

Alfred Ender

Alfred Ender Five Arts - Painting File

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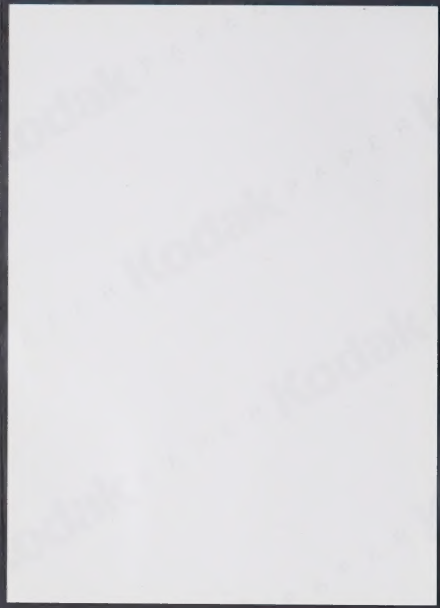
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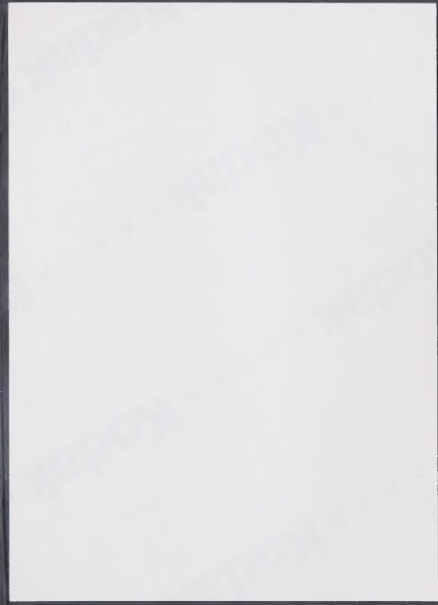
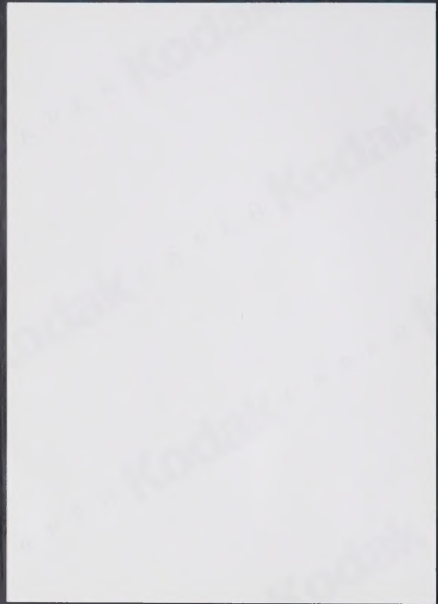
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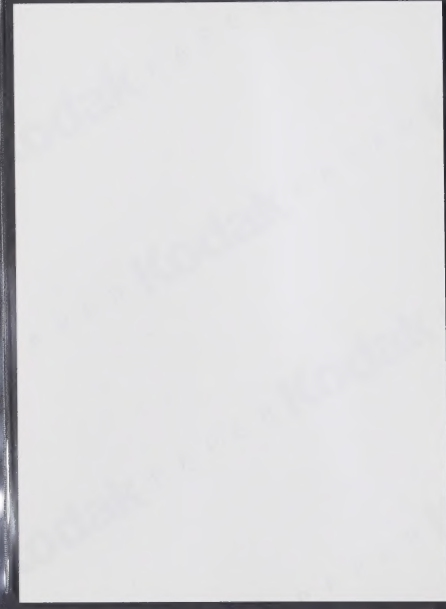
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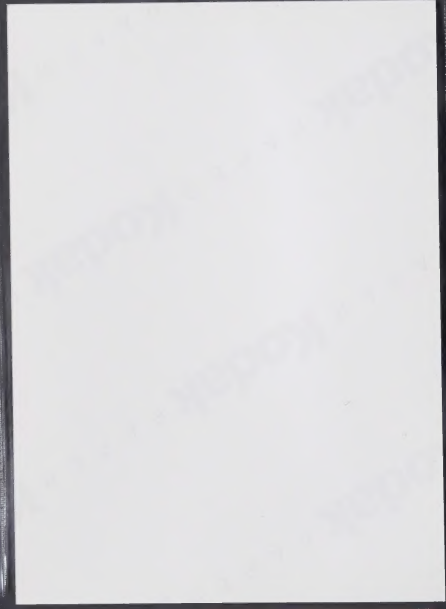
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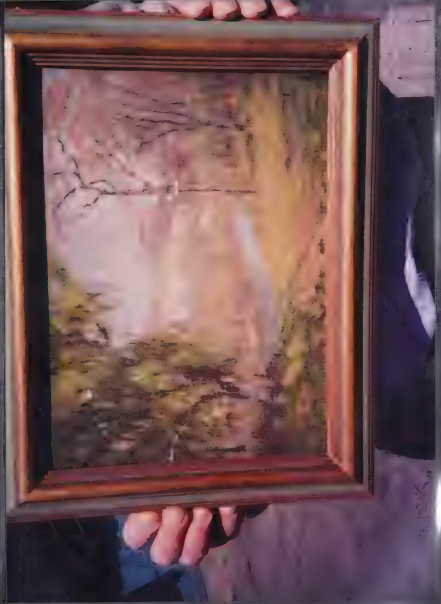
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Preed for neighborhood history



Journal photos by Dean Porter

SARAH BECHLEY will show off her N. 4th St. home, which has distinctive paintings created in the 1920s by artist E. Bilstein.

Tour highlights positives of central city life

MT 5-31-92

Tour/Looking at positives in central city

From page 1

All proceeds from the event will be donated to the Lovell Johnson Quality of Life Center at 1641 W. Atkinson Ave., which offers programs in education, employment and economic development to residents in the central city.

Jordan said the tour would take participants through several neighborhoods, including the Hanambee, Bickers Hill and Sherman Park areas, will include stops at the RiverCenter Atrium at 1555 Rivercenter Court in Schlitz Park, as well as the Patework Mural, 430 W. North Ave., where artist Annan Tale has immortalized the images of the Johnsons on a mural.

Entertainment and artwork by students from the Milwaukee High School of the Arts at West will be

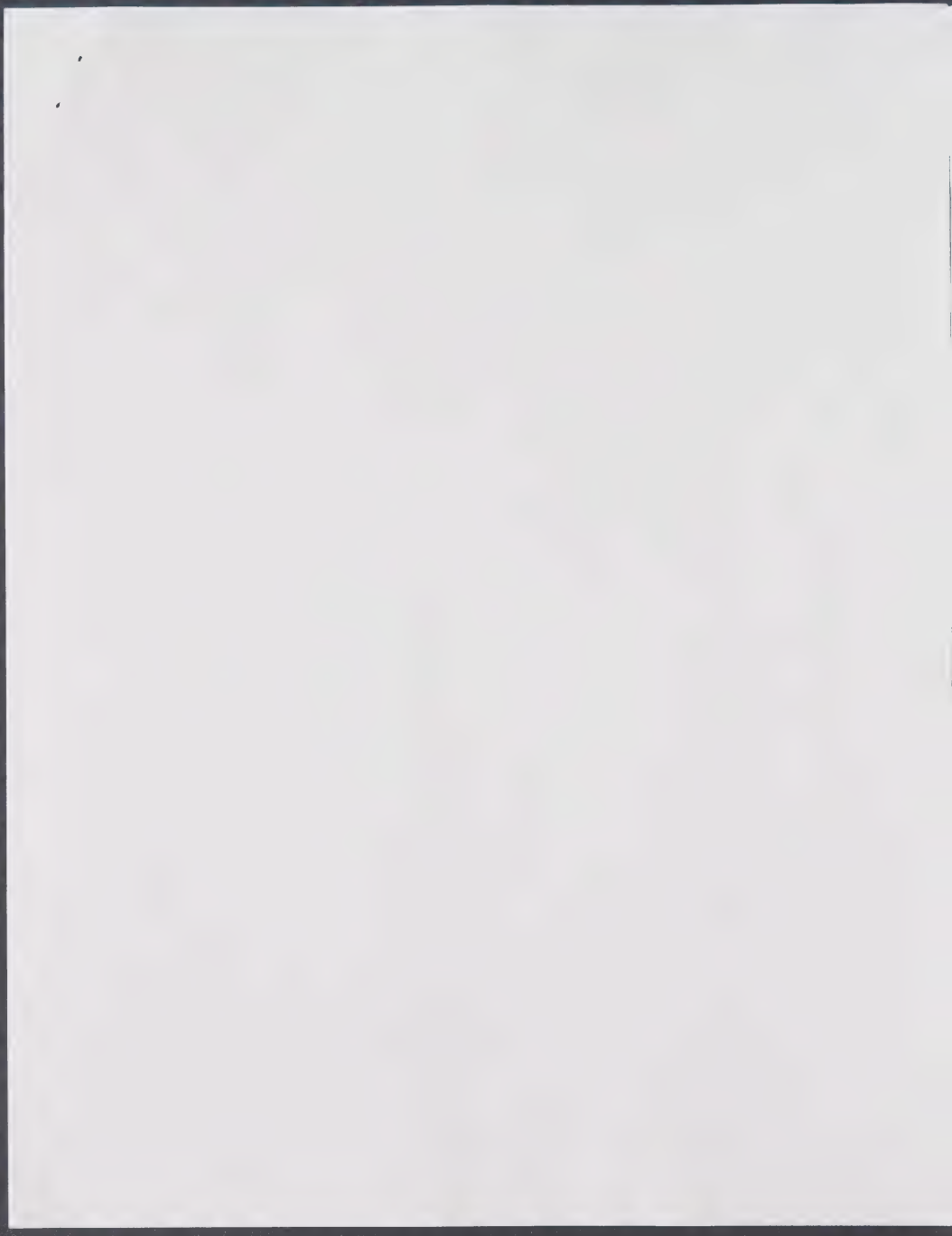
"There are wonderful citizens, wonderful residents and wonderful structures in the central city."

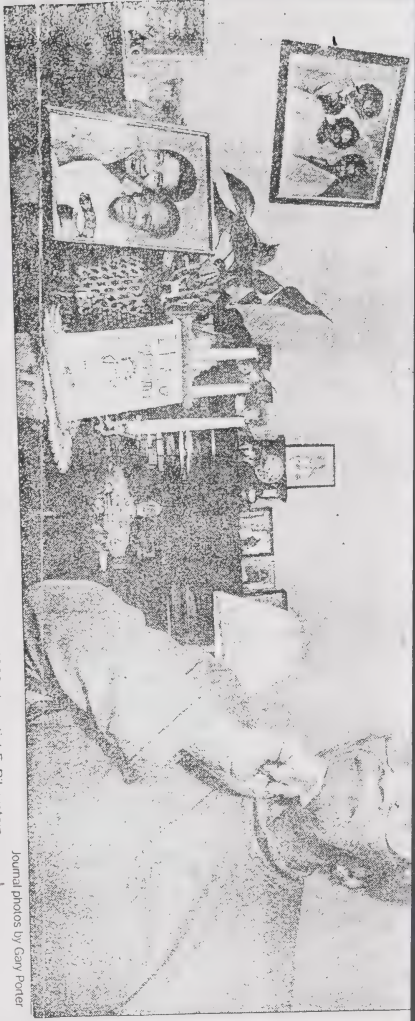
Fran Ashley-Jordan

on display at the RiverCenter Atrium, Jordan said.

