His tombstone bears the following German inscription:

Ein edler Mensch, ein Künstler./So war dein ganzes Erdenwallen./Nun ist's vorbei. Die Nebel fallen./Doch was du schufst lebt ewig fort./Nun ruhe sanft am schlichten Ort.

A noble human being, an artist./Such was your life's pilgrimage./Now it is past. The mists fall./But what you created lives on forever./Now rest in peace at this homely place.

Segall's passing was noted by obituary articles in a number of Milwaukee newspapers. A year after the artist's death the Milwaukee Art Institute held a memorial exhibition featuring forty of his paintings.

Although few of Segall's paintings are now to be found in public collections, several works are known to exist. Many of these are owned by Segall's descendants or by private collectors, one of whom was the late Edward G. Robinson. One of his paintings is now in St. Rita's Catholic Church in Milwaukee and another is in Temple Shaarei Tefila in Los Angeles. Paintings by Segall also appear

from time to time at auction galleries and other art dealers.

Segall's art is rooted in the Munich realism of the late nineteenth century and in his admiration for the great masters, such as Van Dyck. His works appears to have been little influenced by impressionism or by any other modern trend. As an artist Segall was neither important nor influential. He was, however, a competent craftsman and a thorough professional.

References: *Chicago Sonntagspost*, December 12, 1920. Ely in Conard, vol. 2, p. 81. *Evening Wisconsin*, March 30, 1917. Falk, p. 557. MS, March 22, 1981, p. 2; July 12, 1881, p. 3; August 12, 1883, p. 4; October 7, 1883, p. 8; November 18, 1883, p. 13; December 2, 1883, p. 7; April 6, 1884, p. 4; April 8, 1884, p. 2; May 4, 1884, p. 4; May 18, 1884, p. 3; June 29, 1884, p. 4; July 13, 1884, p. 4; August 3, 1884, p. 4; August 10, 1884, p. 4; February 14, 1886, p. 12. *Wisconsin Academy Review*, vol. 35, no. 1 (December 1988), pp. 25-38. Obituaries: *Milwaukee Herald*, January 20, 1925, p. 1. *New York Times*, January 21, 1925, p. 21. *Wisconsin Jewish Chronicle*, January 23, 1925.

SEIDEL, EMIL, b. 12-13-1864 in Ashland, Pennsylvania, d. 6-24-1947. Woodcarver and interior decorator who later became an outstanding social reformer and local politician. Seidel was brought to Milwaukee by his parents in 1869. From 1886 to 1892 he was in Germany, where he worked as a woodcarver and was a student at the Arts and Crafts School (Kunstgewerbeschule) in Berlin. He became affiliated with the German Social Democratic Party during this period and took part in a strike for the eight-hour day. Returning to Milwaukee he became associated with Otto Lachmund in a firm which became Seidel and Lachmund, carvers and designers. By 1901 he had become associated with F. Anton Drolshagen in the firm of Seidel and Drolshagen, pattern works. Seidel's political career in Milwaukee appears to have begun in 1904 when he was one of several local Socialists elected to the Milwaukee city council. In 1910 he was elected mayor, becoming the

first Socialist to hold such an office in a major American city. In 1912 he was the vice-presidential running mate of the Socialist presidential candidate Eugene V. Debs. Like many American Socialists, Seidel opposed U.S. entry into World War I.

References: State Historical Society of Wisconsin, *Dictionary of Wisconsin Biography*, pp. 323-324. Obituaries: MJ, June 25, 1947.

SEIFERT, HENRY, JR., b. c. 1869, presumably in Milwaukee. Lithographer, son of the lithographer Henry Seifert, Sr. He is listed in the Milwaukee city directories between 1898 and 1910, his profession being given as lithographer.

References: *Germania und Abendpost*, March 11, 1911, p. 3. MS, March 18, 1886, p. 6.

SEIFERT, HENRY, SR., b. 1824 in Saxony, d. 3-10-1911 in Milwaukee. Pioneer lithographer. Seifert learned lithography in Germany and for four years operated a lithography and printing business in Schleitz before immigrating to the U.S. in 1852. After arriving in Milwaukee he was briefly in partnership with the wood engraver Christian Weber. In 1859, however, he was with the



Henry Seifert, Sr. (Photo courtesy of Pearl Hunkel, Wauwatosa, Wisconsin).

firm of Seifert and Robin, lithographers, at 217-219 East Water Street. In 1861 and 1862 he was in partnership with Louis Kurz in the firm of Kurz and Seifert, which published a series of views by Kurz of Wisconsin towns. Around 1866 he was briefly associated with James Lawton in the lithography firm of Seifert and Lawton. In 1870 he was in partnership with Henry Gugler, Sr. and Julius Gugler in the lithography firm of Seifert, Gugler and Company. In 1878 he was in partnership with George J. Schoeffel in the firm of Seifert and Schoeffel, which by 1879 had become the Milwaukee Lithographing and Engraving Company. Seifert was president of the company from 1885 to 1898 and appears to have retired in 1899.

References: Beckman. Falk, p. 557. Flower, vol. 2, p. 1542. Glazier and Filby, vol. 3. GW, p. 568. *Imprint*, vol. 9, no. 1 (Spring 1984), p. 6, footnote 3. MS, November 4, 1854, p. 3; February 18, 1856, p. 6; February 17, 1860, p. 1; August 2, 1871, p. 4; October 23, 1871, p. 4; February 24, 1872, p. 4; August 27, 1872, p. 4; September 21, 1874, p. 5; July 13, 1876, p. 8; July 9, 1877, p. 8; June 10, 1878, p. 8; March 18, 1885, p. 8. Obituaries: *Evening Wisconsin*, March 11, 1911, p. 4. *Germania und Abendpost*, March 11, 1911, p. 3. MJ, March 11, 1911, p. 3. MS, March 11, 1911, p. 1. *Milwaukee Free Press*, March 11, 1911, p. 1.

IEGFRIED, HELEN A., b. December 1888. Artist listed in the 1900 federal census and in the 1908 and 1910 city directories. The census reports that both her parents were born in Germany.

SOCIETY OF MILWAUKEE ARTISTS.

An important local professional association which existed from 1900 to 1913. The society was established on the afternoon of October 22, 1900 at a meeting of local artists which took place at Louis Mayer's Milwaukee Studio. Those in attendance included Franz Biberstein, Frank Enders, Harold Hall, F.W. Heine, Helma Jahn-Heynsen, Fritz Kerl, Richard Lorenz, Louis Mayer, Alexander

Mueller, George Raab, Franz Rohrbeck, Robert Schade, Christ Sprinkmann, and Jessie Schley. Louis Mayer was the first president. Aside from Hall, who was Norwegian, all of these artists were either German-born or of German extraction. When the society held its fourth exhibition in 1902 it included works by Bernhard Schneider, George Peter, George Mann Niedecken, Herman Pfeifer and Carl Kuehns. The total membership of the society remained small, however. Its demise in 1913 was probably brought on by Louis Mayer's departure for New York the preceding year. It was succeeded by the Milwaukee Painters and Sculptors, a name less apt to be confused with the Milwaukee Art Society, an organization of art patrons which existed at the same time.

From the beginning, the society's primary objective was to arrange for joint exhibitions at which works by the members could be exhibited. The first four exhibitions were held between 1900 and 1903 at the Milwaukee Public Library. The pictures shown were selected by a jury and the total number of works shown at each exhibition was limited. The opening exhibition, held in the spring of 1901, included a total of 62 pictures.

The society was never able to realize its objective of establishing a permanent exhibition at one place. After 1903, when the Public Library was no longer able to provide space, exhibitions were held at the F.H. Bresler Gallery, the Exposition Building (destroyed by a fire in 1905), and the Auditorium Building (built in 1908).

In its esthetic principles, the Society of Milwaukee Artists followed the lead set by the Society of American Artists, an organization which had been founded in New York in 1877. Both societies favored the Munich style, which in the 1870s, had begun to reject the traditions of the Düsseldorf Academy in favor of a looser brush technique and a more naturalistic choice of subject matter. In actual practice, however, some of the older artists of the group (notably Bernhard Schneider) continued to reflect the techniques and assumptions of the Düsseldorf tradition.

Some of the younger artists of the group, notably George Raab and his close friend Louis Mayer, had studied in Paris and were understandably influenced by such stylistic movements as impressionism and the landscape painting of the Barbizon school.

SPRINKMANN, CHRIST, b. c. 1844 in Germany. Portrait and genre painter known also as Charles Sprinkmann. He was active in Milwaukee between 1895 and 1905 and was one of the founding members of the Society of Milwaukee artists in 1900. In 1903 he had a studio in the Hathaway Building where the Norwegian-born painter Harold Hall also had a studio. The 1905 Wisconsin state census indicates that Sprinkmann was then divorced and living with the family of his brother, Fred Sprinkmann, at 817 Van Buren Street. A photograph of Sprinkmann in the April 5, 1903 issue of the *Milwaukee Sentinel* shows a dapper gentleman with a Van Dyke beard. References: Hense-Jensen, vol. 2, p. 52. MS, October 23, 1900, p. 3; April 15, 1903, sect. 5, p. 10.

STATE NORMAL SCHOOL. The State Normal School, also known as the Milwaukee Normal School, was one of several teacher training schools authorized by the Wisconsin state legislature. It was established in 1885 and was originally located in downtown Milwaukee, but was moved in 1909 to new and larger facilities near the Milwaukee-Downer campus at the north edge of the city. In 1911 Alexander Mueller established his School of Fine and Applied Arts, which immediately became affiliated with the State Normal School and by 1914 was installed in its building. When Mueller retired in 1923 the School of Fine and Applied Arts was renamed the School of Art. After 1927 it became the Department of Art in what was by now known as the State Teachers College (later Milwaukee State Teachers College). In 1932 the Department of Art became the Department of Art Education. The

Milwaukee State Teachers College ceased to exist in 1956 when it was expanded to become the University of Wisconsin-Milwaukee (which see).

The art program at the State Normal School and later Milwaukee State Teachers College was an important training resource for local artists. Gustave Moeller, who succeeded Alexander Mueller as director in 1923, had already begun teaching there by 1916. When Moeller died in 1931 his successor was Howard Thomas, who found himself in charge of a program much reduced in size. In 1919 there had been 17 instructors and 255 students, but by 1932 this had dwindled to only 9 instructors and 125 students. The onset of the Depression was, of course, a major factor in this decline, though another factor was probably the growing importance of the Layton School of Art, which had opened in 1920. Howard Thomas was still the director in 1941, but by 1945 had been succeeded by Fred Logan. Robert von Neumann, Elsa Ulbricht, Albert Otto Tiemann, and Albert W. Elsner were some of the local artists who taught at the State Normal School. Among the many artists who received their training there were Ruth Grotenrath, Carl Holty, Erwin Kramer, Schomer Lichtner, and Robert Schellin.

STEICHEN, EDWARD, b. 3-27-1879 in Luxemburg, d. 3-25-1973 in West Redding, Connecticut (See Illustration 33). Painter, lithographer, and nationally known photographer. Steichen came to the United States with his parents in 1881 and at first lived in Hancock, Michigan, where his father worked in a copper mine. The family settled in Milwaukee around 1889. Steichen quit school at a young age and became an apprentice in a local lithography company. By 1895 he had begun to experiment seriously with photography and in 1899 won recognition for his work when one of his photographs was exhibited at the Second Philadelphia Salon. Around 1897 he took the lead in establishing the Milwaukee Art

Students League and served as its first president. The group initially met in a small rented room in an office building, but within a year had moved to larger quarters in the basement of a building belonging to the Ethical Culture Society. Richard Lorenz was engaged to offer criticism and advice on the work of the members. One of the early members of the Milwaukee Art Students League may have been the poet Carl Sandburg, who married Steichen's sister.

In the spring of 1900 Steichen left Milwaukee for Paris. He was briefly enrolled there as an art student, but dropped out after having become disillusioned with the academic style being taught. He continued to work at both his painting and photography, however, and in 1902 was the first person to exhibit photographs as works of art in the Paris Salon. Returning to the United States that year he gave an exhibition of his work at the Atheneum in Milwaukee. He soon left for New York, however, where he became a founding member of the Photo-Secession and a contributor to its quarterly journal, *Camera Work*. In 1905 he joined forces with Alfred Stieglitz to establish the Photo-Secession Galleries, a commercial gallery devoted to the exhibition and sale of serious works of photographic art. He also did portrait work during this period. Among his clients was the Italian actress Eleonora Duse.

Steichen returned to France in 1906 and took up residence in the village of Voulangis near Crecy-en-Brie east of Paris. The *American Art Annual* gives this as his address as late as 1915.

During World War I Steichen became a pioneer of military aerial reconnaissance, serving as a lieutenant colonel commanding the photographic division of the Army Air Service in France. He returned to Voulangis after the war, but by 1923 was in the United States doing portrait photography for *Vanity Fair*. He later did fashion photography for *Vogue*. By now he had completely abandoned painting in favor of photography, becoming famous during the 1930s for his photographs of Hollywood film stars. He also did some

advertising photography at this time but closed his commercial studio in 1938.

During World War II Steichen served as a lieutenant commander in charge of the Navy's photographic department. The team of photographers who worked under him were given the job of making a photographic record of the Navy at war. He was discharged from active duty in 1946 with the rank of captain. From 1947 to 1962 he held a post as director of the department of photography at the Museum of Modern Art in New York, where he organized photographic exhibitions. The most famous of these, *The Family of Man* (1955), was exhibited throughout the world. In 1963 Steichen published an illustrated autobiography, *A Life in Photography*.

References: Austin, p. 513. Bénézit, vol. 8, p. 100. Bruce, *History of Milwaukee City and County*, vol. 1, p. 688. Corn. Donahue, p. 16. Falk, p. 593. Fielding, p. 893. Milwaukee Art Museum, *100 Years of Wisconsin Art*, pp. 118-119. MJ, December 23, 1929, p. 10; March 8, 1931, Sunday Magazine Sect., p. 6; July 19, 1944, sect. 5, p. 2; November 10, 1963, sect. 5, p. 6. MS, April 5, 1903, sect. 5, p. 10. *The New Yorker*, June 3, 1944, pp. 30-36. Steichen. TB, vol. 31, p. 541. Obituaries: *New York Times*, March 26, 1973, p. 1.

STEINBERG, ALOIS, b. 1855 in Germany. Altar builder. Steinberg arrived in New York in July 1874 and had settled in Milwaukee by 1878. From 1878 until 1880 he was in partnership with Louis Loeffler in the firm of Steinberg and Loeffler, altar builders. Steinberg appears to have been a craftsman who built altars and pulpits while Loeffler was a decorative painter. Directories from 1881 to 1883 give Steinberg's profession as cabinetmaker. He was naturalized in the Milwaukee Circuit Court on March 26, 1889.