More Than Historic

Dennis Baugers and Lisa Eller, whose firm McWilliams Baugers Architecture, 1744 N. Palmer St., is one of the stops on the tour, think





SARAH BECKLEY will show off her N. 4th St. home, which has distinctive paintings created in the 1920s by artist F. Biberstein.

Journal photos by Gary Porter

Tour highlights positives of central city life

BY LEONARD SYKES JR.

It's not where you live that's important, it's what's going on there. The late Rev. Lowell Johnson was fond of saying.

That philosophy, a certain thought behind Johnson's creed of central city life as the guiding force behind Saturday's fourth Central City Tour of 11 homes, sponsors of the event say.

Johnson, the former pastor of St. Mark's AME Church, and his wife, Marguerite, founded the Central City Tour of Homes in 1989 to highlight the positive side of central city life.

Because so much of what was reported about the central city was negative, the Johnsons came up with the tour idea as a vehicle to accentuate the positive, said a tour organizer.

And while this year's tour is dedicated to the memory of the Johnsons, who were killed last July in a plane crash, it's also the kind of affair that would make any day-meaningful.

FR 1982

MJ 5-31-92

The tour essentially will highlight the positive side of life in the city, as opposed to the suburbs, Metropolitan Sewerage District, the chairman of this weekend's event.

"You hear so many negative stories about things in the city — about people locking to the suburbs," said Jordan. "Not that people can't live where they choose. But there are wonderful citizens, wonderful residents and wonderful structures in the central city. So the Johnsons wanted people to realize that. And that's how the tour was founded."

There are 11 homes on Saturday's tour, which is sponsored by the City of Milwaukee, St. Mark's and several other groups. For \$5, from 10 a.m. to 6 p.m., participants will be able to sample what Johnson, his wife and others long recognized as one of Milwaukee's strongest attributes — its historic housing stock, Jordan said.

Unlike past years, however, participants will have to find their own means of transportation instead of riding a tour bus.

2461 N. 4



The BECKLEY HOME has been painted and cleaned for this year's Central City Tour of Homes.

and economic development to residents in the central city.

Jordan said the tour would take participants through several neighborhoods, including the Harambee, Brewers Hill and Sherman Park areas.

It will include stops at the RiverCenter Artium, at 1555 Rivercenter Court in Schlitz Park, as well as the Patchwork Mural, 430 W. North Ave., where artist Amaar Tate has immortalized the images of the Johnsons on a mural.

Entertainment and artwork by students from the Milwaukee High School of the Arts at West will be

"There are wonderful citizens, wonderful residents and wonderful structures in the central city."

Fran Ashley-Jordan

on display at the RiverCenter Artium, Jordan said.

More Than Historic

Dennis Burgener and Lisa Elliot, whose firm McWilliams Burgener Architecture, 1744 N. Palmer St., is one of the stops on the tour, think that the event transcends both the historic and aesthetic value of the old homes.

"The most important thing, I think, is the fact that this is a building we saved," said Burgener, who also lives in the structure. Greek revival-style building, which was built in 1859.

"There is so much excellent housing stock in Milwaukee that it would take much less care and money and time than what we've put into this home to bring them back to a level equal to this or better," he said. "What if it's saying is you don't have to go to the suburbs to find stuff like this. It's right here."

Tickets are available Saturday at 12 locations, including St. Mark's AME Church, 1616 W. Abramson Ave., and at the RiverCenter Artium.

For more information, call St. Mark's at 562-5030.

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AN EXHIBITION OF PAINTINGS

BY MEMBERS OF THE SOCIETY OF MILWAUKEE ARTISTS 1900-1913

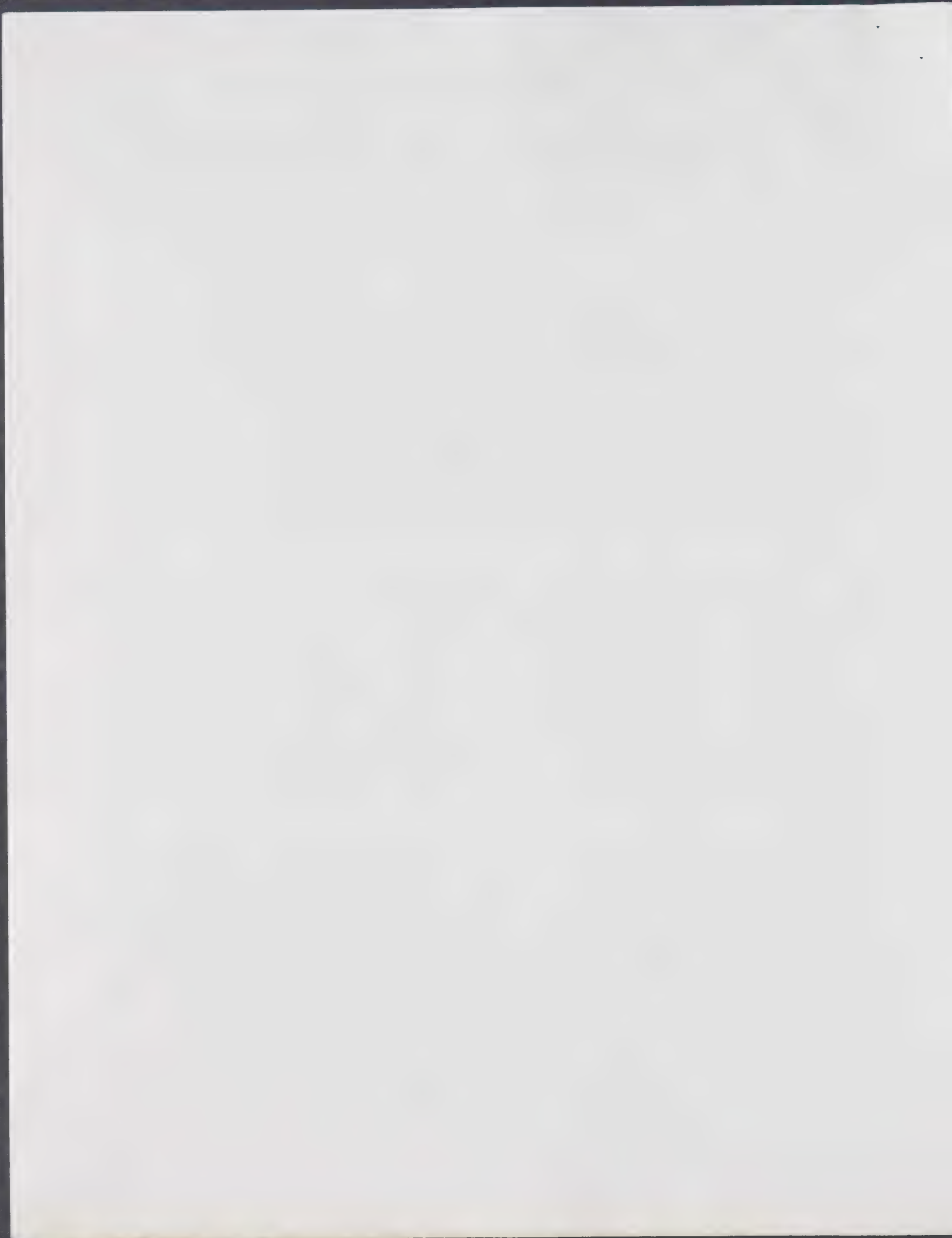
By Gay Donahue

Organized on October 22, 1900, the Society of Milwaukee Artists represents a turning point in the history of art in this city. With the frontier aspects of the nineteenth century behind them, a small coterie of approximately 10 to 15 artists set out to establish a greater appreciation for the fine arts and to establish a secure position for the fine artist in Milwaukee. By 1900 there was in Milwaukee a first generation of native-born artists who had already returned from an academic European milieu which, both culturally and economically, gave support to the enterprising turn-of-the-century artist. These younger, spirited men were joined by several older artists who had emigrated to Milwaukee as early as 1885, already having received their academic training in Germany before arriving here.

These older artists came from the academies of Weimar, Düsseldorf, Leipzig and Munich. Milwaukee, known as "Little Munich", attracted these artists in 1885 with the promise of work in studios which were producing a then popular form of art called the panorama. Although the panorama, which drew large crowds paying to see a huge canvas painted with exciting landscape and historical scenes roll across the stage, proved a popular phenomenon in 1885, by 1890 its popularity was on the wane. Fortunately most of the German artists elected to stay in Milwaukee supporting themselves as instructors and selling their works. As instructors, they found employment in the Wisconsin Art Institute supported largely by Captain Frederick Faber, and later in the Milwaukee Art Students League, founded in 1894 by the first generation of their students.

European study was encouraged for every Milwaukee student who came under the tutelage of these older panorama artists. After receiving several years abroad, the younger men joined with their teachers in the studio of 31 year old Louis Mayer to establish a new organization devoted to building a cultural and economic milieu which would enhance the future of the fine arts in Milwaukee. The purpose for the inception of the group, stated at its first meeting was:

"The Society of Milwaukee Artists, having been organized to promote the interest of art in general and for the purpose of material aid and encouragement, depends on the support of the public and in particular on those citizens who believe in the ennobling and educational influences of art".