STERN, LUCIA, b. 12-20-1895 in Milwaukee, d. 3-17-1987 in Milwaukee. Abstract artist whose work was influenced by Laszlo Moholy-Nagy and Fernand Léger. Her maiden name was Lucia Martha Ida

Karker. Her German-born father, John Karker, was employed in a Milwaukee meat market. Her mother, Elizabeth Rasch Karker, was born in Milwaukee. Lucia received some art instruction at the Notre Dame School in 1906 and graduated from North Division High School in 1913. Between 1918 and 1922 she was much interested in literature and music. She studied music at the Wisconsin Conservatory in Milwaukee, the University of Wisconsin, and Columbia University. She was married in 1930 to Erich Stern, a Milwaukee lawyer. She traveled frequently to Europe and also made extended visits with her husband to New York, where she met Edward Steichen and Alfred Stieglitz. In 1933 she was appointed to the board of the Milwaukee Art Institute. By 1935 she was working regularly as an artist, exhibiting at the Milwaukee Art Institute and at the Art Institute of Chicago.

Lucia Stern considered herself an amateur artist until her work was discovered in 1942 by William T. Valentine, director of the Detroit Institute of Arts. A one-person show of her work was held in Detroit in 1945 and was followed by similar shows in Milwaukee in 1962, 1966, and 1968. There was a major retrospective exhibition of her work at the Milwaukee Art Center in 1977 and a memorial exhibition at the Haggerty Museum of Art, Marquette University in 1989. Her work appeared frequently in group exhibitions, including shows at the Museum of Nonobjective Art in New York (1948) and the Musée de l'Art Moderne in Paris (1951). In 1960 she had a joint show with Paul Fontaine at the Kunstkabinett in Frankfurt.

In addition to her work as an artist, Lucia Stern was long active as an art educator. She became a docent and lecturer at the Milwaukee Art Institute in 1942 and was on the educational staff of the Milwaukee Art Center during the 1960s. She is the author of *Basic Criteria for Contemporary Painting and Sculpture* (1959), a pamphlet intended as a gallery-goer's guide to the appreciation of modern art.

References: Austin, p. 523. Falk, p. 595. Field-

ing, p. 896. Obituaries: MJ, March 20, 1987.

STIETZ, OTTO. Artist who assisted Louis Kurz in decorating the German theater in Market Hall when these premises were acquired by the theatrical company of Joseph Kurz in the spring of 1853. Stietz and Louis Kurz were both charter members of the Milwaukee Turnverein which was organized the same year.

References: Flower, p. 999. Koss, pp. 409-410.

STOCK, ROMAN, b. 1888. Milwaukee artist listed in the 1905 Wisconsin state census, which reports that his father was born in Germany and his mother was born in Wisconsin.

STOECKLEIN, CHARLES. Lithographer. Stoecklein was an associate of Hugo Broich in the American Oleographic Company and was active in Milwaukee during the early 1870s.

References: MS, May 18, 1873, p. 4.

STOERZER, HENRY. Artist and teacher. Stoerzer had settled in Milwaukee by 1900 as he was one of the founding members of the Society of Milwaukee Artists which was organized that year. The 1909-1910 prospectus of the Wisconsin School of Art indicates that he was on its faculty at that time. The school, directed by Alexander Mueller, was then located in the University Building on Mason Street. Among the other faculty members there at the time were Richard Lorenz, George Raab, Louis Mayer, Albert Otto Tiemann, and Martha Kaross.

References: Falk, p. 599.

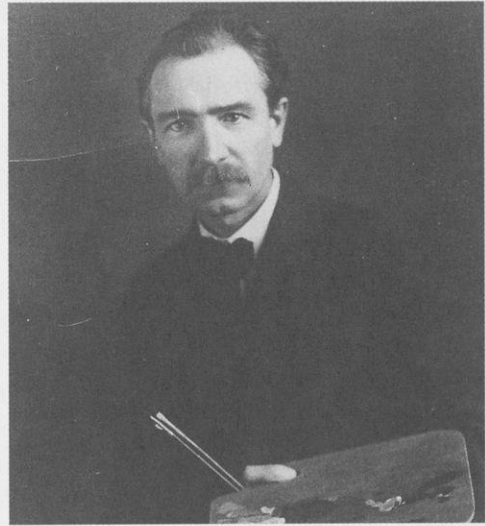
STOLTENBERG, FREDERICK, b. 6-25-1872 in Hamburg, d. 8-15-1925 in Milwaukee. Photographic retoucher and amateur painter. Known also as Fritz Stoltenberg, he was the older brother of the

Milwaukee artist Hans John Stoltenberg. He painted landscapes, marines, Indians, and animals, winning several prizes for work exhibited at the Wisconsin State Fair. Although he reportedly received some art instruction in Germany before immigrating to the U.S. in June 1892, he was probably for the most part a self-taught artist. His paintings were hung in various public places, such as local funeral parlors. This was an annoyance to his brother Hans, who had a low opinion of Frederick's works and was afraid they might be mistaken for his own.

Frederick Stoltenberg was naturalized in the Milwaukee Municipal Court in 1906 and is listed in the 1910 federal census. He was employed for 37 years by Hagendorf's photography business in South 5th Street and National Avenue. In addition, he did retouching work for several other local photographers. Most of his painting was done in the winter when the photography business was slack. His death was due to a self-inflicted gunshot wound. He should not be confused with the German landscape painter Fritz Stoltenberg (1855-1921).

STOLTENBERG, HANS JOHN, b. 4-8-1879 near Flensburg, Schleswig-Holstein, d. 1-17-1963 in West Bend, Wisconsin (See Illustration 34). Landscape painter specializing in small canvases which typically depict woodland scenes, rural scenes with farm buildings, and views of the Lake Michigan shore. Stoltenberg's father, Joachim Stoltenberg, was German, but his mother, Anna Fredricksen Stoltenberg, was Danish. There were seven children in the family, four boys and three girls. Stoltenberg's father made a meager living by working in a factory which produced sheet copper.

Stoltenberg grew up in a rural area about twenty miles from Flensburg. The locality was then part of Germany, but was ceded to Denmark after World War I. The local countryside was wooded and beautiful, but the family was poor and lived crowded into two



Frederick Stoltenberg (Photo courtesy of Gary Stoltenberg, Delafield, Wisconsin).

rooms of a rustic cottage. Each day Stoltenberg walked to school wearing wooden shoes.

Sometime during the 1880s Stoltenberg's father died. Wilhelm, the oldest son in the family, emigrated to America in 1885 and found work in Milwaukee as a house painter. In 1891 Stoltenberg's widowed mother left Germany with her remaining children, sailing to America on a converted cattle ship. The family joined Stoltenberg's brother in Milwaukee, where Anna eked out a sparse income by doing piece work for a clothing manufacturer. Forced to help support the family, Stoltenberg no longer attended school but worked as a water carrier on a construction site. An older brother, Frederick, found work as a painter and decorator with Brown and Harper, a decorating firm in downtown Milwaukee. Around 1895 Hans was hired as an apprentice by the same firm and from his brother Frederick learned the trade of a master grainer, a craft which involves the application of paint in such a way that pine panels can be made to resemble marble or quarter-sawed oak. In about the same time he began to take an amateur interest in art, painting his first picture in the age of sixteen. His early work was modeled on paintings of the Munich

school and tended to make lavish use of dark colors, particularly browns.

Stoltenberg was married on March 2, 1905 to Helen May Spencer (1879-1932), a native of Milwaukee. The wedding took place in Milwaukee in a Catholic ceremony. They subsequently had two children, a son and a daughter. In 1906 Stoltenberg became a naturalized U.S. citizen. City directories and other local records indicate that he and his family lived in Milwaukee until around 1911 but then moved to Wauwatosa on the western edge of Milwaukee County. Stoltenberg continued to work as a painter, however, and presumably found some way to commute into the city.

Wishing to obtain some training in art, Stoltenberg turned to the Milwaukee Art Institute, now defunct but in that time located in 772 Jefferson Street in downtown Milwaukee. The director of the Institute from 1914 to 1924 was the artist and art educator Dudley Crafts Watson (1885-1972), who organized evening art classes there. Watson was quick to recognize Stoltenberg's potential and to develop it. He encouraged him to take up landscape painting and saw to it that he put more light and color into his work. Acknowledging his debt to Watson, Stoltenberg

stated in 1924: "The little that I know he taught me. He puts new eyes in a fellow. He really freed me." Watson was equally enthusiastic about the progress made by his pupil. Writing in a local newspaper around 1924 he said:

Mr. Stoltenberg's development in the last three years has been almost miraculous. For from a tight, hard, dry technique, uninspirational and uncolorful, to a fluid dash and brilliancy of light comparable to our best American artists, is considerable advance in so short a time.

The Art Institute also gave Stoltenberg his first chance to enter his work in public exhibitions and to win formal recognition. One of his paintings won an Honorable Mention from the Institute in 1920 and similar honors were quick to follow. He joined the Wisconsin Painters and Sculptors and began to enter his work in their annual shows. When two of his paintings were exhibited in the Milwaukee Journal's Gallery of Wisconsin Art in 1927, they caught the attention of Carl von Marr, the distinguished former director of the Munich Academy. Marr looked thoughtfully in the two paintings, asked about the artist, and thought it remarkable that Stoltenberg had never been outside of Milwaukee for his training. He expressed the opinion that Stoltenberg's work showed both talent and individuality.

During the 1920s Stoltenberg succeeded in establishing himself as a professional artist and began to make a living from his painting. His work was now placed on sale by local art dealers, such as the F.H. Bresler Gallery and the Krumbholz Gallery. Like many local artists, he began by painting in scenic areas in southeast Wisconsin, such as Prospect Hill and Holy Hill. Later he made excursions by car to other parts of the state, including Door



Hans John Stoltenberg (Photo courtesy of Marcia Schamburger, Elkhart Lake, Wisconsin).

County in northeast Wisconsin and the villages of Black Earth and Mount Horeb west of Madison. He painted fishing shacks in Bayfield on the Lake Superior shore and painted in the Porcupine Range in Upper Michigan. He also painted in the Indiana dunes on the south shore of Lake Michigan and ventured as far afield as Canada. Sometimes he made sketches from inside his car, which he had adapted for the purpose. This must have been particularly convenient when working on the winter landscapes which he often painted.

Stoltenberg's paintings typically show the woodlands and farms of rural Wisconsin, but in the course of his rural excursions he sometimes painted buildings of some particular historical interest. During the summer of 1937, for example, he was painting near Onalaska, Wisconsin in the La Crosse Valley when his attention was drawn to a farmhouse which he proceeded to paint in its landscape setting. It was only later that he was told by a local resident that the house was the boyhood home of the Wisconsin writer Hamlin Garland (1860-1940). Stoltenberg then sent a photograph of the painting to Garland, who wrote back to confirm that the house was, indeed, his boyhood home. Stoltenberg later donated the painting to the State Historical Society of Wisconsin, where it remains today. He also painted the birthplace of the folklorist Jeremiah Curtin in Greenfield, Wisconsin and one of his paintings shows the old Fisher School, a one-room schoolhouse near his home in Wauwatosa. When the building was torn down and replaced by a modern structure, Stoltenberg presented the painting to the new school.

During the Depression years some of Stoltenberg's pictures were placed in local public schools by the WPA Federal Art Project. Later he often donated paintings to hospitals and nursing homes. A number of his paintings can be found today in local libraries or in the possession of local civic and fraternal organizations. Milwaukee newspapers during the 1930s frequently commented on the

appearance of his work at local exhibitions. He had a number of one-man shows, including one at the Oshkosh Public Museum during the summer of 1935. At another such show, held at the Milwaukee Art Institute in 1938, the local press reported that twenty-five of his paintings had been sold.

Wauwatosa had been a rural area when Stoltenberg settled there in 1917, but by the 1930s it had been built up into a suburb. In 1938 he built a new home and studio in Brookfield, Waukesha County, west of Milwaukee. The house is located at 2560 Pilgrim Road and stands on a hill in a wooded area. A stream called Indian Creek runs through the one and a quarter acre property.

In 1956 the *Milwaukee Journal* reported that Stoltenberg was convalescing from a serious illness which had required hospitalization. He later toyed with the idea of moving to San Francisco where his daughter, now married, was living. He spent a few weeks in California, but then returned to Wisconsin. Around 1961 the house in Brookfield was sold to Mr. and Mrs. Hans J. Keerl, commercial artists. Stoltenberg spent the last fourteen months of his life at Cedar Lake Nursing Home in West Bend.

Stoltenberg's work has been much appreciated in Wisconsin but has generally failed to win recognition elsewhere. His work does, in fact, have certain limitations. His most typical canvases are small, perhaps because he found such paintings to be more readily salable. But some of his paintings are more ambitious and the best of these deserve careful attention. Consider, for example, *Open Stream in Winter*, which dates from around 1924 and is now in the permanent collection of the Milwaukee Art Museum. It is about a yard square and larger than most of his paintings. The foreground of the picture is dominated by a woodland stream which seems to move as it flows toward the viewer in a zig-zag pattern. A thick layer of snow, brightly illuminated in the winter sunshine, lies on either side of the stream, while a line of trees stands in the background of the painting. *Winter Sunshine*, exhibited at the

Milwaukee Art Institute in 1936, is a similar painting. Again, bright sunshine illuminates a woodland scene, this time one in which the branches of the fir trees are heavily laden with snow. The viewer's attention is directed across a narrow wooden bridge which is flanked by trees.

Stoltenberg's work can be found in only a few public museums, such as the Milwaukee Art Museum, the Kenosha Public Museum, and the West Bend Gallery of Fine Arts in West Bend, Wisconsin. Perhaps the time has come, however, for his work to reach a wider audience. Writing in 1949, the *Milwaukee Journal* compared his work to that of his more famous contemporary David Garber (1880-1958). There is, in fact, a certain kinship of both intention and sensitivity between the two artists, both of whom created compelling sun-drenched evocations of the rural Midwest.

References: *Bulletin of the Milwaukee Art Institute*, vol. 2, no. 3 (November 1936), pp. 4-5; February 1938. Falk, p. 599. Fielding, p. 903. Milwaukee Art Museum, *Reflections on the Milwaukee Journal Gallery of Wisconsin Art*, p. 40. MJ, December 21, 1924, sect. 4, p. 4; August 7, 1927, sect. 2, p. 2; February 4, 1934, sect. 7, p. 7; March 21, 1935, sect. 7, p. 5; August 16, 1936, sect. 7, p. 6; November 1, 1936, sect. 7, p. 5; May 30, 1937, sect. 7, p. 5; February 6, 1938, sect. 7, p. 7; February 13, 1938, sect. 7, p. 7; February 27, 1938, sect. 7, p. 4; March 6, 1938, sect. 7, p. 5; July 31, 1940, sect. 7, p. 5; October 24, 1943, sect. 7, p. 8; April 8, 1945, sect. 7, p. 3; November 18, 1945, sect. 7, p. 6; November 3, 1946, sect. 7, p. 14; April 17, 1949, sect. 7, p. 6; November 22, 1953, sect. 6, p. 6. MS, February 10, 1935, sect. 7, p. 5. WW, vol. 1 (1936-1937), p. 409; vol. 2 (1938-1939), p. 506; vol. 3 (1940-1941), p. 621; 1959, p. 551. *Wisconsin News*, July 18, 1936. *Yearbook of German-American Studies*, vol. 27 (1992), pp. 90-97. Obituaries: MJ, January 19, 1963.

SUMM, HELMUT, b. 3-10-1908 in Hamburg. Painter, printmaker, and teacher. After studying at the Kunsthalle in Hamburg from 1920 to 1922, Summ immigrated to the U.S., arriving in New York on June 4, 1922.

He subsequently received a scholarship to the University of Wisconsin in Madison, where he received a degree in Applied Arts in 1930. He then settled in Milwaukee, where he became a naturalized U.S. citizen on November 14, 1932. He taught for twelve years at the Boys Trade and Technical School and later taught at Bay View High School. While still teaching at Bay View High School he began teaching evening classes for university credit in the Department of Art Education of the University of Wisconsin-Milwaukee. By 1956 he had received an appointment there as associate professor and by 1966 was a full professor and department chairman. Robert Schellin and Schomer Lichtner were also teaching there during this period.

Summ's paintings, in both oil and casein, have frequently been exhibited in Milwaukee. He is at his best painting cityscapes in a semi-abstract style. A 1956 show at Mount Mary College in Milwaukee included cityscapes of Genoa and New Orleans. The Milwaukee Public Library owns an interesting street scene entitled *Old Milwaukee*. He sometimes painted at such places as Gloucester, Massachusetts during the 1940s and has subsequently made a number of summer trips to Europe. A Milwaukee show in 1969 included several pictures painted in Europe, including a mystical view of the Cologne Cathedral. Summ lived for several years in Whitefish Bay, north of Milwaukee, and later lived in Elm Grove, west of the city.

References: Falk, p. 605. MJ, February 25, 1945, sect. 7, p. 2; February 9, 1947, sect. 7, p. 6; February 22, 1948, sect. 7, p. 6; April 4, 1948, sect. 7, p. 5; February 11, 1951, sect. 7, p. 9; February 5, 1956, sect. 7, p. 6; September 23, 1956, sect. 5, p. 6; October 12, 1958, sect. 5, p. 6; December 7, 1958, sect. 5, p. 6; April 19, 1959, sect. 5, p. 5; November 3, 1963, sect. 5, p. 5; February 16, 1964, p. 10; June 6, 1965; December 11, 1965; April 23, 1967; June 26, 1983, Entertainment Sect., p. 10; February 16, 1969. MS, December 2, 1951, sect. D, p. 4; October 9, 1958, sect. 2, p. 4; March 27, 1962, sect. 1, p. 4. WW, vol. 2 (1938-1939), p. 511; vol. 3 (1940-1941), p. 627; vol. 4 (1946-1947), p. 454, and subsequent issues through 1980.

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TAUBER, WILLIAM, b. 12-26-1819 in Bavaria, d. 12-18-1897 in Milwaukee. Artist living in Milwaukee between 1889 and his death in 1897. His daughter, the music teacher Franziska Tauber, was a personal friend of the Milwaukee artist Mathilde Schley.

TESCH, AMY. See Amy Boos.

THOMAS, FERDINAND, b. 10-15-1858 in Hasselfelde, Eastern Harz. Landscape artist. Thomas is listed in the Milwaukee city directories between 1890 and 1892. He reportedly assisted Otto von Ernst in decorating the old Grand Opera House when it was remodeled into a new German city theater in 1890. In all probability he came to Milwaukee from Germany in order to work on this project and later returned to Germany. Louis Mayer reported that he had been living in Weimar before coming to Milwaukee. This makes it appear likely that the Ferdinand Thomas fleetingly mentioned in Milwaukee records was identical with the artist of this name who, according to German sources, was a student of Theodor Hagen at the Weimar Art School from 1880 to 1886. Otto von Ernst, who had also spent time in Weimar before coming to Milwaukee, had probably been responsible for procuring the services of Ferdinand Thomas for the theater project. The work they did at the theater was destroyed by a fire on January 18, 1895 and the building was subsequently rebuilt and reopened as the Pabst Theater. An 1891 painting by Thomas of the old Lueddemann farm, the present site of Lake Park, is now in the possession of the Milwaukee County Historical Society. Some years ago a picture by Thomas was reported to be in the collection of a museum in Weimar.

References: *Milwaukee History*, vol. 3, no. 4

(Winter 1980), cover illustration. MS, April 5, 1903, sect. 5, p. 10. Müller, vol. 4, p. 407. TB, vol. 33, p. 61.

TIEMANN, ALBERT OTTO, b. 4-1-1868 in Hamburg, d. 8-12-1950 in Chicago. Muralist, art teacher, commercial artist. Tiemann studied in Hamburg before coming to the U.S. in 1891. The 1892 Milwaukee city directory indicates that he was then employed as a lithographer, but subsequent city directories generally give his occupation as artist. Tiemann was the foreman of the lithography shop where Alexander Mueller worked at the beginning of his career and Tiemann later became one of Mueller's devoted students. Tiemann taught at the Milwaukee Art Students League, which he helped establish. The 1914 city directory indicates that he was then an instructor at the State Normal School, where Alexander Mueller was then director and Elsa Ulbricht was also on the faculty. He was the treasurer of the Wisconsin Painters and Sculptors in 1918 and exhibited his work at the Milwaukee Art Institute during this period. The 1920 city directory indicates that he was then a commercial artist working for the Mandel Engraving Company.

Tiemann is best remembered for his work as a muralist. In 1938 he was employed by the WPA Federal Art Project to paint a series of murals for the Milwaukee Public Museum. This included a series depicting *Arms Through the Ages* which was installed with the museum's arms collection. The series includes a picture of Romans using a catapult and a picture of the battering ram being used in the ancient Near East. Another series of paintings was displayed with the museum coin collection to illustrate monetary systems. Tiemann did a series of eight large paintings for the Immanuel Baptist Church in Milwaukee. In 1939 he tried to sell a series of murals to the Milwaukee Auditorium, but the offer was not accepted. The series reportedly depicted scenes from the life of Solomon Juneau, a pioneer trader in

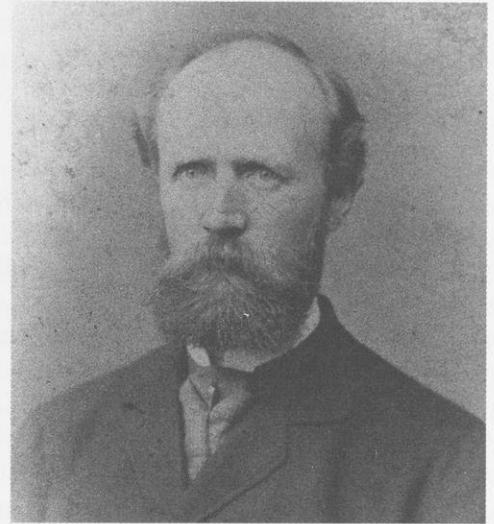
Milwaukee.

The last four years of Tiemann's life were spent at a Baptist nursing home in Chicago. He died in Chicago as the result of injuries after falling from a window. He is buried at Graceland Cemetery in Milwaukee.

References: Falk, p. 624. Leigh Yawkey Woodson Art Museum, *Wisconsin's New Deal Art*, p. 25. MJ, August 4, 1935, sect. 7, p. 5.



Charles Tredupp, Jr. (Photo courtesy of Milwaukee County Historical Society).



Charles Tredupp, Sr. (Photo courtesy of Milwaukee County Historical Society).

TREDUPP, CHARLES, F., JR., b. 10-13-1864 in Berlin, d. 12-19-1936 in Milwaukee (See Illustrations 35,36). Landscape painter, particularly of moonlight scenes. Tredupp and his father arrived in the United States in February 1888 and immediately settled in Milwaukee, where he was naturalized September 21, 1896. He and his father painted in an identical style and probably collaborated on their paintings, which both artists signed "Charles F. Tredupp." For years the father and son shared a studio in an octagonal house at 2443 North Gordon Place. The historic building, which dates from the early 1850s, still survives. At the time of his death, Tredupp was a widower living at 802 West Concordia Avenue.

References: Ely in Conard, vol. 2, p. 82. Milwaukee Art Museum, *Reflections on the Milwaukee Journal Gallery of Wisconsin Art*, p. 31 and p. 40.

TREDUPP, CHARLES F., SR., b. 3-21-1841 in Westphalia, d. 2-20-1908 in Milwaukee. His name in full was Carl Frederick Albert Tredupp. Landscape painter. Tredupp lived in Berlin from an early age and was reportedly an art student there, though it is not clear whether he was ever a student of the Berlin Academy. He and his son, Charles F. Tredupp Jr., painted in an identical style and probably collaborated on paintings, which are typically landscapes in a Dutch manner. Because both artists signed their work simply "Charles F. Tredupp" it is usually impossible to tell whether canvases painted before 1908 were the work of the father or son (See Illustration 36). Both artists reportedly worked in Amsterdam, Rotterdam, and Antwerp as well as Berlin. Tredupp and his son immigrated together, arriving in New York in February 1888. They immediately settled in Milwaukee, where they shared a home and studio. He was naturalized in Milwaukee on October 14, 1902. Two moonlight scenes by Tredupp are currently in the collection of the Milwaukee Art Museum. References: Ely in Conard, vol. 2, p. 82. MJ, February 1, 1925.

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ULBRICHT, ANGELA VON NEUMANN, b. 3-30-1928 in Milwaukee. The daughter of Robert von Neumann, Sr. and sister of Robert von Neumann, Jr. Her name at birth was Angelica Marion Erika von Neumann. She had already begun to exhibit her work while a student at Shorewood High school north of Milwaukee, winning a \$25 prize at a 1946 show of the Wisconsin Painters and Sculptors for a portrait study of a dancer. Her work was also exhibited at the 1948 Wisconsin State Centennial Exhibition in Milwaukee. Like her brother, Robert, she was a student at the Art Institute of Chicago during the late 1940s. Around 1950 she was painting in Mexico City. She subsequently married John Ulbricht, a successful professional artist who is not reported to be related to the Milwaukee artist Elsa Ulbricht. Since around 1960 she and her husband have been living in Spain. Their address in 1984 was in Galilea, Mallorca.

References: MJ, January 3, 1950, Local News Sect., p. 4; May 20, 1951, sect. 7, p. 6; March 23, 1952, sect. 7, p. 6; July 20, 1952, sect. 7, p. 5; April 21, 1946, sect. 7, p. 5; October 19, 1947, sect. 7, p. 8.

ULBRICHT, ELSA EMILIE, b. 3-18-1885 in Milwaukee, d. 4-13-1980 in Milwaukee (See Illustration 37). Craftsperson, painter, printmaker, teacher. Ulbricht was a woman who had two parallel careers. On the one hand, she taught art education in Milwaukee, influencing an entire generation of local artists and craftsmen. At the same time she spent her summers in Saugatuck, Michigan, where she had a long connection with the Ox-Bow Summer School of Painting. She was a versatile artist who painted in both oil and watercolor and also did prints, lithographs, and drawings. She was also, however, a master of many crafts, including pottery,

handweaving, and bookbinding.

Elsa Ulbricht grew up in Milwaukee. She never married and she lived almost her entire life in the house at 914 North 28th Street which her father, a lumber dealer, had built in 1893. Her grandparents on both sides of the family were immigrants from Germany who became pioneer settlers of Milwaukee. Henry Buestrin, her maternal grandfather, became a successful building contractor in Milwaukee after arriving from Pomerania in 1839. Several of the buildings he constructed in Milwaukee are now local landmarks, including the Northwestern Mutual Life Insurance Building and the Gothic-style municipal water tower which stands overlooking Lake Michigan. When she donated one of her paintings, *Felicity and the Grandmother*, to the Milwaukee Public Library, she specified that it was given to honor her grandparents, the Henry Buestrin and Oswald Ulbricht families, for their civic contribution to Milwaukee. Late in life she told an interviewer from the *Milwaukee Sentinel* that she had been meaning to put down on paper something about her grandparents.

She was originally trained to become a kindergarten teacher, studying at the State Normal School, a teachers college established in Milwaukee by the Wisconsin state legislature. She appears to have been a member of the Class of 1906 and presumably received certification as a kindergarten teacher at that time. It was not until much later, however, that she received an art degree in Milwaukee. In 1930 the teachers college belatedly conferred on her a Bachelor of Science degree in art education.

Elsa Ulbricht worked as a kindergarten teacher from 1907 to 1909, but began simultaneously to receive art instruction at the Wisconsin School of Art, a school operated between 1900 and 1910 by the Milwaukee Art Students League. While a student there she received instruction from the school's director, Alexander Mueller, and from George Raab, Louis Mayer, and Gustave Moeller. All four teachers were Wisconsin-born artists who had begun their training in

Milwaukee under Richard Lorenz and had then gone to Europe for further study. What they had to impart was a mixture of the German academic tradition as taught in Munich and Weimar together with influences such as art nouveau which Raab, Mayer, and Moeller had been exposed to in Paris. Mayer's work, in particular, reflected the influence of the contemporary American art scene and Moeller's teaching probably contributed something to the brightly colored landscapes which she would later paint. By 1909 the school had also introduced instruction in china decoration and leatherwork taught by Martha Kaross, who later became Alexander Mueller's wife. Elsa Ulbricht certainly knew Martha Kaross, but it is not clear whether she was ever one of her students.

In September 1909 Elsa Ulbricht became a student at the Pratt Institute in Brooklyn, where she received a degree in art education in June 1911. Much had happened during her absence from Milwaukee. For one thing, the State Normal School had been moved in 1909 from its original downtown location and was now housed in a large new building near the campus of Milwaukee-Downer College, a college for women at the northern edge of the city. Alexander Mueller had subsequently moved his art school uptown to a nearby location and renamed it the School of Fine and Applied Arts. After returning to Milwaukee in 1911 Elsa Ulbricht joined its faculty. In 1914 she was teaching such subjects as basketry, weaving, mechanical drawing, bookbinding, clay modeling, and public school teaching methods. Her faculty colleagues in the early days included the painters Alexander Mueller, Gustave Moeller, Albert W. Elsner, and Albert Otto Tiemann as well as the sculptor Ferdinand Koenig. The art school became a part of the teachers college in 1911 but for several years enjoyed a degree of administrative independence. By 1923, however, it had lost this special status and became simply another division of the college. Elsa Ulbricht was to have a long career at the school, retiring only in 1955.

Another new development in Milwaukee was the organization in 1909 of a theater group called the Wisconsin Players. The founder of the group was Laura Sherry, a native of Prairie du Chien, Wisconsin who had been an actress in New York. She sought to create a new type of theater, one which was intimate, experimental, and non-commercial. The idea soon swept the country and similar "little theater" groups sprang up everywhere. Maurice Browne's Little Theater, established in Chicago in 1912, gave a name to the movement, but it was the Wisconsin Players in Milwaukee which started it all. The famous Provincetown Players, the best-remembered little theater group of the period, was not founded until 1915. Among its other activities the Wisconsin Players had its own school of dramatic art. Upon her return from New York Elsa Ulbricht became a student there and took up the study of acting, diction, pantomime, and dancing. She soon became deeply involved in the activities of the group, designing sets and costumes and appearing in many of the group's productions. The Players also put on marionette shows, a type of entertainment which had recently increased in popularity due to the work of Tony Sarg. Gustave Moeller also created scenery for the Players as did Karl Knaths, a young artist from Eau Claire. Elsa Ulbricht continued her involvement with the Wisconsin Players until 1935 and served as its president for seven years.