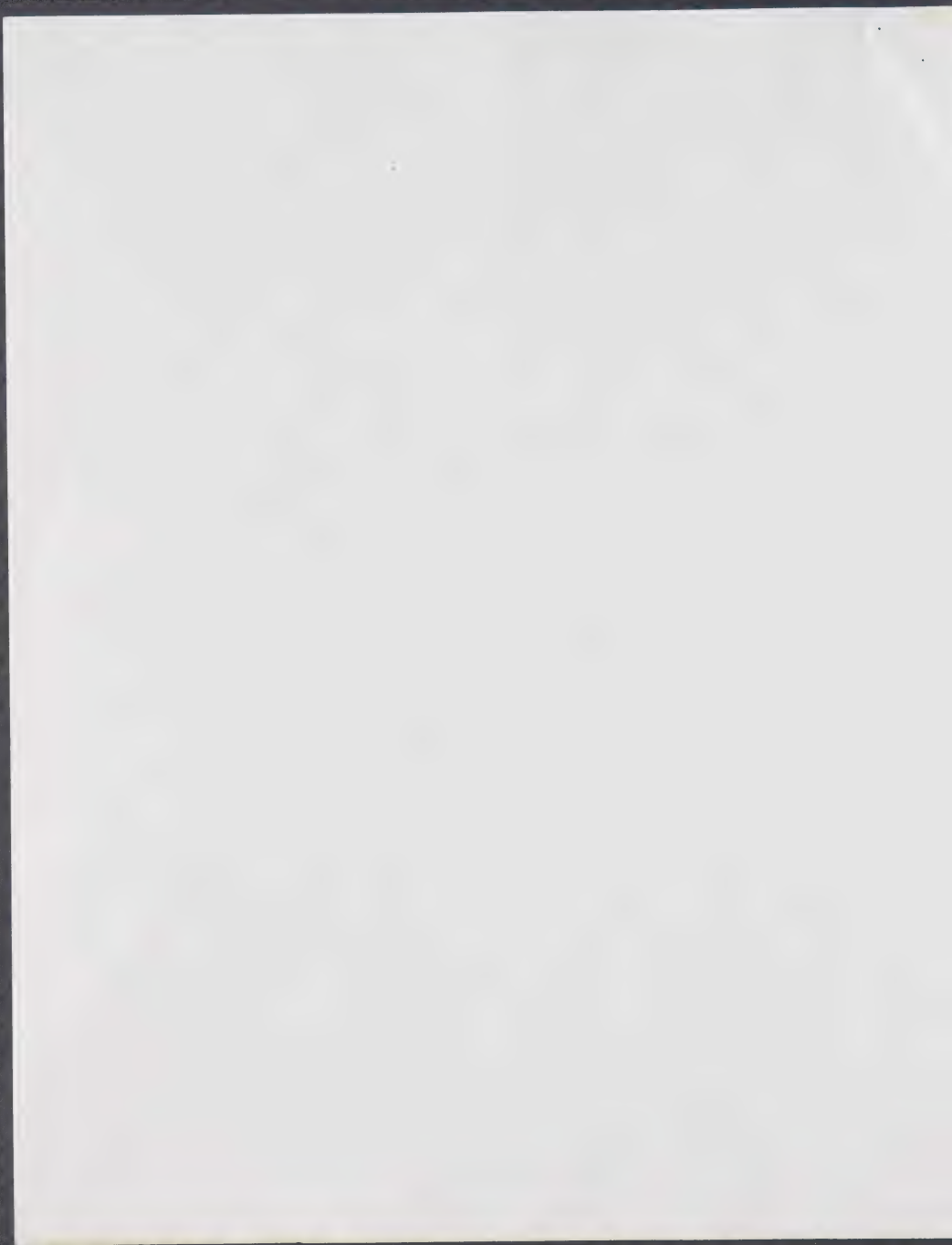
Lois Mayer became the group's first president. Alexander Kuchler, another of the younger artists (not recruited in Milwaukee from abroad, was made treasurer. Richard Loren, former paraffin painter and teacher in North Bayan and Meville at the Wisconsin Art Institute in the early 1890's was chosen for vice-president. The position of secretary was given to Frank Hoibers, the only non-artist person who was a native of Milwaukee. Other founding members were Kenneth Deane, Thomas Schneider, George Porter, Robert Schmidt and "Doc" Lind. The group's membership never exceeded 12, usually averaging 10. Membership dues were to support the need for materials, and exhibition space was to be provided by the community.

The public exhibition was the primary means by which Society members felt they could best promote the state of the arts. The group sought to hold at least three exhibitions annually, no more than two weeks duration each, and that the exhibitions occur on a regular basis. Exhibition space was tentatively provided by the Milwaukee Public Library where the first four shows were held between 1890 and 1893. In 1893 the Public Library could no longer furnish the artists this space, and they were left without a permanent place to exhibit. Other exhibition places during the remaining 10 years of the group's existence were Broadway Hallway, the Bohemian Club (the old Lippincott Building before it burned in 1895), and the subsequent Audubon Building which was built in 1898.

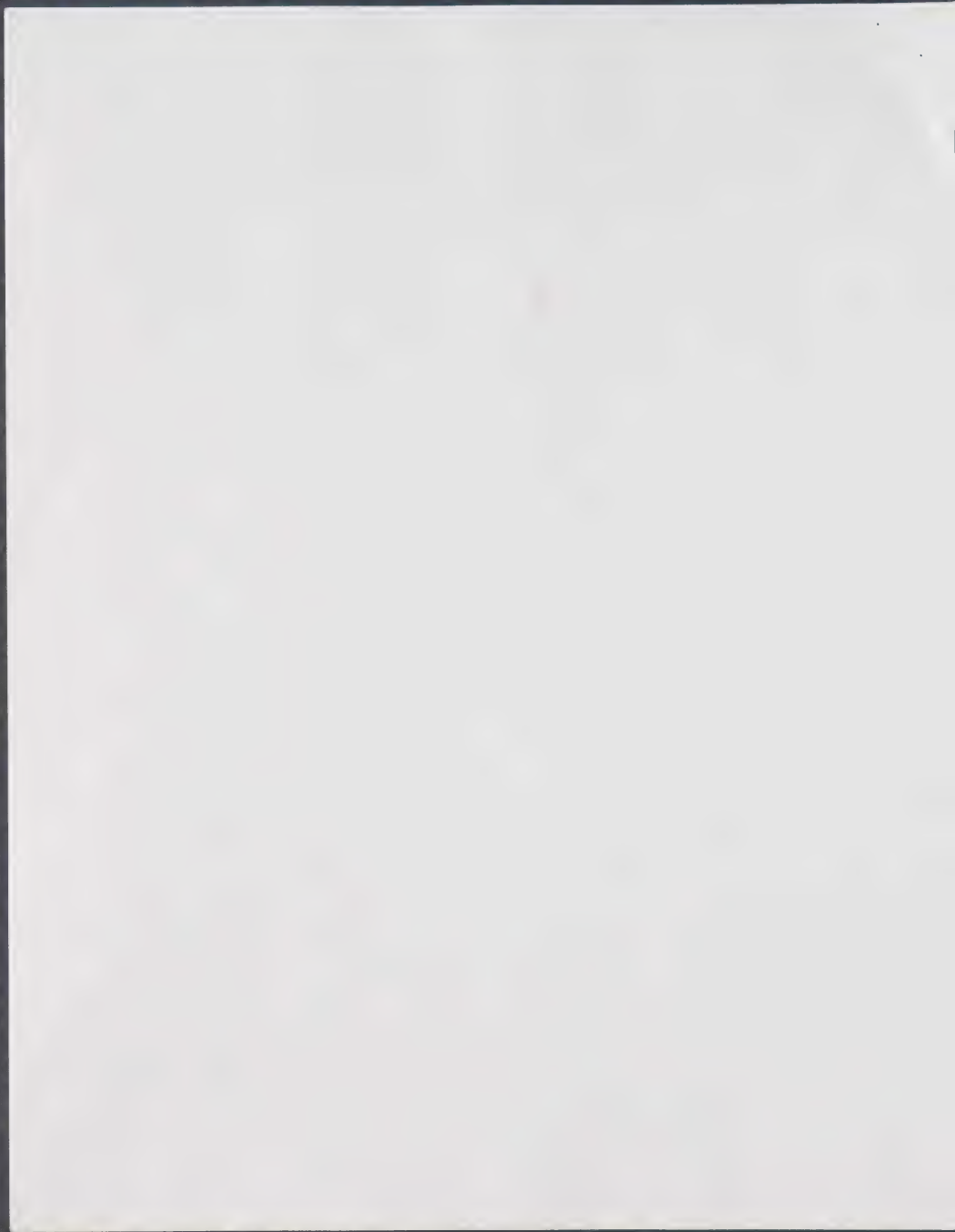
While discouraged in their attempt to gain permanent exhibition space, the artists continued to meet and to exhibit occasionally. Their work, however, was not recognized. In 1896 a special meeting was called to organize a society for the promotion of art, its purpose being similar to the Society. That is, to organize exhibitions of local artwork. The inclusion of non-artists and the proposal to purchase art from the local artists to be placed in public buildings in the city were additional features proposed. Although the group was never established, the idea it generated did see the fruition in 1910 through the auspices of the Milwaukee Journal. When the local newspaper offered to buy paintings by Milwaukee artists to be hung in public buildings and schools. This offer resulted in a vital growth in community patronage in Milwaukee which continued during the second decade of the century.

By 1910 the society's call for help in their cause was heard by a group of business citizens who organized the Milwaukee Art Society to extend support to local artists. Its first president was Charles Latta who was aided by such community leaders as Edward Tracy, Hoobler, Frederick Eggen, Charles Deane, Richard Schneider, Joseph Glinski and Mrs. Charles Kuylen. Within one year of its inception, the Milwaukee Art Society attained a membership of 100 and had raised sufficient funds to purchase a building for its work, thus securing a permanent exhibition place once again for Milwaukee's artists.

Consequently the group was willing to recognize the realization of the long persistence of Milwaukee artists and (throughly) support the art (and) the business citizens' efforts opportunities as well (consequently), they (as a group) were allowed in the state of the state (and) Milwaukee (and) the (and) of the term (and) the (and) of the efforts of (and) of Milwaukee (and).



On September 1, 1934 the Society, its name being changed from
the newly formed Wisconsin Art Society, met in discussion and in
organizational session on the Wisconsin Painters and Sculptors. George
Strommen was elected president and plans were made for 1934-1935
activities in their permanent form.



BERNARD SCHNEIDER (1843-1907)

Trained as a landscape painter at the Dusseldorf Academy by Andreas Achenbach, Schneider emigrated to Milwaukee in 1888 to work on the great panoramas. Cedarburg became Schneider's home as early as 1890 where he remained the rest of his life. He did continue to exhibit with the society, however; and remained an active member until his death.

BERNARD SCHNEIDER

Milwaukee River at Cedarburg, 1899

Oil on canvas

33 13/16 X 30

Milwaukee Art Museum Collection,

Gift of the Milwaukee Journal

BERNARD SCHNEIDER

Landscape at Cedarburg, n.d.

Oil on canvas

10 1/2 X 14 1/2

Lent by Mr. and Mrs. Robert Brue

BERNARD SCHNEIDER

Landscape in Winter, 1897

Oil on canvas

27 3/4 X 41

Lent by Mr. and Mrs. Palmer G. Krueger

FREDERICK WILHELM HEINE (1845-1921)

Born in Leipzig, Germany, Mr. Heine's studies began as a copper and steel engraver's apprentice in 1869. He took advanced training at both the Leipzig and Weimar Academies. Heine worked as a painter in Dresden until 1885 when he left Germany to join the panorama painters in Milwaukee. Shortly before the panorama group dissolved in 1889, Heine opened a watercolor and etching club studio in the Iron Block Building, holding classes and offering costumed models.