The State Normal School underwent several changes of name while Elsa Ulbricht was teaching there. From around 1928 it was called the State Teachers College and was later known as the Milwaukee State Teachers College. In 1956, a year after her retirement, it was expanded to become the University of Wisconsin-Milwaukee. Elsa Ulbricht had begun as an instructor of art education. In 1943 the *Milwaukee Journal* reported that she had been appointed to take over the Art Division while the regular chairman, Harold Thomas, was on leave. By the time she retired in 1955 she had succeeded Thomas as head of the division. Some of her students



Elsa Ulbricht (Photo courtesy of Jeune Nowak Wussow, Wauwatosa, Wisconsin).

there became well established local artists, among them Ruth Grotenrath, Alfred Sessler, and Robert Schellin.

Elsa Ulbricht's busy teaching career did not prevent her from frequently exhibiting her own work. During the twenties and thirties her work was often shown at the Milwaukee Art Institute, particularly at the annual shows held there by the Wisconsin Painters and Sculptors. Her work was exhibited at the Wisconsin Salon in Madison in 1938 and there was an exhibit of her weavings and lithographs at the Milwaukee Art Institute in 1952. There was an important retrospective show of her work at the Charles Allis Art Library in Milwaukee in 1973 featuring 68 oil paintings, 10 watercolors, and 24 graphics. The show was organized by Jeune Wussow, a former student, who restored and mounted a number of early paintings which had been taken out of storage for the exhibition. She was the recipient of several honors during the course of her career. She won the Bradford Memorial Prize at the Milwaukee Art Institute in 1925 and won other prizes in 1926 and 1930. In 1966 she received a Wisconsin Arts Foundation Award for service to the arts and in 1973 she was designated Alumna of the Year by the University of Wisconsin-Milwaukee Alumni Association.

Throughout her career in Milwaukee, Elsa Ulbricht played a pivotal role in the activities of local professional associations of artists. She helped organize the Wisconsin Society of Applied Arts in 1916 and was its president in 1936, at which time it had a large workshop at 628 North Broadway. The organization still maintained a separate existence in 1941, but appears to have been eventually absorbed into the Wisconsin Designer Craftsmen. In 1922 she was the treasurer of the Wisconsin Painters and Sculptors and in 1942 was the first woman to be elected president of this organization. She was reelected in 1944. At one time she was on the board of the Milwaukee Art Institute, which served as both a gallery and art school between 1916 and 1955. She was also a board member of the Wisconsin Artists Federation, an umbrella organization established to coordinate policy decisions between the Wisconsin Painters and Sculptors, the Milwaukee Printmakers, and the Wisconsin Designer Craftsmen. In 1937 the other members of the board were Santos Zingale, Stella Harlos, Howard Thomas, Robert von Neumann, and Alfred Sessler. The list reads like a Who's Who of the Milwaukee art scene of the Depression era. Most became prominent art educators in Milwaukee while Zingale and Sessler joined the faculty of the University of Wisconsin in Madison.

She was also much in demand as a lecturer. In 1940, for example, she addressed members of the National Education Association meeting in Milwaukee. On November 17, 1949 she was guest of honor at a dinner given by the College Women's Club and gave an illustrated talk on "Active Interest in the Arts." She never tired of learning new skills. At one point she studied crafts at Hull House, the famous Chicago settlement house founded by Jane Addams. The crafts program there had played a major role in bringing the arts and crafts movement to the Midwest. In 1956 she traveled to Mexico for a first-hand look at local crafts.

In 1935 Milwaukee, like the rest of the country, found itself struggling with the

effects of the Depression. The Works Progress Administration, or WPA, was a federal agency charged with providing jobs for millions of unemployed workers. Harriet Clinton, the director of the WPA's Women's Division in Milwaukee County, was trying to find ways to provide jobs for women who lacked occupational skills and in many cases had never worked outside the home. One of her ideas was to set up a project in which unemployed women would be taught to work with their hands. She turned to Elsa Ulbricht for help and advice. Elsa thought the idea was feasible and agreed to set up and direct such a project while continuing to occupy her position at the Teachers College. She insisted, however, that the highest design standards should be maintained and that a qualified instructional staff should be hired to provide training.

The program came to be known as the Milwaukee Handicrafts Project, or as WPA Project 1170. It opened its doors on November 6, 1935 with 250 women working in two rooms provided by the Veterans Administration, but two weeks later the relief authorities sent another 900 women, all desperately seeking work. Elsa and her assistants were at first swamped by what the project was growing into, but soon rose to the challenge. Additional space was acquired at several locations, including a large workshop at 793 North Jackson Street in downtown Milwaukee. The project ultimately provided jobs for some 5,000 people, including fifty skilled craftsmen who were employed as instructors and project supervisors. Elsa was assisted by two supervising directors, Mary June Kellogg and Anne Feldman. Kellogg had been one of Elsa's students at the Milwaukee State Teachers College and Feldman was a graduate of the University of Wisconsin who was then teaching evening crafts classes at the Teachers College. Among the department heads were Helen Clarke (dolls), Julia Loomis (quilts), Harold Milrath (toys), Barbara Warren Weisman (blockprints), and Aaron Shansky (bookbinding).

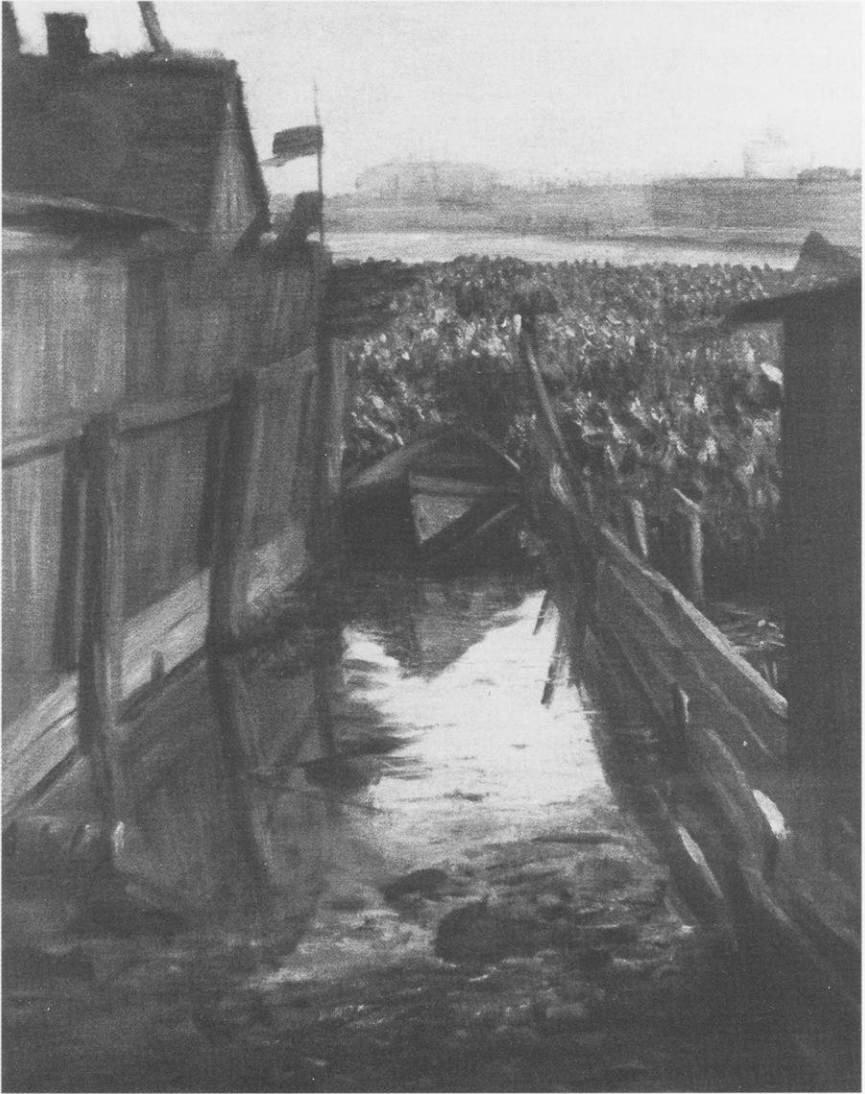
The Milwaukee Handicraft Project turned out a variety of useful products, including toys, rugs, and printed fabrics for draperies. The items were all for sale, but only to tax supported institutions such as schools. The products were soon in such demand that they were being purchased by public institutions all over the country. As time went on the project began to carry out major interior decoration jobs, studying the spaces to be furnished and designing the furnishings. When Eliel and Eero Saarinen's Crow Island School in Winnetka, Illinois was completed in 1940, whole rooms were furnished in this manner. Similar decoration projects were carried out in other schools and in such public institutions as the Milwaukee Public Library and the University of Wisconsin in Madison. Some of the women who had entered the program with no manual skills became so proficient that they were later promoted to become project directors. For a long time only women were employed by the project, but when it was decided to manufacture furniture the project began to hire men with cabinetmaking skills.

In February 1937 an exhibit of the project's manufacturers at the Milwaukee Art Institute opened to favorable notices in the local press. By now the project was attracting national attention and when the Western Arts Association held its national convention in Milwaukee the following year its members had an opportunity to see what the project was accomplishing. Federal officials at the national level were becoming increasingly enthusiastic about the project's success. Florence Kerr, the WPA's national director for women's and professional work, was a frequent visitor to the project and recommended that similar programs be set up in other states. In 1938 Aaron Shansky and Julia Loomis were sent from Milwaukee to Des Moines, Iowa to set up a project modeled on the one in Milwaukee.

World War II and the end of the Depression brought drastically changed economic conditions, so that the WPA was entirely discontinued in 1942. With the withdrawal of federal support, the Milwaukee



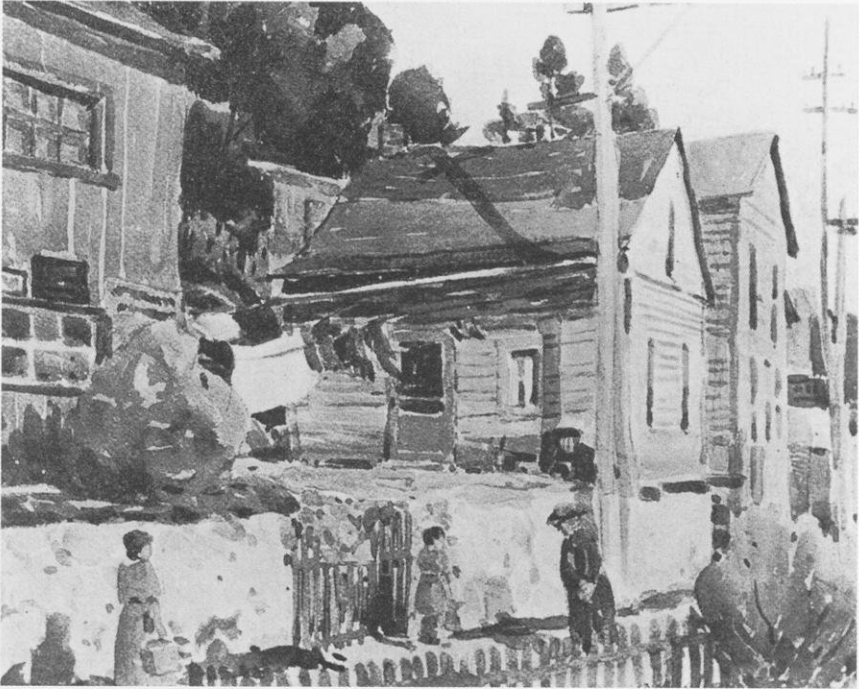
21. Carl von Marr, *The Old Song*, c. 1911. Oil on canvas, 43-1/2 x 57 in. (Photo courtesy of West Bend Gallery of Fine Arts, West Bend, Wisconsin).



22. Louis Mayer, *Jones Island Inlet*, 1900. Oil on canvas, 19 x 15 in. (Photo courtesy of Robert Brue, Shorewood, Wisconsin).



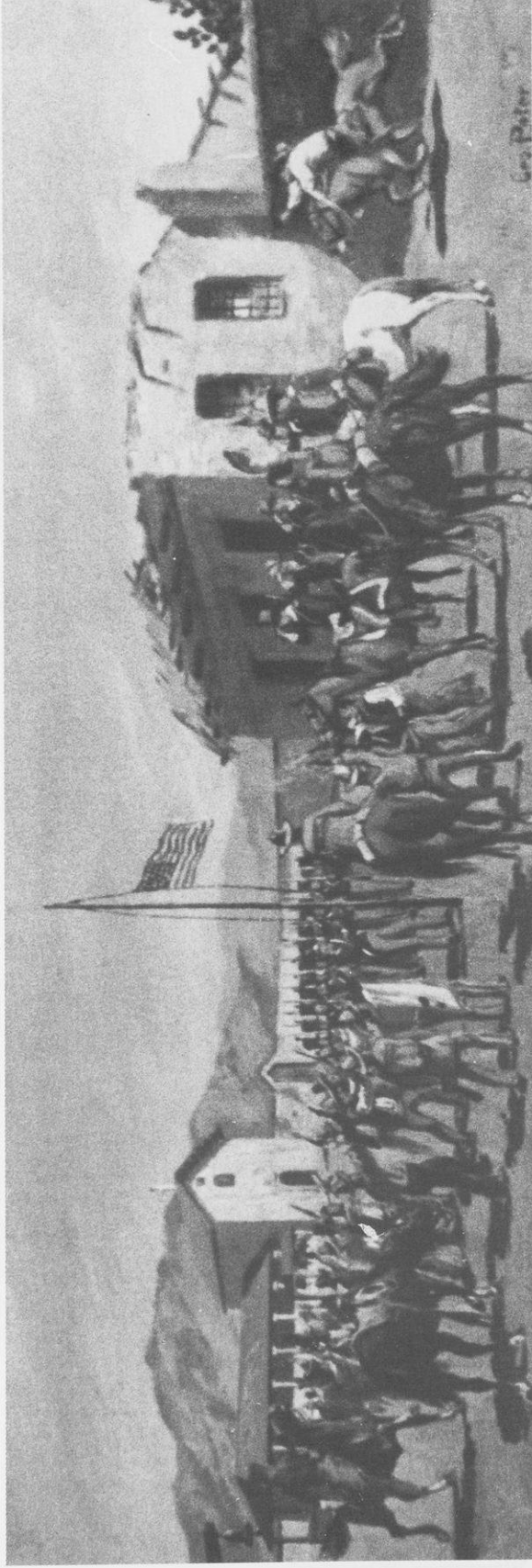
23. Hermann Michalowski, Mural at St. Bernard's Catholic Church, Watertown, Wisconsin. (Photo courtesy of Charles J. Wallman, Watertown, Wisconsin).



24. Gustave Moeller, *Murray Bay*, c. 1929. Watercolor. (From *Bulletin of the Milwaukee Art Institute*, October 1931).



25. Gustave Moeller, *Seven Trees with Hill in Background*, n.d. Oil on canvas, 24 x 20 in. (Photo courtesy of Robert Brue, Shorewood, Wisconsin).



26. George Peter, Untitled painting of soldiers around a flagpole, n.d. (Photo courtesy of Milwaukee County Historical Society).



27. George Raab, *Marne, France*, n.d. Woodcut, 7 x 12 in. (Photo courtesy of Collection of the Illinois State Museum, Springfield, Illinois).