FREDERICK HEINE

Fish Creek, 1908

Watercolor

9 1/2 X 13 1/2

Lent by Mr. and Mrs. Robert Brue

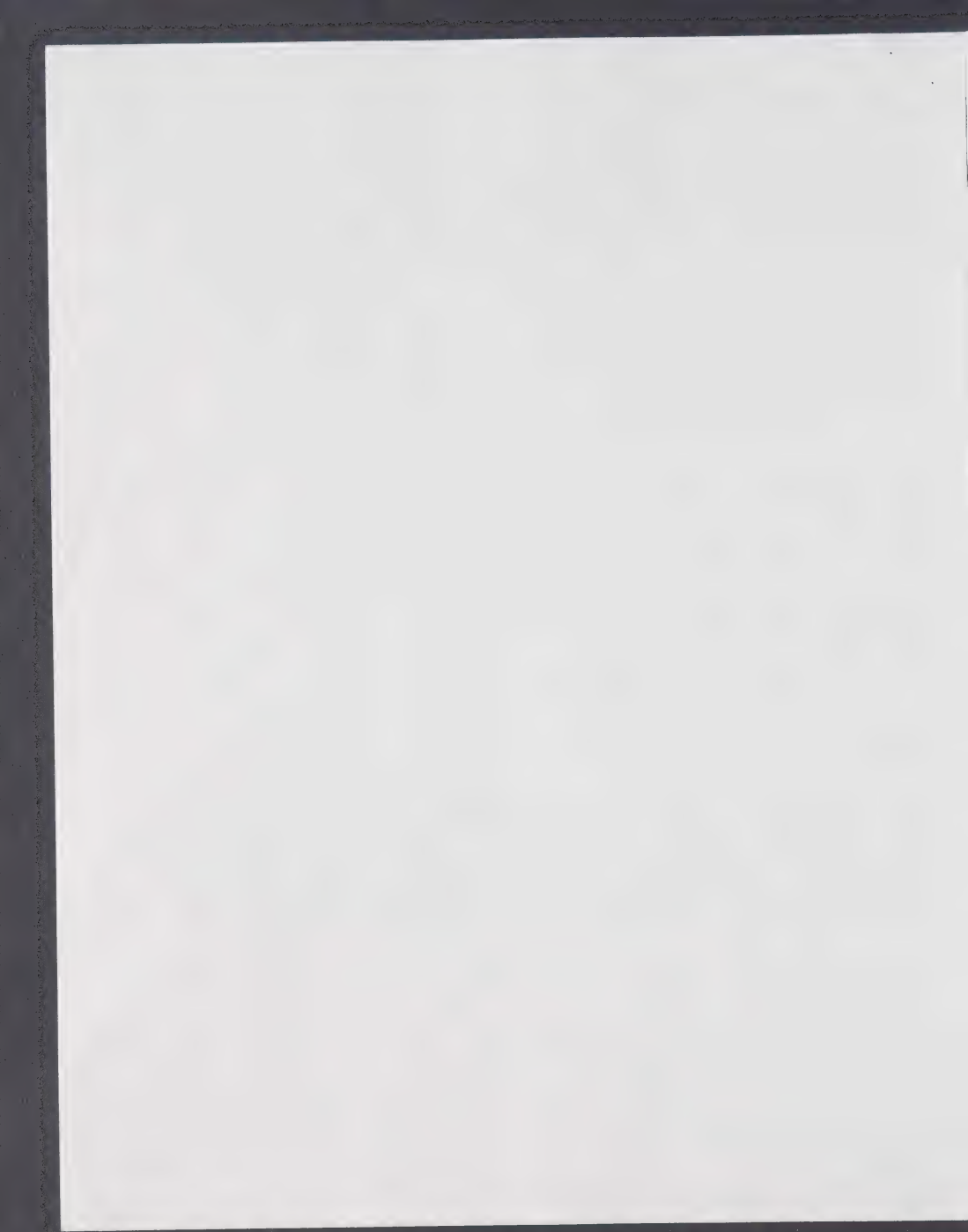
FREDERICK HEINE

Sailor Smoking Pipe, 1882

Watercolor

9 5/16 X 7 1/16

Lent by Milwaukee Art Museum Collection



RICHARD LORENZ (1858-1913)

Lorenz studied at the Weimar Art Academy for approximately ten years before leaving for Milwaukee in 1885 to join the pomarose group as a specialist in equestrian painting. His curiosity about America peaked; he took his first trip West in 1887, spending the year living among ranchers in Texas. He returned to Milwaukee in 1889 but continued to take occasional trips west, one in 1899 when he accompanied Frederick Remington to the Sioux Congress in Omaha. He was elected the society's first vice-president, participating actively with the Society during its 13 year span. He was also a member of the Society of Western Artists in Chicago and exhibited with them throughout the Mid-West. He has also been represented in several nationwide exhibits as well as in exhibitions in Munich and in Paris during his lifetime. Continuing to offer Milwaukee quality instruction through both the Wisconsin Art Institute and the subsequent Milwaukee Art Students League, Lorenz boasts such fine students as Alexander Mueller, Louis Mayer, Edward Steichen, George Rash and George Niedecken.

RICHARD LORENZ
Courthouse, Milwaukee, n.d.
Oil on canvas
6 X 8
Lent by Mr. and Mrs. Robert Brue

RICHARD LORENZ
Summer Road, n.d.
Oil on canvas
10 1/2 X 13
Lent by Mr. and Mrs. Robert Brue

RICHARD LORENZ
Horse Market in Milwaukee, 1911
Oil on canvas
20 X 40
Lent by Mr. and Mrs. Robert Brue

RICHARD LORENZ
Oil Sketch, n.d.
Oil on canvas
8 3/4 X 12
Lent by Mr. and Mrs. Robert Brue

RICHARD LORENZ
Sunday Afternoon, 1906
Oil on canvas
21 1/2 X 30
Lent by the Pfister Hotel and Tower

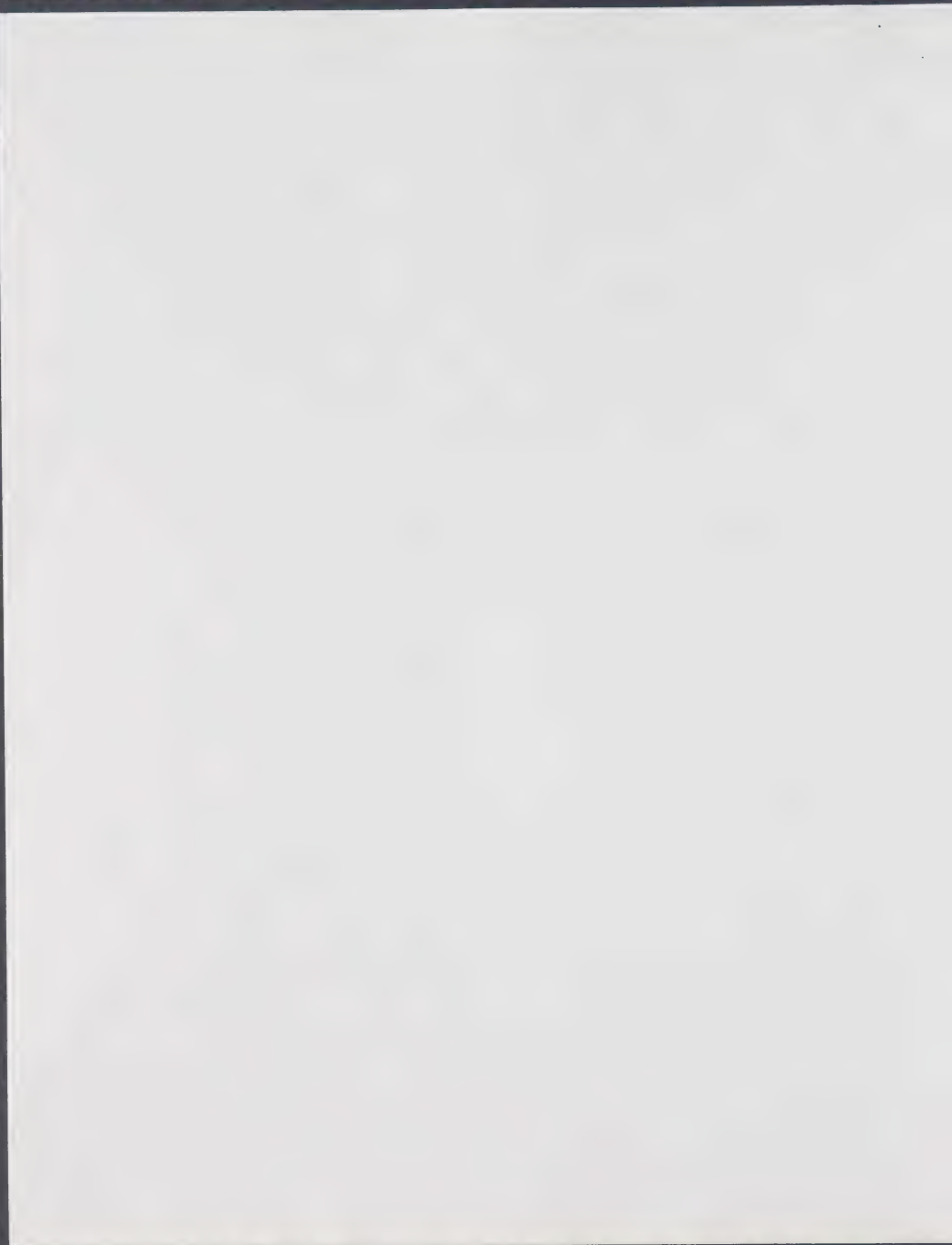
RICHARD LORENZ
The Stone Remedy, Wyoming, n.d.
Oil on canvas
8 1/2 X 13
Lent by Mr. and Mrs. Robert Brue

RICHARD LORENZ
Prairie Twilight, 1904
Oil on canvas
40 X 50 7/8
Layton Art Collection, Milwaukee Art Museum
Gift of Louis Mayer

RICHARD LORENZ
Western Town, n.d.
Oil on canvas
10 X 13
Lent by Mr. and Mrs. Robert Brue

REPRODUCTION OF RICHARD LORENZ AT THE WITSELL BUILDING

RICHARD LORENZ
Oil Sketch, n.d.
Oil on cardboard
5 1/2 X 3 1/4
Lent by the University of Wisconsin-Milwaukee
Permanent Collection



W. J. HAYES (1880-1987)

Wrote in Milwaukee Daily Paper and also "Station" under Richard L. Cook at 228 Wisconsin St. (visible in the photo 1987). At age 22 of twenty-two, he appeared intended to complete his studies, attending to 1902. In a later issue his name - and approximately five years in which there he worked under Paul Peterson and operated a studio at 112 1/2 W. Adams Street near the river in Paris in the studio of Dr. Conroy and J. J. Lammie. He returned to Milwaukee in 1909 to spend another year, receive something the arts in his earlier life. He graduated of the academy he also taught in the Art School's design and write several articles on the state of the arts in the city. His move in 1910 to New York City coincided with the demise of the 1910-1911, and was, indeed, the year he had his personal frustration with the state of the art there. Wrote a New York by Irving Blumberg account exclusively in 1911, but which he is more withdrawn today. He had published five articles with it, some and others and had a number about of the Milwaukee and Daily Paper in 1917.