28. George Raab, *Portrait of a Lady*, c. 1917. (Photo courtesy of Jeune Nowak Wussow, Wauwatosa, Wisconsin).



29. Albert Richter, *Aus den Schwarzen Bergen*, c. 1887.
(From *Dresdner Künstlermappe*, 1887).



30. Mathilde Schley, *The Rose Garden*, 1915. Oil on masonite panel, 28 x 21-1/2 in. (Photo courtesy of Eugene B. Meier, Jr., Palatine, Illinois).



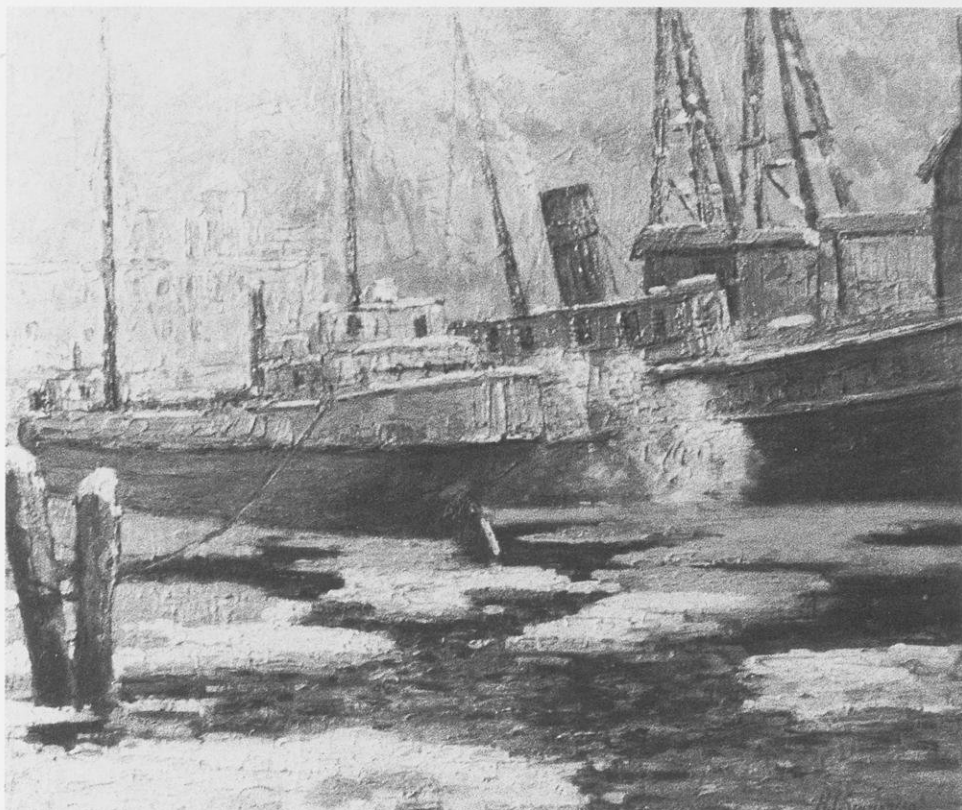
31. Bernhard Schneider, *Scene Along the Milwaukee River*, 1891. Oil on canvas, 32-1/8 x 48-1/8 in. (Photo courtesy of Milwaukee Art Museum, Bequest of Miss Wanda Schulz).



32. Julius Segall, *Village in Bucovina*. Oil sketch. (Photo courtesy of Rita Segall Pscheidt, Mequon, Wisconsin).



33. Edward Steichen, *Wisconsin Dells*, 1898. Watercolor, 13-1/2 x 9-3/4 in.
(Photo courtesy of Robert Brue, Shorewood, Wisconsin).



34. Hans Stoltenberg, *Jones Island Mooring*, n.d. Oil on masonite panel, 22-3/4 x 26-3/4 in. (Photo courtesy of Kenosha Public Museum Collection, Kenosha, Wisconsin).



35. Charles F. Tredupp, Jr., *Untitled village scene*, c. 1920. (Photo courtesy of Cheryl Lohr Mysliwski, East Troy, Wisconsin).



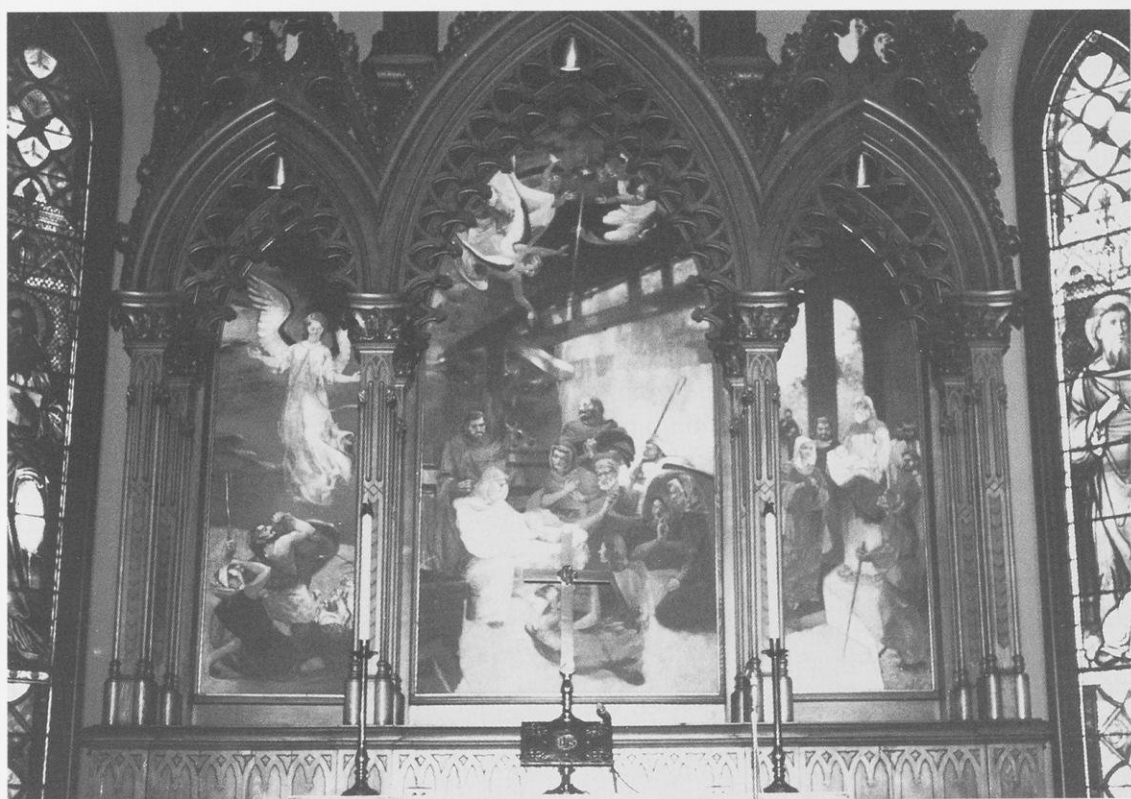
36. Charles Tredupp (Jr. or Sr.), *Juneau Park with Leif Ericson Monument*, 1892. Oil on canvas, 9-3/4 x 14-1/2 in. (Photo courtesy of Robert Brue, Shorewood, Wisconsin).



37. Elsa Ulbricht, *The Bather*, c. 1912. Oil on canvas, 24 x 18 in. (Photo courtesy of Jeune Nowak Wussow, Wauwatosa, Wisconsin).



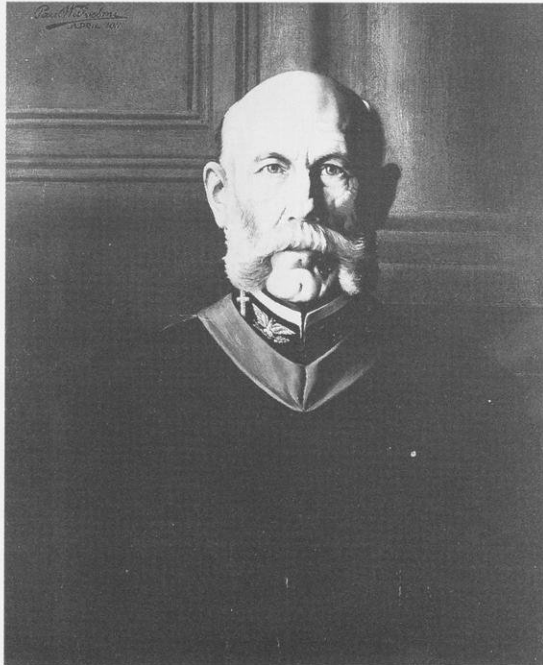
38. Henry Vianden, *Tree*, n.d. Oil on canvas, 26 x 19 in. (Photo courtesy of Robert Brue, Shorewood, Wisconsin).



39. Friedrich Wilhelm Wehle, Altar paintings for Advent at Trinity Evangelical Lutheran Church in Milwaukee. Oil on canvas. (Photo courtesy of Milwaukee County Historical Society).



40. Gustav Wendling, *In der Kirche*, 1898. Oil on canvas, 38 x 23-1/2 in. (Photo courtesy of Kunstmuseum Düsseldorf).



41. Paul Wilhelm, *Portrait of Chaplain Henry H. Clark, U.S.N.*, 1911. Oil on canvas, 33 x 25 in. (Photo courtesy of United States Naval Academy Museum, Annapolis, Maryland).

County Board of Supervisors decided to continue a limited project under its own sponsorship. Eventually it became a small vocational rehabilitation program for the disabled, employing only fifty women in 1944. In 1970 the University of Wisconsin-Milwaukee commemorated the 35th anniversary of the project with an exhibit featuring examples of its workmanship.

In 1910 the Chicago artists Frederick Fursman and Walter Marshall Clute had started a summer art school near the resort town of Saugatuck, Michigan, where there had been a summer art colony since the turn of the century. The school was at first known as the Summer School of Painting and was later called the Ox-Bow Summer School of Painting. Elsa Ulbricht was an early student there and began to spend summers in Saugatuck in 1913. She studied figure painting with Fursman and landscape painting with Clute, Alfred Krehbiel, and George Senseney. Fursman, in particular, was to become an admired teacher and close friend. He later became a faculty colleague in Milwaukee, commuting from Chicago three days a week to teach classes at the State Normal School. When Clute died in 1915, Fursman became director of the school in Saugatuck, remaining so until his own death in 1943, by which time he had retired from his position in Chicago and had made Saugatuck his year-round home.

Fursman's home in Saugatuck was an historic building dating from before the Civil War. It had originally been built as a school house and had later served as a Methodist church. The building is now designated as an historic landmark. With its two garages and separate studio, it is nestled on a hillside in the midst of a grove of old pines and oaks. Elsa Ulbricht often stayed there as a guest during summers in Saugatuck and she purchased the home and studio after the death of Fursman's daughter in 1948. Along with the studio she acquired a number of Fursman's paintings which were stored there. Many of these were subsequently restored and found their way into retrospective exhibitions

of Fursman's work held in Milwaukee in 1968 and 1991. She spent more and more time in Saugatuck after acquiring the home there. She liked to entertain, particularly with cookouts and costume parties.

Elsa Ulbricht had begun to teach at the summer school in Saugatuck by 1941, even managing to be on hand in 1945 and 1946, although she spent the early summer in those years teaching crafts workshops in Gatlinburg in the Great Smoky Mountains of eastern Tennessee. Under the auspices of the University of Tennessee, teachers from some twenty states gathered at the Settlement School in Gatlinburg for six weeks instruction in handweaving and other crafts. In 1945 she was invited to inspect the famous handicrafts program at Berea College in Berea, Kentucky, where Harriet Gill, one of her former students in Milwaukee, was now teaching. Gill joined her as an assistant in Gatlinburg the following year. During the summer of 1945 Elsa Ulbricht also made a tour of North Carolina, visiting several crafts programs in operation there.

Saugatuck played an important part in Elsa Ulbricht's life. She spent her summers there for sixty years and did a great deal of painting in the area. In addition to landscapes she painted many outdoor figure studies and portraits. Their color and bright illumination reflect Fursman's influence, but the two-dimensional style of the portraits is a personal characteristic of Elsa Ulbricht's work. Saugatuck is located in southwestern Michigan where the Kalamazoo River flows into Lake Michigan. It is a country of sandy soil and pine woods which had been a lumbering center in the late nineteenth century. The prevailing winds come from the lake, so that the summers are pleasantly cool. Most of the painting at the Ox-Bow School is done outdoors and the lodge is only used for work on rainy days. Most of the teachers at Ox-Bow had some association with the Art Institute of Chicago, including even the Milwaukee artist Robert von Neumann. But the art colony in Saugatuck also included a few artists who were not connected with the

school. One of these was the Bavarian-born landscape painter Carl Hoerman, who had a studio in Saugatuck but spent winters in southern California. Hoerman was particularly known for his paintings of the sand dunes near Saugatuck, which Elsa Ulbricht also liked to paint. Hoerman's American-born wife, Christiana, painted floral subjects. She was a student of Fursman at the summer school and was well acquainted with Elsa Ulbricht.

During its first decade the Summer School of Painting sometimes registered as many as ninety students during a summer session. Dramatics were an established extracurricular activity and it was customary to end the season with a play or pantomime. At first these had to be put on outdoors, but in 1922 an addition was built on to the studio with a dais for use as a stage. At the end of the 1919 season the *Chicago Evening Post* reported that Elsa Ulbricht was one of the players in a one-act pantomime put on that year.

In 1947 the *Milwaukee Journal* reported that Elsa Ulbricht had been named director of the summer school in Saugatuck. She continued in this capacity even after retiring from her position in Milwaukee when she reached the mandatory retirement age of 70. The crafts program in Saugatuck was expanded under her leadership and in 1955 its faculty included two specialists in ceramics, Angelo C. Garzio and Bruce Breckenridge.

Late in life Elsa Ulbricht became something of a local dignitary in Milwaukee, a much-honored grand lady of the local art world. The *Milwaukee Sentinel* reported in 1976 that she was still busy at the age of ninety and had been making cassette recordings of her remembrances of the early days. She had, of course, outlived many of the people who had figured prominently in the art world of that time. But there were still a few survivors, people like Alfred George Pelikan, who could remember her as a liberated young woman of the flapper era who wore her hair bobbed and raised eyebrows by smoking in public. Joseph Friebert, who knew her at the Teachers College in the

forties, remembers her as a petite, energetic woman with an instinctive sympathy for the underdog.

Elsa Ulbricht died in Milwaukee a few days after her 95th birthday. She is remembered principally as an inspiring teacher whose influence touched the lives of hundreds of students, colleagues, and other associates. Secondarily she is remembered as a skilled and energetic administrator who successfully ran the Milwaukee Handicraft Project, the Art Division of the Milwaukee State Teachers College, and the Ox-Bow Summer School of Painting in Saugatuck. Although she exhibited great skill in her mastery of such crafts as handweaving and pottery, this type of work tends to be ephemeral and does not weigh significantly in trying to estimate her importance as an artist. To arrive at such an estimate, one must focus attention on her work as a painter and printmaker. The greatest influence on her painting was undoubtedly the teaching and example of Frederick Fursman. In addition to being a prolific painter, Elsa Ulbricht was an equally prolific and competent printmaker whose work benefitted from close association with such master printmakers as Robert von Neumann. Her own legacy of lithography and blockprints is unfortunately not as well known as it should be. As both a painter and printmaker Elsa Ulbricht deserves to be recognized as a significant regional artist whose work possesses a certain interest as a reflection of her time and place. It is to be hoped that her work will become better known and appreciated in the future.

References: Charles Allis Art Library, *Elsa Ulbricht: Oils, Watercolors, Graphics, Drawings 1910-1950*. *Design*, February 1944, pp. 4-15. Falk, p. 637. Fielding, p. 960. *Historical Messenger*, vol. 31, no. 2 (Summer 1975), pp. 38-49. Milwaukee Art Museum, *100 Years of Wisconsin Art*, pp. 124-125. *Milwaukee History*, vol. 16, no. 1 (Spring 1993), pp. 22-28. MJ, September 20, 1926, sect. 7, p. 6; October 11, 1936, sect. 7, p. 5; November 8, 1936, sect. 7, p. 6; February 7, 1937, sect. 7, p. 5; November 28, 1937, sect. 7, p. 7; July 30, 1939, sect. 7, p. 7; April 26, 1942, sect. 7, p. 7; December 6, 1942,

sect. 7, p. 7; May 22, 1944, p. 12; December 31, 1944, sect. 7, p. 3; March 25, 1945, sect. 7, p. 3; May 26, 1946, sect. 7, p. 6; April 27, 1947, sect. 7, p. 6; May 1, 1947, sect. 7, p. 6; August 8, 1954, sect. 6, p. 5; May 8, 1955, sect. 6, p. 6; June 6, 1963, sect. 2, p. 4; November 2, 1973. MS, May 8, 1938, sect. 7, p. 7; January 6, 1952, sect. D, p. 3; January 15, 1956, sect. D, p. 7; February 27, 1976, "Let's Go" Sect., p. 17; April 17, 1980, sect. 3, p. 1. *Sketch Book of Milwaukee*, p. 261. WW, vol. 1 (1936-1937), p. 431 and subsequent volumes to 1962. Obituaries: MJ, March 14, 1980, sect. 2, p. 2.

ULBRICHT, HUGO, b. c. 1860 in Wisconsin. Woodcarver, designer, and cabinetmaker. Hugo Ulbricht is listed in Milwaukee city directories between 1882 and 1924. The 1905 Wisconsin state census reports that his parents were both born in Germany.

ULLMER, JOHN M., b. March 1873 in Wisconsin. Portrait artist and photographer. At the time of the 1910 federal census he was living at 2610 Walnut Street with his German-born mother. His name appears in local city directories between 1900 and 1910.

ULLMER, WILLIAM, b. c. 1876 in Wisconsin. Portrait painter. Ullmer appears in local city directories between 1884 and 1908, but appears to have been in Michigan in 1898. The 1910 federal census indicates that both his parents were born in Germany. In 1888 he was the manager of the Globe Portrait House, a business listed in city directories until 1890. In 1908 he was associated with the Monarch Portrait Company.

ULMSCHNEIDER, FRANK J., b. c. 1890 in New York, N.Y. Commercial artist. Ulmschneider studied in New York at the Art Students League and at the Mechanics and Trademen's Institute. After settling in

Milwaukee before World War I, he established a studio at 133 Mason Street. This was close to the University Building where a number of local artists had studios at the time. He was still living in Milwaukee around 1930. References: Falk, p. 638. *Sketch Book of Milwaukee*, p. 261.

UNIVERSITY OF WISCONSIN-MILWAUKEE. Institution established in 1956 by a merger of the Milwaukee State Teachers College with the Milwaukee Extension Division of the University of Wisconsin. The university was able to acquire the campus of the former Milwaukee-Downer College, which was adjacent to the State Teachers College. The University of Wisconsin-Milwaukee is a part of the state university system. Robert Schellin and Helmut Summ were both teachers there. The university has an art gallery and offers degrees in art and art history.

UNIVERSITY BUILDING. Six-story office building constructed in 1895 and razed in 1949. It stood on the southeast corner of Mason and Broadway, conveniently near the Layton Gallery and the Art Institute, both of which were on Jefferson Street between Mason and Wells. Even before the Layton Gallery was opened in 1888 the neighborhood had associations with the Milwaukee art scene. Henry Vianden, one of Milwaukee's pioneer artists, kept a studio in a small store on the site where the University Building later stood. The University Building began to attract artists as tenants as soon as it opened. Frank Bresler, who had a studio there from 1895 to 1899, must have been one of the first. A number of other local artists had studios there, including Bruno Ertz, Conrad Heyd, Alexander Mueller, and George Raab. Mueller was a particularly important tenant, since he was president of the Art Students League and the director of its school, both of which were located in the top floor of the building, which probably had skylights. For

some reason a number of women artists were installed there, including Elizabeth Brah, Clothilda Brielmaier, Lillian Rumpel, and Jessie Schley.

V

VIANDEN, HENRY (HEINRICH), b. 7-9-1814 in Poppelsdorf (now part of Bonn), d. 2-5-1899 in Milwaukee (See Illustration 38). Vianden was the first German-born artist to permanently settle in Milwaukee, where he became an influential teacher. He is known today for his meticulously executed paintings of the Wisconsin woodlands, though he had also worked with genre scenes and religious subjects before coming to America.

Vianden's parents were Wilhelm Joseph Vianden (1789-1819) and Anna Maria Vianden, née Weyh (1788-1866). Vianden's father was a faience painter and was no doubt employed at the faience manufactory in Poppelsdorf. Henry Vianden was an only child and was only five years old when his father died.

Vianden, like his father, is reported to have had experience decorating chinaware. At the age of fourteen, however, he was apprenticed to a goldsmith. From 1836 to 1841 he was a student at the Munich Academy. In 1844 he began to exhibit his paintings at the art association in Cologne. The same year, however, he went to Antwerp, where he spent a year and a half continuing his art education.

While in Belgium, Vianden exhibited sixteen etchings. Although the works themselves are not known to have survived, a full record of their titles and contents still exists. One group of etchings depicted the seven deadly sins, each being illustrated by a scene from the Bible. For this series, Vianden collaborated with the Belgian artist Franciscus Andreas Durler (1816-1868). Of the remaining nine etchings exhibited in

Belgium, all but one are also of religious subjects. The single exception was a picture of Achilles casting down Astyanax. This etching, which dates from either 1834 or 1836, is Vianden's earliest known work.

Vianden returned from Belgium in 1845 and for the next four years his name is listed in the Cologne city directories. In November 1848 he was married to his first wife, Magdalena Krüppel. The civil marriage record indicates that Vianden was a painter by profession, though he was also skilled as a lithographer and copperplate engraver.

Vianden and his wife left Germany in May 1849 and after a voyage of thirty-nine days arrived on July 4, 1849 in New York, where he remained for several weeks before moving on to Wisconsin. He appears to have purchased property in Burlington, Wisconsin, near Racine, but by October he had reached Milwaukee, where he appeared before the clerk of the county circuit court in order to file a declaration of intent to become a United States citizen. In December he was again in Milwaukee, this time to arrange for an exhibition of paintings which he had brought from Europe. Among these were some paintings of the 1848 Revolution in Germany, one of these depicting a street battle in Berlin. Probably this was *Der Barrikadenkampf* ('The Battle of the Barricades'), which Vianden had exhibited in Cologne the previous year. The show was held in a newly-built hall next to Matthias Stein's gun shop on Market Square, a neighborhood which was then the center of the city's growing German immigrant community.

Suggestions about religious or ideological factors having played a role in Vianden's decision to leave Germany are not supported by any hard evidence, and the idea that Vianden might have been personally involved in the political unrest of 1848 was probably suggested by his paintings of the barricade battles. Nonetheless, various circumstances suggest that Vianden was more at ease among social liberals than among conservatives. For example, though nominally a Catholic, Vianden once stated that he had consented to

a church wedding only for his wife's sake, but had personally felt that the previous civil ceremony was sufficient.

By May 1850 Vianden had definitely settled in Milwaukee. He acquired a nine-acre tract of land near Root Creek on the outskirts of town where he eventually built a picturesque cottage. There was a garden and farm at his country house where he often hunted rabbits in the woods nearby, accompanied by his two red setters. The area where Vianden settled is now part of Milwaukee, but during his lifetime it lay outside the city limits. When Vianden purchased the property, it lay within the village of Greenfield, later to be known as Layton Park. The cottage, which Vianden had designed himself, was basically built to resemble a Swiss chalet. The inclusion of a veranda, however, added a suggestion of the Victorian style. Stained a brown color and decorated with carved vertical beams, it struck one observer as having the appearance of an oversized cuckoo clock. Vianden frequently gave classes in outdoor painting which were held on the grounds near his cottage. A willow tree near the house was painted by so many of his students that it came to be known as the most painted tree in Wisconsin. Vianden sold part of his land to Forest Home Cemetery, but still owned considerable property at the time of his death. His house, which was still standing in 1922, has since been demolished. Apparently it stood near the southwest corner of the cemetery.

Vianden's base of operations in the city was a studio housed in a small store at 111 Mason Street near the corner of Broadway. The studio served as a school, workshop, and exhibition room. For years Vianden, a tall straight man with a ruddy face and robust constitution, was in the habit of walking the three miles into town almost every day.

In addition to teaching at his home and at his downtown studio, Vianden also taught drawing at two private non-sectarian schools in Milwaukee: Peter Engelmann's German and English Academy as well as Mathilde Franziska Anneke's German, French, and

English Academy. Both Engelmann and Anneke were political liberals who had come to the United States after having been involved in the Revolution of 1848. Vianden was associated with the German and English Academy as early as 1865, when Engelmann was still principal.

Vianden's first wife, Magdalena Krüppel, bore him four children, but all died in infancy. On June 5, 1860, after more than eleven years of marriage, Magdalena left him and returned alone to Germany. Vianden later filed for divorce in the Milwaukee County Circuit Court, which granted a final decree of divorce in 1862.

After coming to the United States, Vianden largely confined his efforts to landscape painting but continued to paint a few pictures of other types. In a lottery held in 1874, thirty-six Vianden paintings were distributed to holders of winning tickets. Most of these paintings were landscapes, but there were also paintings with such titles as *Grapes*, *Spanish Bandit*, *Veiled Lady*, and *Monk's Head*. In 1877 Vianden was commissioned to do a portrait of the deceased father of Frank Siller, a local art patron. The Milwaukee Public Library at one time reportedly owned a self-portrait by Vianden. Vianden was most famous, however, as a painter of trees. Known as the "oak tree artist," he typically painted pictures in which a single tree occupies a prominent position at the center of the canvas.

During the summer Vianden often went on painting excursions in the woodlands, particularly to Wisconsin Dells and along the Fox and Kickapoo rivers. Usually he would take along a horse and wagon, staying for the night at farm houses or village hotels. On such excursions, lasting for weeks at a time, he was often accompanied by several of his students. His landscapes were so much admired locally, that he was apparently able to make an adequate living from what he earned by farming, teaching, and the sale of his paintings. He was even able to afford two visits back to Europe. During his second trip, in 1893, he visited Italy as well as Germany.

In private life Vianden cultivated a gruff exterior. He was, as the artist Louis Mayer put it, "a sworn enemy of elegance and polite habits" though "liberal and good natured at heart." To his friends, the burly figure with the white beard was known as "the bear." He was sociable, however, and enjoyed entertaining friends as his home. There he would proudly serve capons raised on his farm or game he had shot, his own asparagus, and even red-currant wine which he made himself. Toward the end of his life he continued to go into town twice a week in order to spend time at Toser's, a favorite *Weinstube*. Such meetings were typically characterized by good-natured conviviality, but the conversation could also take a philosophical turn. Vianden, well-informed, particularly with regard to history, often drew attention to parallels between events of his own day and those of the past. He was also fond of reading poetry.

Vianden was eighty-five when he died at his home. His death, due to pleurisy, had come after an illness lasting several weeks. Funeral arrangements were made by his friends, as his only relative in the United States was a sister of his second wife. Burial was at Forest Home Cemetery, not far from Vianden's home. His former students, Frank Enders and Robert Schade, were among the pallbearers. Norbert Becker, another pallbearer, and Frederick William von Cotzhausen, a prominent Milwaukee lawyer, politician and writer, spoke at the funeral. There was no religious service.

Milwaukee underwent many changes during the fifty years that Vianden lived there. What had once been a frontier town had become a city of stately buildings, streetcar lines, and new housing developments. In 1888 the Layton Art Gallery was opened two blocks east of Vianden's studio. When the Milwaukee Art Association was organized the same year, Vianden was elected vice-president. Around 1895 Vianden's studio at 111 Mason Street was torn down. In its place was built the University Building, a six-story masonry structure which became the home of

the Milwaukee Art Students' League and which for years provided studio space for a long list of Milwaukee artists.

The style and subject matter of Vianden's paintings underwent little change during his career in America; it is unlikely, therefore, that he was much influenced either by American art at large or by changing conditions in Milwaukee. The influences which shaped Vianden's work were, on the other hand, almost entirely those to which he had been exposed before leaving Germany. The Vianden paintings which are known to have survived are mostly landscapes and provide no sharp reflection of the times in which he lived. The celebration of nature for its own sake was, however, a matter which in Vianden's time required no explanation or apology. A similar point of view can be detected in the works of the German-American poets who were Vianden's contemporaries.

Vianden was in Germany from about 1830 to 1849 serving his apprenticeship as an artist. This was a time when Romanticism still exercised a considerable influence on German art, though it was also a time of transition when artists could choose between several competing schools of painting. Painters like Moritz von Schwind sought to carry forward the Romantic tradition while others, like Carl Spitzweg, devoted themselves to genre painting and cultivated a Biedermeier outlook. The German art academies at the time tended to favor religious and historical subjects executed on a grand scale. Landscape painting at that time was developing away from Romanticism in the direction of an increasingly realistic style, a fact which was certainly a major influence on Vianden's work. It was also a period during which the Düsseldorf Academy was at the height of its prestige and had not yet been overshadowed by the academy in Munich. The qualities of meticulous detail which were the hallmark of the Düsseldorf style were still much in vogue and were able to reach Vianden even in Munich. The influence of the Düsseldorf tradition is clearly reflected in Vianden's painting, even though he was never

directly a part of the art colony there. For one thing, the academy in Düsseldorf strongly encouraged landscape painting. More significantly, however, Vianden never abandoned the principles of careful photographic realism which he evidently absorbed from the influence of the Düsseldorf school. The five years which Vianden spent at the Munich Academy coincided with the period when the director of the academy was Peter von Cornelius, who had previously been director of the Düsseldorf Academy. It is possible, however, to exaggerate the influence which Cornelius may have had on Vianden's work. The large narrative frescoes which absorbed the talents of Cornelius have, in fact, little in common with Vianden's landscapes.

The qualities of meticulous detail which were so much admired in Vianden's youth were already being called into question during his mature years, and for most of our own century the hard, precise Düsseldorf style has been out of favor with art critics. But the last twenty years have witnessed an ongoing reappraisal of both American and German painting from the period in which Vianden lived, so that Vianden's contribution to American art will probably receive increasingly sympathetic attention from future art historians.