1878 8422
2 1/2 hours with Dr. Cook
1878 no record
19 3 1/2
Lead by Mr. and Mrs. Frederick Meyer, Jr.

1878 8422
Portrait of Frank Cook, 1907
Paris
194 & 120
Lead by Frederick Meyer

1878 8422
1880 Frederick Meyer, Jr., D.D.
1878 no record
19 3 1/2
Lead by Mrs. Charles E. Brown

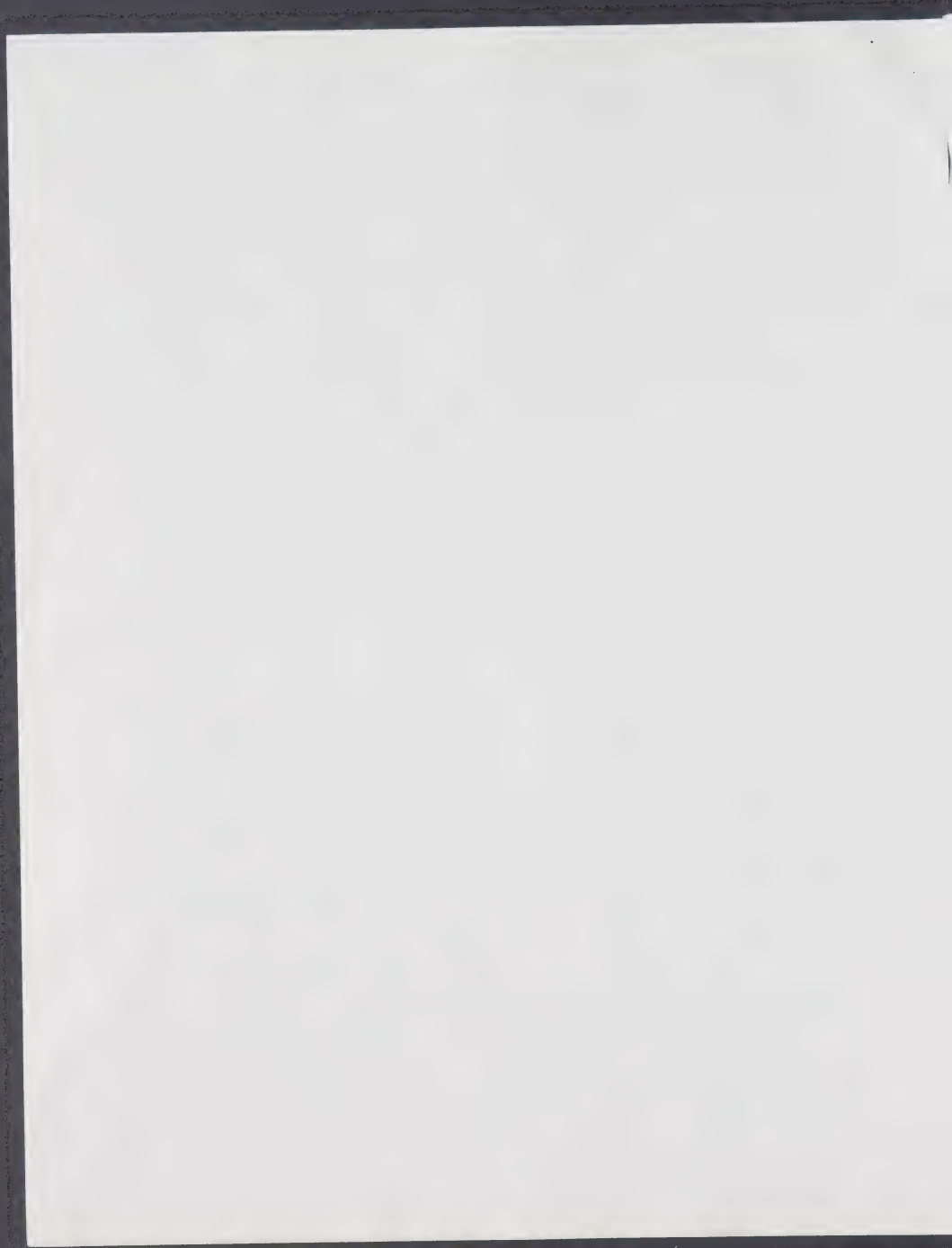
1878 8422
Paris, 1910
1878 no record
1878 Meyer
Lead by Frederick Meyer

1878 8422
1880 Irving Blumberg, 1911
1878 no record
194 & 120
Lead by Frederick Meyer

1878 8422
Milwaukee 1911, D.D.
1878 no record
18 5/16 & 12 1/2
Milwaukee Art Museum Collection
Gift of Samuel T. Beckwith

1878 8422
Lead and the Jew, D.D.
1878 no record
1878 Meyer
Lead by Mr. and Mrs. Frederick Meyer, Jr.

1878 8422
1880 Irving Blumberg, 1911
1878 no record
18 5/16 & 12 1/2
Milwaukee Art Museum Collection
Gift of Samuel T. Beckwith



FRANK ENDERS (1860-1920)

Born in Milwaukee, Enders studied under Henry Vianden, an early well-known landscape artist in the city. Upon Vianden's advice, he received advanced training in Germany in the late 1870's and early 1880's, and returned to Milwaukee in 1885 to establish his panorama studio in the city. Mr. Enders was active as a faculty member for the Art Students League where he specialized in copper etching. He was a founding member of the Society of Milwaukee Artists and served as its first secretary.

FRANK ENDERS

Jones Island Fisherman, n.d.

Watercolor

22½ X 21½

Lent by the Milwaukee Public Library

FRANK ENDERS

Jones Island, 1888

Etching

10 X 16

Lent by Mr. and Mrs. Robert Brue

FRANK ENDERS

Mariner with Horn, n.d.

Watercolor

20½ X 18½

Lent by the Milwaukee Public Library

FRANK ENDERS

Landscape, n.d.

Oil on canvas

18 X 14½

Lent by Mr. and Mrs. Robert Brue

GEORGE PETER (1860 -)

After studying at the Imperial Art School in his native Vienna, Peter emigrated to Milwaukee in 1886 to assist in the popular panorama studio. Peter, unlike the others, continued to paint panoramas in other parts of the country after the interest in them began to wane in Milwaukee. Shortly after 1900 he became the scene painter for the Fabst Theater, a position he maintained for twenty-two years. This extensive experience led to his appointment at the Milwaukee Public Museum where he painted murals and designed and created the background scenery for the exhibits.

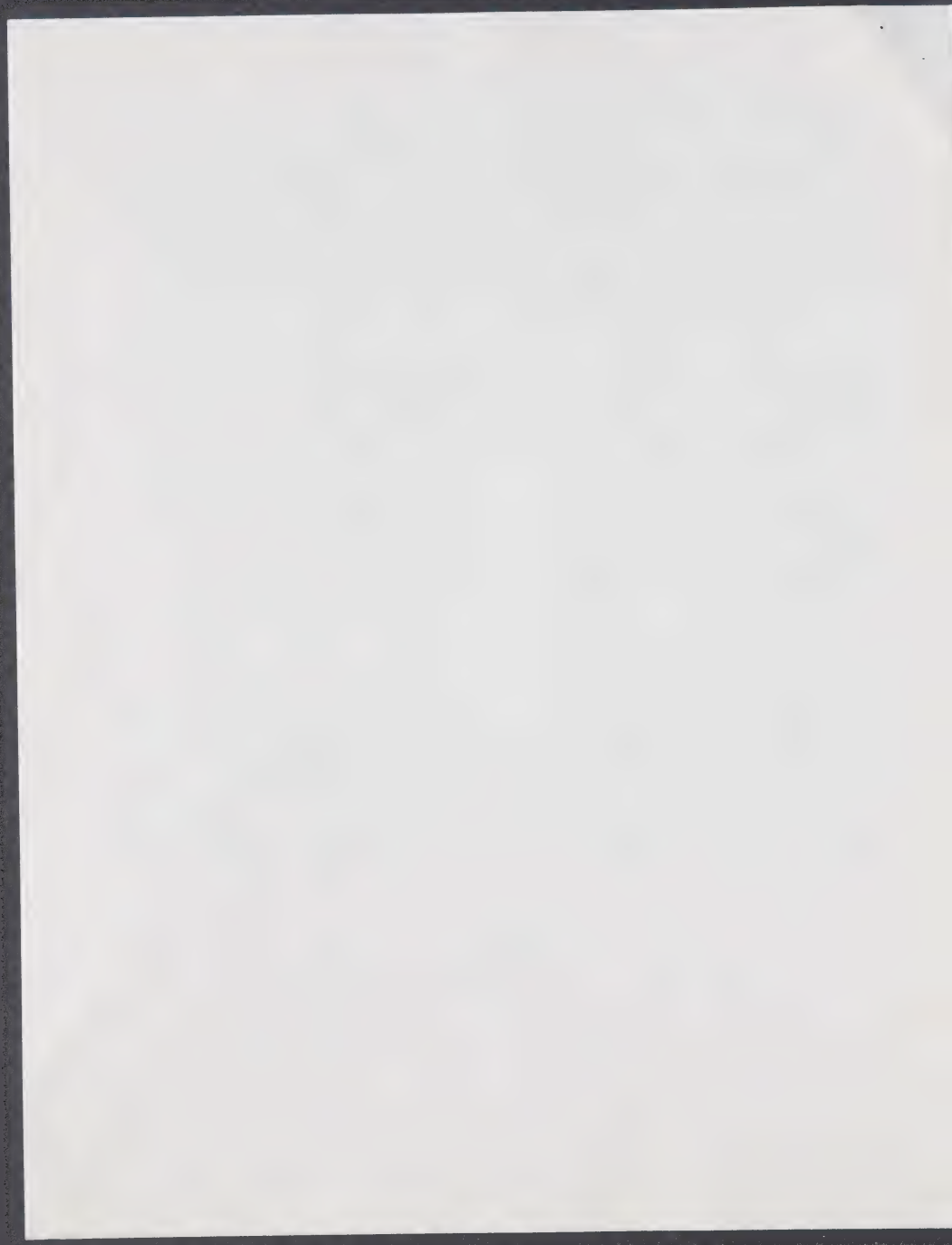
GEORGE PETER

Isle Royal, n.d.