References: Anderson and Olson, p. 22. *Antiques*, vol. 106, no. 1 (July 1974), p. 73. Barter and Springer, p. 104 and p. 175. Butts, pp. 70-81. Ely in Conard, vol. 2, pp. 75-76. *Evening Wisconsin*, February 1, 1899, p. 3. Falk, p. 646. *Germania und Abendpost*, February 8, 1899, p. 2. Goethe Institute Boston, *America Through the Eyes of German Immigrant Painters*, p. 35. GW, p. 649. Hense-Jensen, vol. 2, pp. 39-40. Hippert, pp. 1094-1098. Koss, p. 291. Merlo (1850), pp. 490-491. Merlo (1895), pp. 899-900. Milwaukee Art Museum, *100 Years of Wisconsin Art*, pp. 128-129. MS, December 24, 1874, p. 8; October 31, 1877, p. 7; February 12, 1888, p. 6; February 1, 1899, p. 5; February 5, 1899, sect. 2, p. 1; April 5, 1903, sect. 5, p. 10; July 9, 1922, sect. 6, p. 2. *The Milwaukee Turner*, vol. 5, no. 7 (July 1944), pp. 1-2. Milwaukee Writers Project, *History of Milwaukee County*, p. 379. Müller, vol. 5, p. 1. Steichen, chap. 1, p. 3. TB, vol. 34, p. 319.

Yearbook of German-American Studies, vol. 22 (1987), pp. 137-147. Obituaries: *Evening Wisconsin*, February 6, 1899, p. 6. *Germania und Abendpost*, February 6, 1899, p. 7. MJ, February 6, 1899, p. 4.

VOGT, ALMA, b. c. 1882 in Ohio. The 1910 federal census indicates that she was a self-employed painter and that she was of German descent.

VOGT, CHARLES H., b. Germany. Lithographer. Vogt specialized in city views and was active in Davenport, Iowa as early as 1864. The Milwaukee lithographer Clemens J. Pauli probably met Vogt in Davenport and may have encouraged him to come to Milwaukee. He had already settled in Milwaukee by 1870, when the *Milwaukee Sentinel* reported that "Lithographer Vogt, of this city, has gone to sketch the city of Manitowoc with a view to the publication of a chromo." An 1871 lithographic view of Ishpeming, Michigan was published by the Milwaukee Lithographing and Engraving Company. A view of Janesville, Wisconsin dated 1877 was "lithographed and printed by C.H. Vogt and Co., Milwaukee."

References: *Imprint*, vol. 9 (Spring 1984), p. 3. Maule. MS, November 21, 1870, p. 4.

VOGT, FREDERICK A., b. 8-28-1834 in Grossenhagen, Silesia, d. 6-8-1899 in Milwaukee. Woodcarver. Vogt's name appears frequently in the Milwaukee city directory from 1893 until his death, which was reported in the 1900 directory. His birthplace is now part of Poland and the town of Grossenhagen is today known as Magnuszewice.

VOGT, JOSEPH, b. c. 1831 in Prussia, d. after 1910. Woodcarver. Joseph Vogt is listed in city directories between 1862 and 1903. His name also appears in the 1870 and

1910 federal census reports for Milwaukee. He was associated with Gustav Haug in 1867 in the firm of Vogt and Haug. The following year he was associated with James Foley in the firm of Vogt and Foley, woodcarvers. In 1870 he was in partnership with Michael Leipp. Later directories continue to give his occupation as carver but do not indicate affiliation with any firm or partnership.

References: MS, February 26, 1870, p. 1.

VOIGHT, CHARLES F., b. 1853 in Germany. Lithographer and photographer. Voight immigrated to the U.S. in 1860 and was active in Milwaukee from 1893 to 1905. He is listed by the 1900 federal census and by the 1905 Wisconsin state census. He should not be confused with the New York artist Charles A. Voight.

VOLK, VICTOR, b. 7-21-1906 in Milwaukee. Illustrator. The son of Austrian immigrant parents, Volk was a pupil of Gustave Mueller. During the 1940s he worked in New York, where he was an established illustrator for such magazines as *Town and Country*. By 1953 he had returned to Milwaukee.

References: Falk, p. 648. Mallet, p. 456. MJ, November 17, 1940, sect. 7, p. 7; April 4, 1948, sect. 7, p. 5. WW, issues from 1936 to 1953.

VOLKER, AUGUST. Sculptor. Volker was trained in Germany and probably also born there. He worked for WPA projects in Milwaukee during the Depression, including decorative sculpture for the Milwaukee County Courthouse. His work included two gigantic figures for the Union Terminal Building in Cincinnati.

References: MJ, April 26, 1936, sect. 7, p. 5.



WACHTER, DAVID E., b. 2-11-1837 in Bavaria, d. 6-14-1914 in Milwaukee. Woodcarver and sculptor. Wachter had apparently reached Wisconsin by 1863 and had a business in Milwaukee by 1865. Among the items displayed at his shop in 1865 were pieces of carved furniture and an elaborate black walnut picture frame which Wachter had made for the Soldiers Home Fair. Wachter is listed in Milwaukee city directories between 1867 and 1913 and was also listed in the 1870 federal census. In 1866 he made counters and tables from Wisconsin black walnut for the Schenk and Schwindt restaurant and saloon. Two years later he carved a nine-foot gilded figure which was placed on the summit of the new courthouse in La Crosse, Wisconsin. Wachter was active in the West Side Turnverein and in 1875 was engaged to teach a drawing class at its school. The following year he was appointed drawing teacher by the Public School Association.

References: MS, May 31, 1865, p. 1; May 18, 1866, p. 1; April 6, 1867, p. 1; March 6, 1868, p. 1; January 5, 1871, p. 4; November 9, 1871, p. 4; January 5, 1872, p. 4; September 24, 1873, p. 8; October 23, 1873, p. 8; June 10, 1875, p. 8; January 3, 1876, p. 8; November 25, 1876, p. 8.

WALL, HERMAN CARL, b. 9-22-1875 in Stettin, d. 1915 in Wilmington, Delaware. Illustrator who was brought to the United States by his parents in 1881. After a year and a half spent in North Dakota the family settled in Milwaukee. Wall left school to work in the mail room of the *Milwaukee Journal* and was eventually put in charge of the mail room. While he was there he met the Wisconsin writer Zona Gale, then a young reporter. When her first novel, *Romance Island*, was published in 1906 she arranged for Wall to do the illustrations.

Wall had shown aptitude for art in early

life and he eventually left his mail room job to work in the commercial art studio run by F.W. Heine. He received instruction from Heine and from several Chicago engravers. Around 1897-1898 he was an early student of the Milwaukee Art Students League.

In 1899 Wall became a student of the Chase School of Art in New York City and in 1901 he became a cartoonist for the *Los Angeles Times*. In 1903 he went to Wilmington, Delaware where he eventually shared a studio with the Milwaukee artists William Aylward and Arthur Ernst Becher. The studio at 1607 Broome Street had originally been built as a stable but had never been used for this purpose. Aylward and Becher had gone to Wilmington to study in the small art school run by the illustrator Howard Pyle. Although Wall was never officially enrolled in the Pyle School he attended some classes and had the benefit of Pyle's criticism.

While in Wilmington Wall became an established illustrator for such popular magazines as *Scribner's*, *Harper's Weekly*, *Cosmopolitan*, and the *Saturday Evening Post*. In 1907 he won third prize in a cover competition sponsored by the *Woman's Home Companion* and the following year won a competition sponsored by the Strathmore Paper Company. An article about him appeared in the *Sunday Star* (Wilmington, Delaware) on March 6, 1910. The Wilmington Society of Fine Arts held a memorial exhibition of his work in the fall of 1915.

References: Elzea and Hawkes, p. 206. Falk, p. 656. MS, April 5, 1903, sect. 5, p. 10. *Sunday Star*, March 6, 1910.

WANDER, THEODORE, b. 1870 in Wisconsin. Woodcarver. Wander appears in a Milwaukee city directory for the first time in 1895, at which time he was a partner of Charles Runge in the firm of Runge and Wander, woodcarvers. His name continues to appear in city directories until 1901, but with the changed spelling of Wondra. The 1900 federal census reports that both his parents

were born in Germany.

WARNECKE, WILLIAM, b. 19-3-1849 in Germany, d. 5-10-1909 in Milwaukee. Artist in Milwaukee city directories between 1899 and 1907.

WEBER, CHRISTIAN. Wood engraver employed by Henry Seifert in 1852. He was in partnership with Seifert around 1857. At one time he was a drawing teacher at the Free German Fifth Ward School on Main Street. References: Beckman. Koss, p. 356.

WEHLE, FRIEDRICH WILHELM, b. 4-3-1831 in Neu Jonsdorf (now Kurort Jonsdorf), Saxony, d. 3-15-1901 in Milwaukee (See Illustration 39). Religious artist and portrait painter, also known as William Wehle. Born in a village near Zittau, Wehle went to Dresden as a young man, working at odd jobs and receiving some instruction in painting. After immigrating to the U.S. in 1866 he went to St. Louis and spent two years as a student at Concordia College, presumably with the intention of becoming a Lutheran minister. Dropping out of college on account of poor health, he remained in St. Louis until 1872 but then lived in Quincy and Belleville, Illinois. He settled in Milwaukee in late 1879 and remained there for the rest of his life. His altar paintings for Trinity Lutheran Church in Milwaukee were done when the church was built in 1880 and can still be seen today. In 1884 he painted a resurrection scene for the Trinity Church in Freistadt in Ozaukee County, another Missouri Synod Church. The *Milwaukee Sentinel* reported that year that some of his religious paintings were being published as lithographs. He may, in fact, have founded his own lithographing publishing business. In 1914 and 1915 the city directories listed the F.W. Wehle Company which was then under the management of the artist's son, A. Arthur Wehle (b. 1884 in Wisconsin).

Wehle is listed in the Milwaukee city directories between 1880 and his death in 1901. He is also listed in the federal census reports for 1880 and 1900, both of which give his occupation as portrait artist. The 1900 federal census reports that he was a naturalized U.S. citizen.

Wehle recorded the experiences of his voyage to America on twelve sheets of paper. This travel narrative, along with other family papers, was donated to the Milwaukee County Historical Society by the artist's daughter-in-law. A translated version of the travel narrative was edited by Harry H. Anderson and appeared in *Milwaukee History* in 1987. References: *Milwaukee History*, vol. 10 (Spring 1987), pp. 2-18. MS, June 27, 1884, p. 4; August 10, 1884, p. 4.



Friedrich Wilhelm Wehle (Photo courtesy of Milwaukee County Historical Society).

WEHLE, REINHOLD, b. 1871, presumably in St. Louis, Missouri. Lithographer, son of the artist Friedrich Wilhelm Wehle. His name appears in Milwaukee city directories between 1880 and 1901. He worked at various jobs, but was working as a lithographer in 1895. He is listed in the household of his father in the federal census reports for 1880 and 1900.

WEHNER, WILLIAM, b. November 1829 in Germany. Businessman. Wehner was the organizer of the American Panorama Company, the most important Milwaukee company for the production of panoramic paintings. Wehner's residence was in Chicago and he never lived in Milwaukee. His name appears in the 1886 and 1888 Chicago city directories as well as the 1900 federal census for the Town of Lake, Cook County, Illinois, which reports he was born in Germany in November 1829. The 1887 Milwaukee city directory had the following entry: "William Wehner, panorama studio, 628 Wells, residence Chicago, Illinois." Around 1898 Wehner settled in San José, California, where he promoted an unsuccessful panorama depicting a scene from the Spanish-American War.

Wehner set up the American Panorama Company during the early 1880s and through August Lohr recruited a team of European artists to do the painting. In 1885 he built the panorama studio at the corner of Fifth and Wells Street where his team of artists painted a series of paintings depicting battles of the Civil War. His studio was sold in 1888 but was still used for its original purpose until 1889.

References: Ely in Conard, vol. 2, pp. 85-86. Hense-Jensen, vol. 2, p. 46. West Bend Gallery of Fine Arts, *German Academic Painters in Wisconsin*, pp. 19-46.

WEIMAR ART SCHOOL (GROSSHERZOGLICHE KUNSTSCHULE WEIMAR). Important art school in Weimar, Germany, which is no longer in existence. Among the Milwaukee artists who were students there are Richard Lorenz, Otto von Ernst, Ferdinand Thomas, and Louis Mayer.

WELLGE, HENRY, b. 1-17-1850 in Germany, d. 4-28-1917 in Milwaukee. Lithographic artist who immigrated to the U.S. in 1871 with his brother William. Henry Wellge's name first appears in the Milwaukee

city directories in 1878. From 1879 to 1884 he worked for the Madison publisher J.J. Stoner, travelling to many states to do city views. From 1884 to 1886 he was in partnership with George E. Norris in a firm which eventually became known as Norris, Wellge and Company. In 1886 Wellge formed his own lithography business, Henry Wellge and Company, at the corner of Wells and 2nd Street. After 1887 it was known as the American Publishing Company. The 1890 city directory indicates that Wellge was then president of the American Publishing Company. The firm was then located at the northwest corner of Ferry Street and South Water Street, which was also the address of the Beck and Pauli Lithographing Company which published many of Wellge's city views. The 1915 city directory lists him as a publisher, but he appears to have retired soon afterwards.

References: *American Heritage*, vol. 30, no. 2 (February-March 1972), pp. 14-15. Beckman. Coen, p. 137. *Imprint*, vol. 9, no. 1 (Spring 1984), pp. 106. Obituaries: MJ, April 29, 1917, sect. 4, p. 4; *Milwaukee Sonntagspost*, April 29, 1917, p. 11.

WENDLING, GUSTAV, b. 6-7-1862 in Büddenstedt near Braunschweig, d. 10-16-1932 in Königslutter am Elm near Braunschweig (See Illustration 40). Wendling was born in a village thirty miles southeast of Braunschweig. A son of the village blacksmith, he attended a local elementary school and was then sent to a secondary school in the nearby town of Helmstedt. At the age of seventeen he entered the art academy in Düsseldorf, where he probably knew Bernhard Schneider and Wilhelm Schröter. Wendling's stay in Milwaukee must have been brief, for his name has not even been found listed in the Milwaukee city directories. In 1887, the year that the Atlanta Cyclorama was placed on exhibition in Detroit, Wendling spent year in Detroit as one of the proprietors of the New Academy of Fine Arts. His partners in this venture were

two other German-born artists who had recently worked in Milwaukee, Otto von Ernst and the panorama painter Paul Wilhelmi. Wendling returned to Düsseldorf in 1890 and frequently exhibited work in Germany during the following decade. By 1898 he had joined forces with Hugo Ungewitter to begin preliminary studies for a panorama depicting an episode from the Napoleonic Wars. One of their assistants in this project may have been the landscape painter Hermann Ritzau, while another was certainly Fritz Dinger, the father of the Milwaukee panorama artist Otto Dinger. The panorama, entitled *Blücher's Crossing of the Rhine at Kaub*, took eleven months to complete and was finally put on display at the Düsseldorf Exhibition of 1902, where it was seen by nearly a half million viewers. Thirteen years later it was taken out of storage and put on exhibit in Berlin. Following his success with this panorama, Wendling collaborated with the artist Karl Becker on two colossal paintings, one of the Hamburg harbor and the other of old Düsseldorf. Like the Rhine crossing panorama, both of these paintings have disappeared.

In 1909 Wendling went to Braunschweig, where he remained for the next twenty years. He now specialized in landscapes of the North Sea Coast and painted particularly in Emden and in Holland. His work was done in an impressionist style which has sometimes been compared to that of Max Lieberman, who was a personal friend. A number of Wendling's paintings from this period have found their way into the permanent collections of German museums, including the Düsseldorf Art Museum and the Folkwang Museum in Essen. Wendling never married. In 1927 he retired and went to live with a niece whose husband was a drawing teacher. The village where Wendling died is about half way between Braunschweig and his birthplace.

References: Bénézit, vol. 8, p. 708. Bötticher, vol. 2B, p. 996. Ely in Conard, vol. 2, p. 46. Gibson, p. 246. *Historical Messenger*, vol. 24, no. 4 (1968), pp. 123-128. Kunstmuseum Düsseldorf, *Die Düsseldorfer Malerschule*, p. 148.

MS, August 1, 1887, p. 3. Oettermann, pp. 215-216. Peine, p. 5. *Die Rheinlande*, April 1902. Rose, pp. 215-222. TB, vol. 35, p. 372. Obituaries: *Braunschweiger Landeszeitung*, October 19, 1932.

WERNER, HELMUT, b. 1-29-1855 in Buffalo, New York, d. 12-24-1895 in Milwaukee. Woodcarver. Werner came to Milwaukee in 1859 and learned the trade of woodcarver. He continued to work as a carver until three years before his death from tuberculosis, but beginning in 1878 also had a business selling schoolbooks and stationery as well as carving.

References: Flower, vol. 2, p. 1549.

WIESSNER, GUSTAV, b. c. 1863 in New York state. Fresco painter. The 1905 Wisconsin state census reports that both of Wiessner's parents were born in Germany.

WILHELMI, PAUL, b. 3-12-1858 in Düsseldorf, d. 5-26-1943 in Detroit (See Illustration 41). Wilhelmi was the son of Heinrich Wilhelmi, a well-known artist in Düsseldorf. Growing up in Düsseldorf, Wilhelmi studied at the academy there from 1880 to 1886, as academy records indicate. He arrived in Milwaukee in 1886 and the following year went to Detroit, where he was briefly in partnership with two other artists in an art school. He then moved to Chicago, where local city directories indicate that he was there living from 1890 to 1898. Among other things, he was involved during this period in work for the 1893 Chicago World's Fair. In 1899 he returned to Detroit, establishing a studio at Elizabeth Street and Woodward Avenue. Within a few years, however, he had again left Detroit, this time going to Australia, where he spent two years as a panorama painter. Returning to the United States he established a portrait studio in New York, but in 1933 returned to Detroit with his wife and daughter and remained there

for the rest of his life.

Around 1911, during Wilhelmi's New York period, he went to Annapolis, Maryland and painted portraits of a number of naval officers. One of these, a portrait of a naval chaplain, is currently in the collection of the United States Naval Academy Museum in Annapolis. While in Detroit, Wilhelmi painted a portrait of the German-born sculptor Julius Melchers (1830-1903). The portrait was hung for some years in the hall of a local German choral society but has since disappeared. Wilhelmi was well acquainted with the Melchers family, including the painter Gari Melchers (1860-1932), the son of Julius Melchers.

Wilhelmi had a few private students, of which the best known was the Detroit architect Albert Kahn (1869-1942). When Wilhelmi died in Detroit in 1943 his passing was noted by an obituary in the *New York Times*.

References: *Detroit News*, September 16, 1934. Ely in Conard, vol. 2, p. 85. Gibson, p. 246. Obituaries: *New York Times*, May 29, 1943, p. 13.

WILMANNNS, ADOLPH, b. December 1862 in Wisconsin. Lithographer. Adolph Wilmannns and his brother Hugo were the proprietors of the lithography firm Wilmannns Brothers, which was in existence at least as early as 1892. The 1900 federal census indicates that he was a lithographer and that both his parents were born in Germany.

WILMANNNS BROTHERS. Lithography firm operated in Milwaukee by Adolph and Hugo Wilmannns, who were born in Wisconsin to German immigrant parents. The firm was in existence by 1892.

WILMANNNS, HUGO, b. May 1864 in Wisconsin. Lithographer. Partner with his brother Adolph in the lithography firm of Wilmannns Brothers, which was already in existence in 1892. The 1905 Wisconsin state

census indicates that his parents were both born in Germany.

WILTZIUS, MICHAEL H., b. March 1863 in Michigan. Businessman. The 1893 Milwaukee city directory indicates that he was then secretary and treasurer of the Statuary and Art Carving Company. Joseph Hann was then the president of the company. The 1900 federal census gives his occupation as church goods merchant and reports that his parents were both born in Germany.

WISCONSIN ART ACADEMY. Commercial art school founded in 1935 and located at 642 North 5th Street. Directed by H. Charles Risko, the school claimed to have an enrollment of 170.

WISCONSIN ART INSTITUTE. Organized in Milwaukee on September 18, 1889 and housed in the quarters of the old Wisconsin School of Design at 103 Grand Avenue near 2nd Street. Although planned as an art gallery and art school which would eventually have a large building of its own, the institute never became more than a small art school. The first director was Otto von Ernst, who had been the director of the Wisconsin School of Design in 1887-88. Much of the financial backing for the institute came from von Ernst's father-in-law, the wealthy brewer Frederick Pabst. William Plankinton, son of the meat packer John Plankinton, was elected president of the institute. The Wisconsin Art Institute and the Wisconsin School of Design which preceded it provided a notable stimulus to the development of art in Milwaukee. In addition to von Ernst and Lorenz, its faculty included Robert Schade, who had returned to Milwaukee in 1882 following a period of study at the Munich Academy. Its students, who became the leaders in the next generation of Milwaukee artists, included George Raab, Louis Mayer, Alexander Mueller, Carl Reimann, George Mann Niedecken, and

Jessie Schley. The Wisconsin Art Institute should not be confused with the later Milwaukee Art Institute (which see), though both organizations pursued similar objectives and appear to have been modeled on the Art Institute of Chicago.

WISCONSIN ARTISTS FEDERATION. Umbrella organization incorporated in 1939 in order to coordinate policy decisions between the Wisconsin Painters and Sculptors, the Milwaukee Printmakers, and the Wisconsin Designer-Craftsmen. Elsa Ulbricht and Howard Thomas were the incorporators of the organization.

WISCONSIN DESIGNER CRAFTSMEN. Organization founded in 1936. There is an archival collection of the early papers of the organization and of the organizations which preceded it at the Smithsonian Institution's Archives of American Art.

WISCONSIN PAINTERS AND SCULPTORS. An association established December 1, 1913 when the Society of Milwaukee Artists met to change its name. The organization, which is still in existence, has long been the most important professional association of artists in Milwaukee. Some of the local artists who have served as president are George Mann Niedecken, George Raab, Paul Hammersmith, Robert Schellin, Robert von Neumann, and Elsa Ulbricht. There is an archival collection of the society's papers at the Smithsonian Institution's Archives of American Art.

WISCONSIN SCHOOL OF ART. Art school in Milwaukee c. 1900-1910 under the auspices of the Milwaukee Art Students League (which see). The school was located on the sixth floor of the University Building at 111 Mason Street. The director of the school,

Alexander Mueller, had his own studio in this building as did George Raab, who was on the faculty according to the 1909-1910 prospectus. In 1911 Mueller transformed the school into the School of Fine and Applied Arts (which see).

References: *Milwaukee History*, vol. 17, no. 1 (Spring 1994), pp. 12-25.

WISCONSIN SCHOOL OF DESIGN. Art school which appears to have opened in Milwaukee in 1886. It was located at 203 Grand Avenue near 2nd Street. On September 19, 1887 the school commenced a second season under the directorship of Otto von Ernst, a graduate of the Weimar Art School who had recently been in Detroit, where he had been associated with Gustav Wendling and Paul Wilhelmi as proprietors of the New Academy of Fine Arts. Von Ernst was married on December 26, 1888 to Elisa Pabst, daughter of the brewer Frederick Pabst, and immediately departed for an extended honeymoon. When the Wisconsin School of Design reopened on January 2, 1889 its new director was Richard Lorenz, who had been a fellow student with von Ernst at the Weimar Art School. On September 18, 1889 the school was reorganized as the Wisconsin Art Institute (which see).

WISCONSIN SOCIETY OF APPLIED ARTS. Professional Association organized in 1916. In 1936, when Elsa Ulbricht was president, the society had a large workshop at 628 North Broadway. The organization was still in existence in 1941 but was eventually absorbed by the Wisconsin Designer Craftsmen.

WITTENBERG, HERBERT, b. c. 1889 in Wisconsin. Art engraver. The 1910 federal census reports that Wittenberg's mother was born in Germany as were both of his father's parents.

WOLTZE, PETER, b. 4-1-1860 in Halberstadt, d. 4-4-1925 in Weimar. Watercolorist and illustrator, particularly of architectural subjects. His name in full was Karl Friedrich Peter Berthold Woltze. His father, Berthold Woltze (1829-1896) was also an artist. As a young man Woltze studied in Weimar, Karlsruhe, Munich, Venice, and Rome. He was in the United States from 1882 to 1900 and also visited Mexico during this period. He appears to have lived in Frankfurt am Main from 1900 to 1907, but then settled in Weimar, where he had lived before going to the U.S.

While in Milwaukee, Woltze knew Henry Vianden, whose portrait he painted in watercolor in 1882. This picture, together with two other aquarelles by Woltze, is now at the Milwaukee Art Museum. While in Frankfurt am Main Woltze painted a number of watercolor views of the old city which were acquired by the Städtisches Historisches Museum (Municipal Historical Museum). A portfolio of watercolor views of historical buildings in Weimar was published in color in 1907.

References: Austin, p. 508. Dessoff, vol. 2, p. 173. MS, April 5, 1903, sect. 5, p. 10. TB, vol. 36, p. 238. Woltze. *Yearbook of German-American Studies*, vol. 22 (1987), p. 143.

WONDRA, THEODORE. See Theodore Wander.

WORKS PROGRESS ADMINISTRATION (WPA). An agency of the federal government created in 1935 in order to provide jobs for millions of Americans who had become unemployed as a result of the Depression. One of its important programs was the Federal Art Project (FAP), also begun in 1935. The art works subsidized by the program were diverse in character but nonetheless tended toward a style which combined social realism with an heroic celebration of the American nation and people. Two of the people who took a lead in developing WPA art projects in Milwaukee

were Elsa Ulbricht of the Milwaukee State Teachers College and Charlotte Partridge of the Layton School of Art. Most of the Milwaukee artists who became participants in the program had been trained at these two institutions.

WORLD'S COLUMBIAN EXPOSITION.

This exposition, also known as the Chicago World's Fair of 1893, was a major event for Milwaukee artists. Franz Biberstein painted a panoramic view of the fairgrounds and Carl von Marr brought his immense historical painting, *The Flagellants*, to be exhibited at the fair. The sculptor Aloys Loehner sent a large shield depicting episodes from American history and the decorative painter William Wuertz worked on mural decorations for the German pavilion. Among the other Milwaukee artists whose work was exhibited at the fair were Richard Lorenz, George Peter, Jessie Schley, and Helma Jahn-Heynsen.

References: MH, vol. 5, no. 4 (Winter 1982), pp. 82-100.

WUCHTERL, ANTHONY, d. c. 1949 in Milwaukee. Pencil artist specializing in architectural subjects. Wuchterl appears to have been born in Wisconsin in the late nineteenth century. In 1948 a number of his pencil sketches of Milwaukee landmarks were displayed at the F.H. Bresler Galleries in a joint show with Max Fernekes.

References: MJ, August 8, 1948, p. 6.

WUERTZ, WILLIAM, b. 2-28-1861 in Frankfurt, d. 4-19-1952 in Milwaukee. Church decorator and scenery painter. Wuertz came from a family of artists and began to take drawing lessons at the age of eight. He learned painting and decorating from his father, uncle, and grandfather. Around 1879 he travelled around Europe and worked for a time in northern Italy. Later he found work in Bremen painting stage scenery.

He was in the German army from 1883 to 1885 and was wounded while serving in German Southwest Africa. He came to the U.S. in 1888 and at first settled in Chicago. During the Chicago World's Fair of 1893 he worked on murals for the German pavilion. He later painted scenery in Chicago for both plays and operas. He then worked briefly in Green Bay and settled in Milwaukee around 1896.

Wuertz decorated 556 churches in Wisconsin and Upper Michigan and was particularly fond of his work in Mount Olive Lutheran Church, where he was a member. He also painted decorations in the Tripoli and Excelsior Masonic temples in Milwaukee and worked on the rotunda of the Wisconsin state capitol in Madison. The 1910 federal census of Milwaukee reported his occupation as a self-employed artistic decorator.

Wuertz eventually found the strenuous work on the scaffolding too difficult to continue and from around 1944 on he worked as a painter for the Pfister Hotel. He was a naturalized U.S. citizen.

References: MS, March 9, 1952, sect. E, p. 4.

Z

ZASTROW, OSCAR VON. Lithographer. Oscar von Zastrow was presumably related to Berndt H.W. Zastrow-Kussow, the vice-president of the Gugler Lithographic Company, as both were living at the same address in 1888. Oscar von Zastrow appears to have been a lithographic artist specializing in city views. There was a lithographic firm called Doniat and Zastrow which was actively publishing such views in 1870. Among the Wisconsin localities featured in the lithographic views published by this firm were Broadhead, Mauston, Menasha, Plymouth, and Weyauwega.

References: Maule.

ZASTROW-KUSSOW, BERNDT H.W. Businessman. He was one of the incorporators of the Gugler Lithographing Company in 1883 and was vice-president of the company during the period from 1888 to 1901. He was presumably related in some way to Lucie Gottlieb Zastrow-Küssow, the wife of the lithographer Henry Alexander Lipman, so his name must have originally been spelled Zastrow-Küssow.

ZEITLER, FRANK HERBERT, b. 6-8-1874 in Poppelsdorf, d. 7-30-1940 in Milwaukee. Church artist. Poppelsdorf, where Zeitler was born, was formerly a village on the outskirts of Bonn, but has since been absorbed into the city. It was also the birthplace of the Milwaukee artist Henry Vianden. Zeitler specialized in religious paintings, some of which have reportedly found their way into French, German, and English churches. Only one secular painting by Zeitler is known, a painting now in the possession of an Illinois collector. This is a copy done around 1920 of *The Spirit of '76*, a famous American painting by Archibald M. Wilfard.

Zeitler immigrated to the U.S. via the port of New York in 1903 and immediately settled in Milwaukee, where he remained for the rest of his life. He was a Catholic and appears to have provided paintings mainly to Catholic churches. The 1920 federal census reports that he was a self-employed artist. He became a naturalized citizen in 1914.

References: *Sketch Book of Milwaukee*, p. 203. Obituaries: MJ, July 31, 1940. MS, July 31, 1940, p. 20. *New York Times*, August 1, 1940, p. 21.

ZIMMERMAN, OSCAR F. Commercial artist, first listed in Milwaukee city directories in 1913. In 1926 he was employed by the Burns-Hall Advertising Agency.

ZIMMERMAN, OTTO, b. July 1883 in Wisconsin. Woodcarver. Zimmerman is listed in the 1900 federal census and in the 1904 city directory. The census reports that his father was born in Germany and his mother was born in Switzerland.

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