Oil on canvas

14½ X 23

Lent by the Milwaukee Public Library



GEORGE NIEDECKEN (1878-1945)

Niedecken, the younger of the native born Milwaukeeans, began his studies under Richard Lorenz at the Wisconsin Art Institute. In 1894, along with Edward Steichen and other students, he founded the Milwaukee Art Students League. Three years later he was studying at the Art Institute of Chicago. Between 1899 and 1902 Niedecken was enrolled at the Ecole des Beaux Arts in Paris where he studied under Alphonse Mucha, Tony Robert-Fleury and Jules Joseph Lefebvre. After exhibiting in the Paris Salons of 1901 he returned to Milwaukee in 1902. Between 1903 and 1907 Niedecken worked in the Mid-West as a decorative designer. In 1907 he formed the Niedecken-Falbridge Company in Milwaukee devoted to interior design. Niedecken took an active part in the society upon his return to Milwaukee in 1902 and was elected president of its successor group, the Wisconsin Painters and Sculptors, in 1913. As a member of the faculty at the Milwaukee Art Students League, he did much to incorporate the study of decorative design into it's curriculum.

GEORGE NIEDECKEN

St. Efflam, 1901

Watercolor

9 X 12

Lent by Prairie Archives,

Milwaukee Art Museum

Bequest of Dean T. Niedecken

GEORGE NIEDECKEN

Reflections - Grand Canal Venice, 1902

Gouache

14 1/2 X 21 1/2

Lent by Prairie Archives,

Milwaukee Art Museum

Bequest of Dean T. Niedecken

GEORGE NIEDECKEN

Vegetian Scene-Gondola at Mooring Post, 1902

Gouache

12 1/2 X 14 1/2

Lent by Prairie Archives

Milwaukee Art Museum

Bequest of Dean T. Niedecken

GEORGE NIEDECKEN

Venetian Scene-Men on Gondola, 1902

Gouache

19 5/8 X 12 3/4

Lent by Prairie Archives

Milwaukee Art Museum

Bequest of Dean T. Niedecken

GEORGE NIEDECKEN

Portrait-Female, 1907

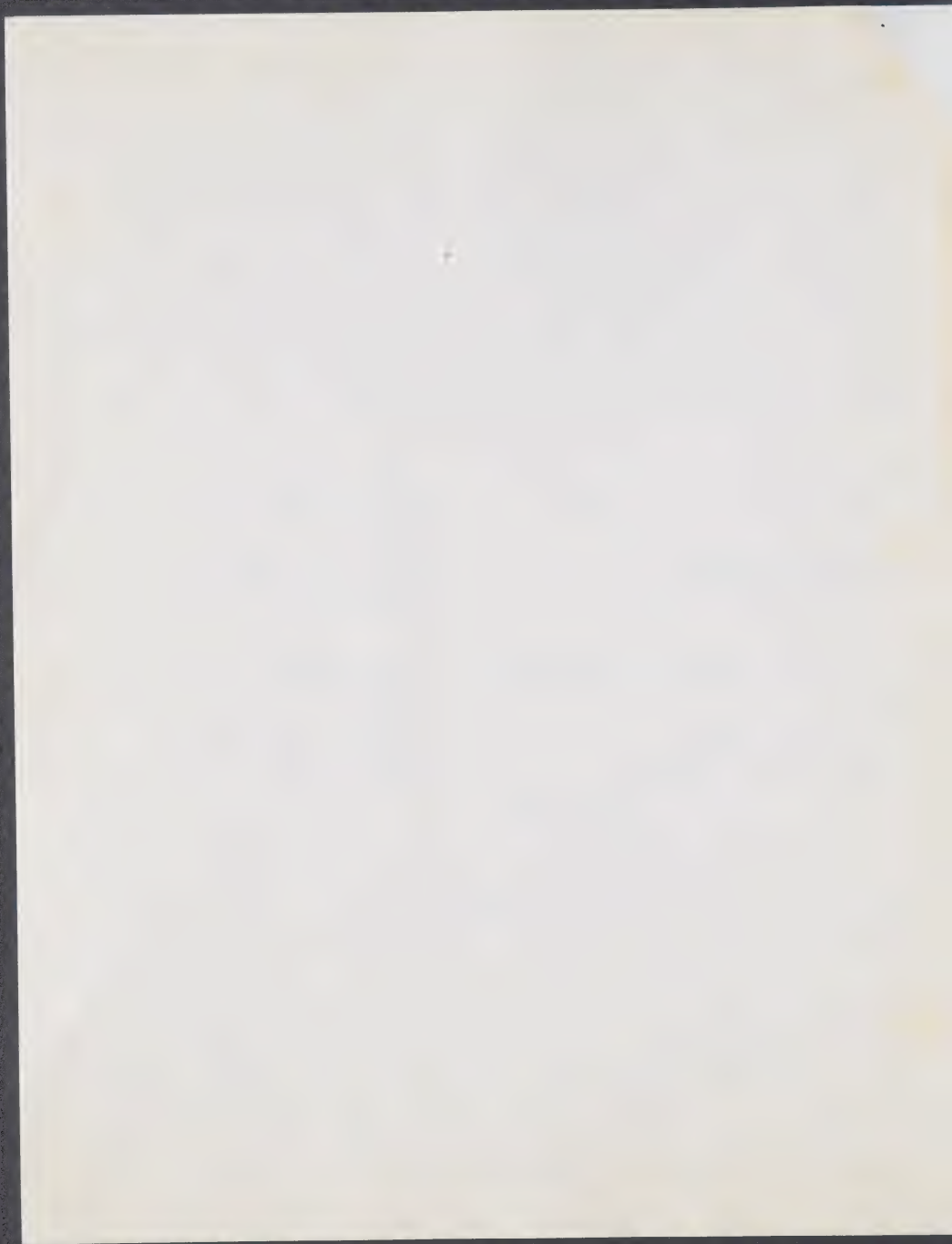
Charcoal on paper

18 X 15 3/4

Lent by Prairie Archives

Milwaukee Art Museum

Bequest of Dean T. Niedecken



GEORGE RAAB (1866-1946)

A native of Sheboygan, Wisconsin, Raab first studied under Richard Lorenz at the Wisconsin Art Institute in 1890. Under the encouragement of Lorenz he traveled to Weimar where he studied for several years. In 1896 he traveled to Paris, which by that time had superseded Munich as the training ground for ambitious young American artists. Upon his return from Europe at the end of the century he was instrumental in the formation of the society and also joined the faculty of the Art Students League. Raab took over the curatorship of the Layton Art Gallery in 1902, a position he held until 1903. He then served as Education Director for the Springfield Art Association (Illinois), then as Art Director at the Art Institute in Decatur, Illinois, and as Professor of Art at Millikin University in Decatur, Illinois.

GEORGE RAAB

Landscape, n.d.
Oil on canvas
12 X 15
Milwaukee Art Museum Collection
Gift of Samuel O. Hoener

GEORGE RAAB

Milwaukee River, n.d.
Oil on canvas
22 X 10 1/2
Lent by Mr. and Mrs. Robert Bros

GEORGE RAAB

Portrait of Helen Esb, n.d.
Oil on canvas
12 X 8
Lent by Mr. and Mrs. Robert Bros

GEORGE RAAB

Old Courthouse-Cathedral Square, n.d.
Oil on canvas
24 X 30
Anonymous

GEORGE RAAB

Still Life, 1893
Oil on canvas
12 1/2 X 18 1/2
Lent by Mr. and Mrs. Robert Bros

HAROLD HALL

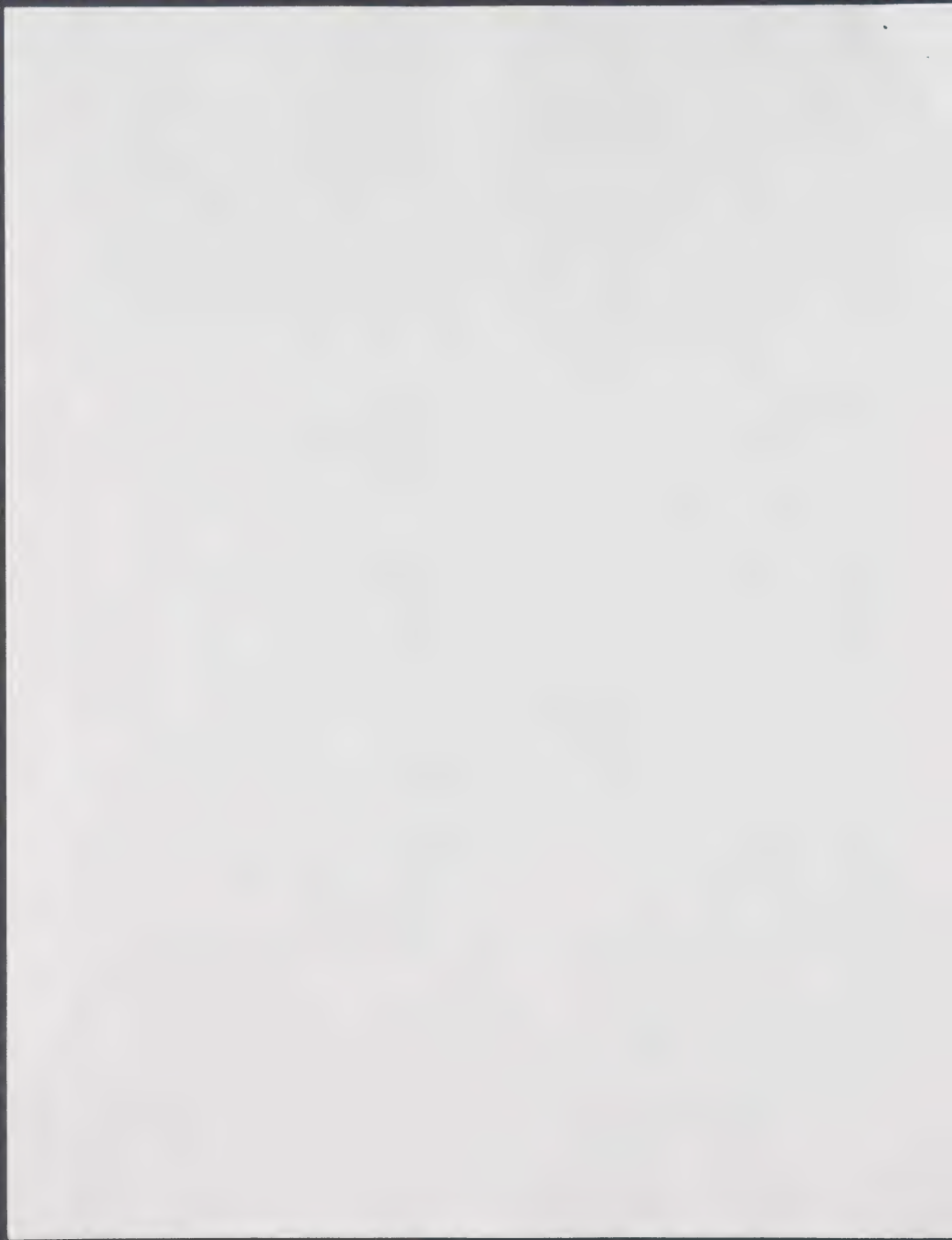
Powder Lake, 1901
Oil on canvas
10 X 18
Lent by Mr. and Mrs. Robert Bros

FRITZ KEBL

Lake Kogawicka, n.d.
10 1/2 X 18 1/2
Pen Drawing
Lent by Mr. and Mrs. Robert Bros

FRANK SIEGHEITZ

View of Milwaukee with Stadium, n.d.
Oil on canvas
7 X 10
Lent by Mr. and Mrs. Robert Bros



ALEXANDER MUELLER (1872-1938)

A native Milwaukeean, Mueller studied under Richard Lorenz at the Wisconsin Art Institute in the early 1890's. The years 1894 to 1899 were spent at the Royal Academy in Munich under the tutelage of Carl von Sily, also a native Milwaukeean. Returning in 1899 he joined with Louis Meyer and George East to hold an exhibition of their Munich-produced works at Drake's Gallery in the spring of 1900, and in October of that year they formed the Society of Milwaukee Artists. In 1901 he became Director of the Milwaukee Art Students League, developing a reputation as the leading art teacher in Wisconsin. Mueller, along with Niedzwiedz, established new direction and strength at the League for applied arts education. He returned to Germany in 1912 where he continued to work in association with his former master Carl von Serr. Mueller then moved to California where he worked until his death.

ALEXANDER MUELLER

Artists 180 Milwaukee, 1911
Color lithograph
2 7/8 x 3 1/4
lent to Vance Bowman

ALEXANDER MUELLER

Beautiful Beach, 1908
Oil on canvas
12 x 18 1/2
lent by the University of Wisconsin System
Permanent Collections

WILLIAM SCHADE (1861-1917)

Although born in New York, Schade was raised and educated in Milwaukee. He began his art studies in 1876 under Henry Viander and received his first drawing instruction from a lithography and engraving school. Advised by Viander, Schade continued his education at the Academy of Music, but was back in Milwaukee in time to take part in the production of the great panoramas. He made Milwaukee his home, operating an art studio, working with the society, and teaching at the Milwaukee Art Students League.

WILLIAM SCHADE

Still Life, 1892
Oil on canvas
30 x 44
Gayton Art Collection, Milwaukee Art Museum

WILLIAM SCHADE

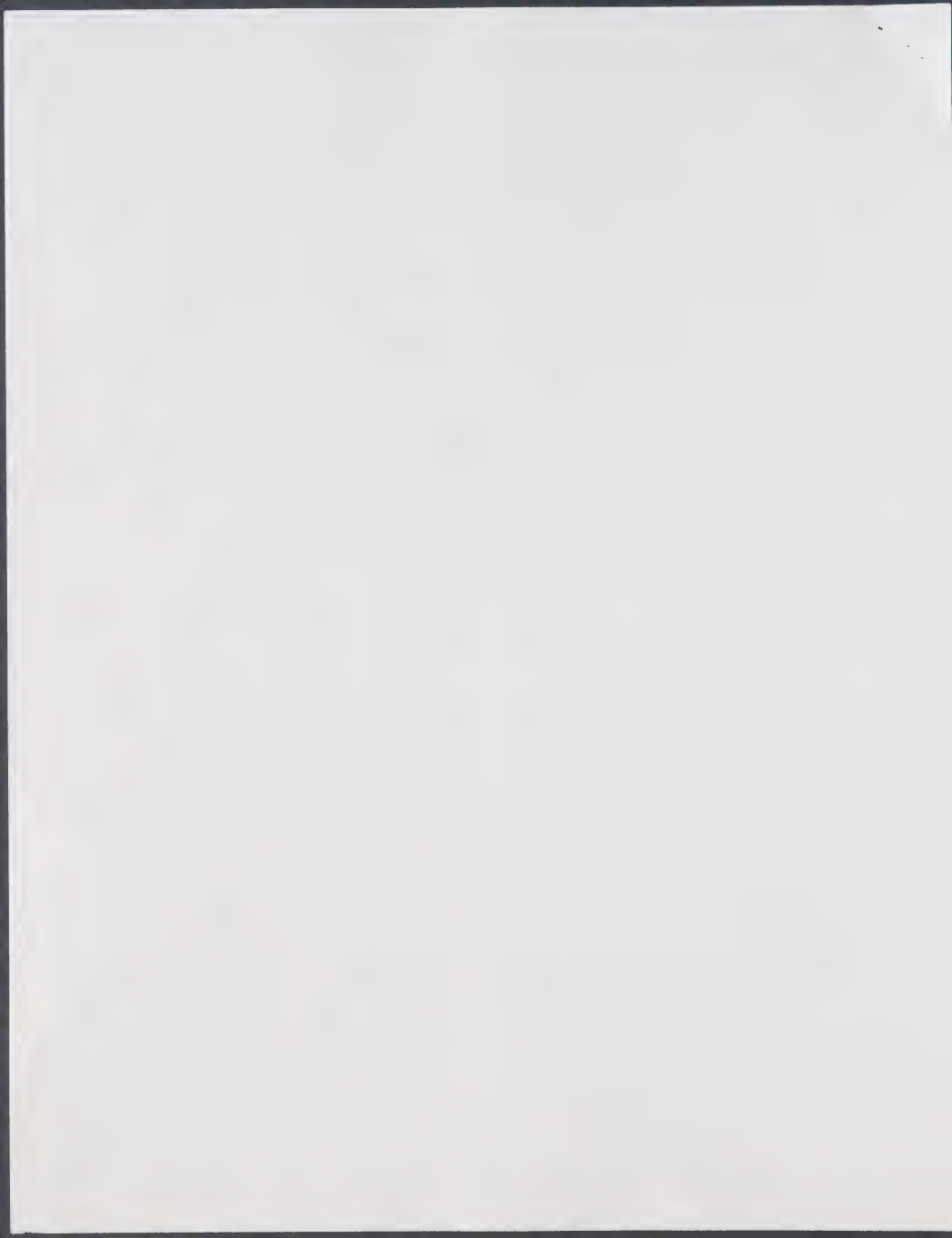
Portrait, 1892
Oil on canvas
27 3/8 x 34 1/2
lent by the Milwaukee County Historical Society

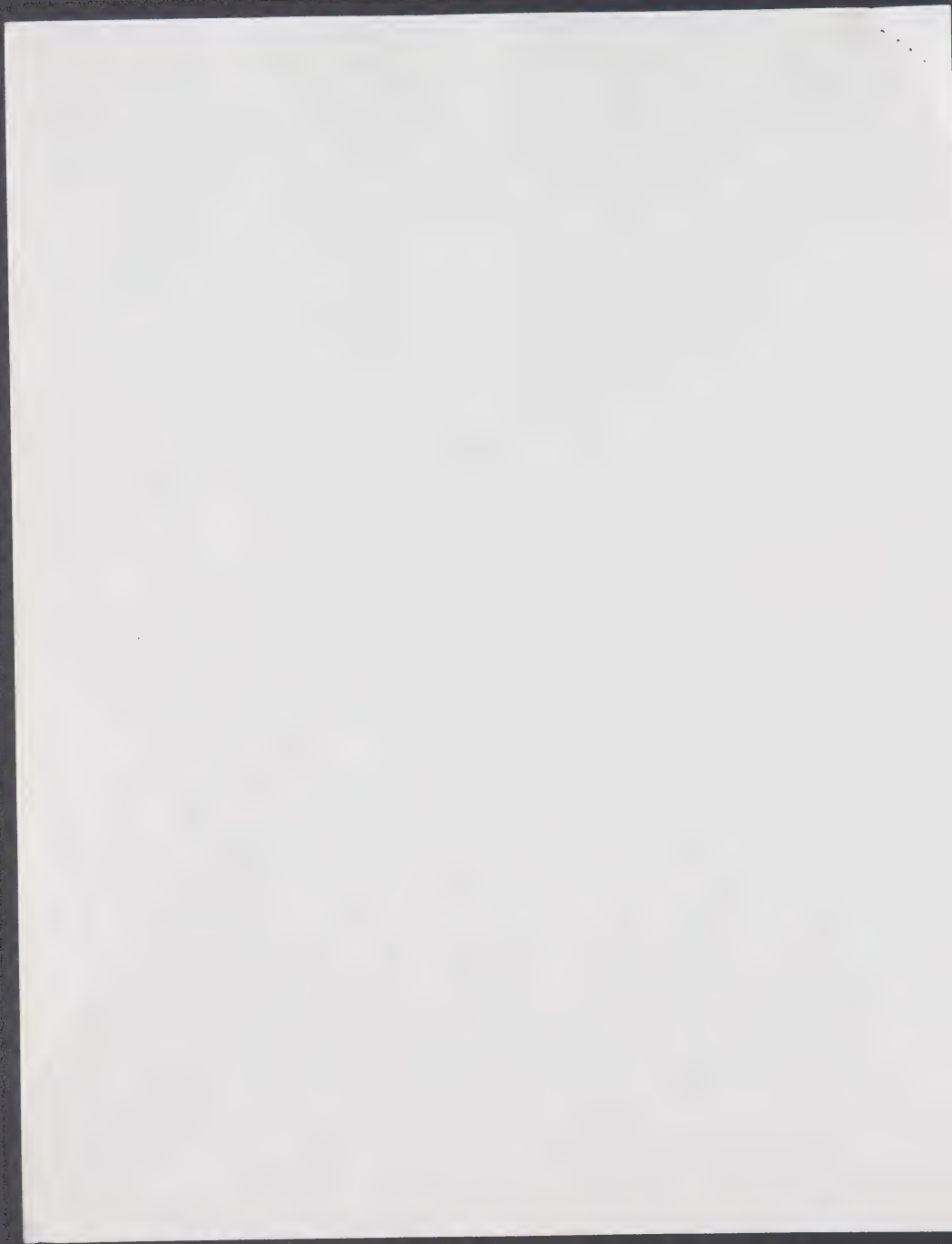
WILLIAM SCHADE

Still Life, 1892
Oil on canvas
21 1/2 x 27 1/2
lent by the Milwaukee County Historical Society

WILLIAM SCHADE

Portrait, 1892
Oil on canvas
27 3/8 x 34 1/2
lent by the Milwaukee County Historical Society







ALFRED BADER FINE ARTS

DR. ALFRED BADER

ESTABLISHED 1961

May 23, 1994

BILL OF SALE

Mr. John A. Christensen
195 Muskoka Road North
P.O. Box 70
Gravenhurst, Ontario
P1P 1X2

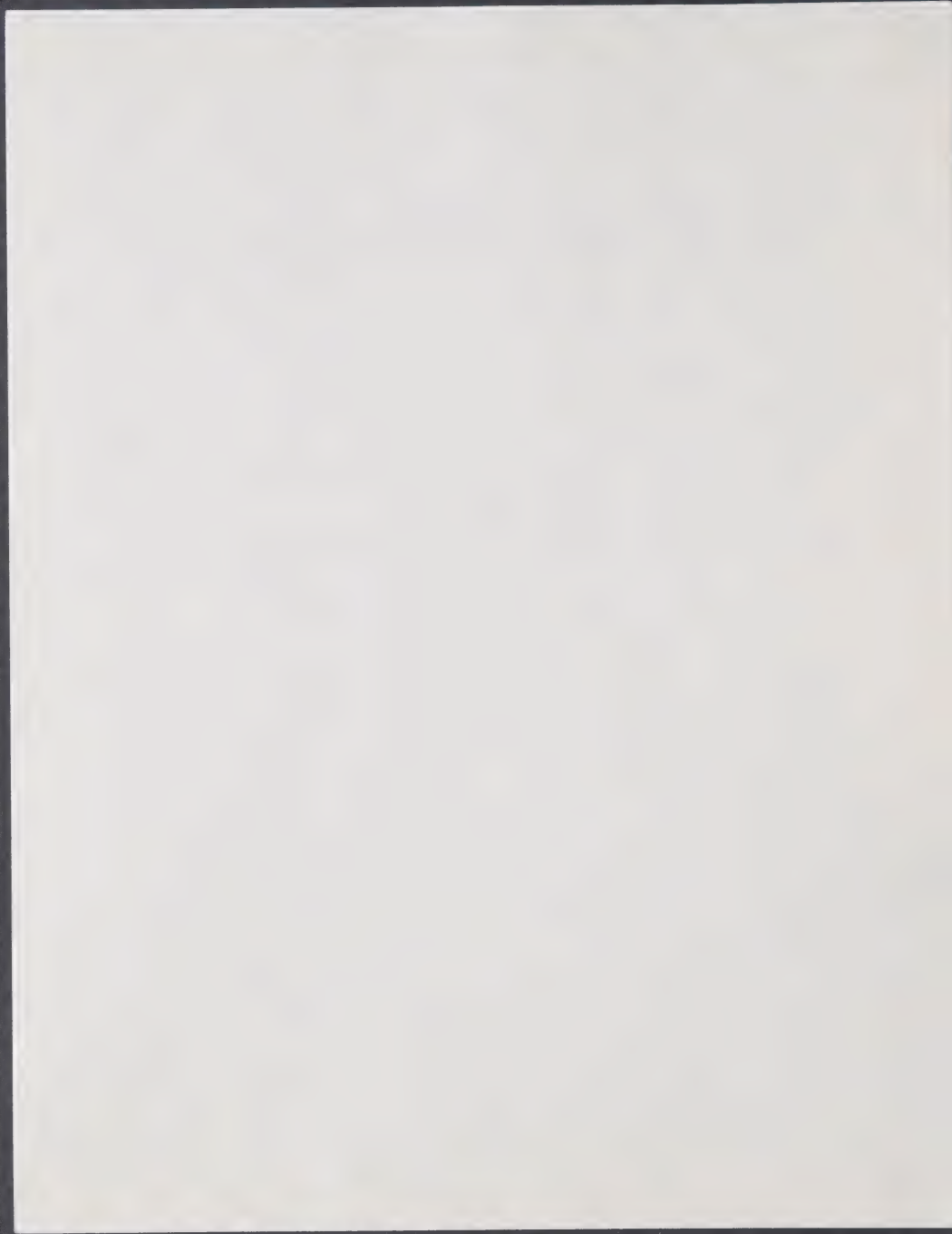
Oil sketch on panel by Franz Biberstein,
probably a scene in California

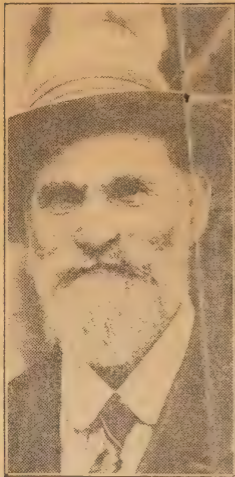
U.S.\$250.00

Mailed to the above address

I purchased a collection of Biberstein
sketches from his estate, and this
sketch was part of that collection.

By Appointment Only
ASTOR HOTEL SUITE 622
924 EAST JUNEAU AVENUE
MILWAUKEE WISCONSIN USA 53202
TEL 414 277-0730 FAX 414 277-0709





Painter Dies

Franz Bieberstein, the Milwaukee artist who loved to paint panoramic views of the grandeur of mountains and valleys, was found dead in bed Saturday at his home, 919 Second st. He had lived here since 1886. Mr. Bieberstein was a native of Switzerland. His death is believed to have been caused by the heat.

Lover of Mountains

The Swiss painter was the son of a marble worker who made monuments and marble floors for churches. Born in 1850 near the Jura mountains he grew up to love scenery above all things. He preferred mountain sketching all his life to other types of painting.

The craze for panoramic painting came about 1878. After many of the large early panoramas had been exhibited in Europe for several years interest in them was carried to the United States. Mr. Bieberstein came to America to paint them in 1886 and settled, as he said, in Milwaukee because "it was as German as Munich."

"The craze only lasted here a few years," he once recalled. "After the Spanish war certain business men tried to revive it, and I went to San Francisco to execute the battle of Manila bay."

Painted Canadian Rockies

Mr. Bieberstein's greatest experience in America came when he was a guest of Sir Thomas Shaughnessy for two summers in the Canadian Rockies. Once more in the northwest he could paint mountains from the natural. "But," he said, "the mountains of America did not have the grandeur of the Alps. The peaks of the Alps are 2,000 feet higher than those of America."

One of Mr. Bieberstein's pictures was exhibited in 1925 in The Journal's Gallery of Wisconsin Art. Another, which hangs in the reference room of the public library, the gift of the late Frederick Layton, is a view of Mount Sir Donald in the Selkirks of British Columbia. Many of the Swiss artist's latest paintings are owned by his friend, Mr. Moderer.

Place New Numbers Soon

[CONTINUED FROM PAGE 1]

asking for complete lists of street changes and new addresses.

"The Boston store, Schuster's, Gimbel Brothers, the Milwaukee Gas Light Co., the Electric Co. and others have requested such a list," Mr. Petersik said Saturday. "If the demand warrants it we will run off mimeographed copies at cost for Milwaukee concerns."

Suburbs in Line

The suburbs have fallen into line with Milwaukee. Shorewood and Whitefish Bay probably will place numbers simultaneously with the city. Home owners in the two suburbs already have received assignments and know what their new addresses are. Heavily populated sections of towns around Milwaukee also have revised their street name and house number systems to conform with Milwaukee's.

Six crews of five men each will start on the south side Monday, working in quarter sections south and west from the base line at Clinton st. and the Milwaukee river. The Bay View section will be the second to receive numbers, then the east side and finally the northwest and west sides. It is expected that the work will be completed next spring.

City to Keep Title

Under the ordinance adopted by the council the city will retain title to the numbers but property owners must place them in visible places designated by attaches of the engineer's department. Once the numbers are

the world, but to mention feeling the jabs of the tattoo needle. Ships in full sail, castles, alluring ladies and deadly looking animals flash on the arms of dozens of bathers.

A large and growing circle formed suddenly at one end of the beach.

"Herbert. Her-r-r-ber't," called a jolly, plump woman who had made herself comfortable on a blanket. Her son, about 12 or so and also plump, emerged, protesting, from the water.

"Run down and see what that crowd's about," she said coaxingly.



Roanoke Room

NEW
HOTEL

MENU

Consomme
Celery
Broil
Braised Beef
Roast Do
Mashed
Asparagus
Chicken
Apple Pie
Pineapple
Tea

RAND
FOURTH S

Once Famous Artist Is Dead

F r a n z Bieberstein,
Panorama Painter, Is
Heat Victim

Almost penniless, almost forgotten in recent years, Milwaukee's painter of the grandeur of mountains, valleys and hills, Franz Bieberstein, 80, died Saturday from a heart attack believed to have been caused by the heat. He was found dead in his bed at 919 Second st. by his landlord, Ludwig Kopp, with whom he had lived for the last 10 years.

Years ago Franz Bieberstein as a boy studied painting in the Munich Academy of Art. He had gone there from his birthplace in Solothurn Switzerland.

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Lost His Savings

Mr. Bieberstein loved his native Switzerland and for many years he wanted to return there. But a long time ago his savings were swept away by the failure of a trust company and he was reduced to a meager income. He tried ginseng raising in the city; he experimented with color photography; and for 18 years he did part time painting for A. J. Moderer, president of the International Statuary Co., 160 North av.

By these methods the artist made enough to live, but he was always poor. He leaves no relatives in America. A brother, August, and two sisters survive him in Switzerland.

The artist's body was taken to the county morgue, to be held there until funeral arrangements can be made by Mr. Moderer. His employer has agreed to provide a lot in Holy Cross cemetery.

In his room, which was filled with his treasures—sketches of valleys, glaciers and mountain peaks—and which Mr. Bieberstein called his "library," police found a note Saturday. It asked them to notify the mayor and relatives in his home village, Solothurn, in case anything should happen.

Single Station Urged by Schwada as Better Than Other Plans

Construction of a centrally located high pressure pumping station for the fire department instead of two others, one each on the north and south side, is recommended in a report sent Saturday to Fire Chief Peter Steinkellner by City Engineer Joseph Schwada. The city has been in need of pumping stations for several years to protect high buildings in commercial and industrial sections.

The Schwada report considers the merits of several alternatives. With adequate appropriations in the 1931 budget, it emphasizes, the single station, equipped first with three pumps and containing room for twice that number, would in the long run prove more economical than any other proposal.

Total Cost \$531,000

To meet the cost, Mr. Schwada recommends that the board of estimates set aside \$250,000 next year which, with the \$280,000 now available, would cover the construction of the station, housing for an engine crew, and the laying of mains to the south side. This request will be considered by the board Monday.

The pressure station alone, he estimates, will cost \$139,000, the main to Bay View \$194,000, distribution system in Bay View \$148,000 and the fire department's share of a tunnel under the Kinnickinnic river \$50,000. Joint usage of the tunnel by the water and fire departments, Mr. Schwada adds, would eliminate the necessity of constructing separate tunnels for both departments and save approximately \$100,000. The total estimated cost would be \$531,000, \$1,000 above the money that would be available. Since estimates on city work generally are figured liberally, it undoubtedly would be sufficient to cover all details.

Site on E. Water Street

The central station is suggested on a site at the southern approach of the E. Water st. bridge. For a south side station the council is now considering purchases of land at Clinton av. and the Kinnickinnic river. If the two-station plan is adopted the north side station probably would be in the vicinity of State st. and the Milwaukee river.

Before the problem is settled city engineers will confer with fire department officials and representatives of the national board of fire underwriters.

THE MILWAUKEE JOURNAL

Published daily except on Sundays and public holidays.
Subscription rates: In Advance, \$3.00 per Annum; In Advance, \$1.00 per Quarter; In Advance, \$0.30 per Month.

Communist Shaguri Sakavala

His experience in handling Communist Party (Keweenaw) has been reported in the Milwaukee Journal.
The paper has reported that Communist Party (Keweenaw) has been reported in the Milwaukee Journal.

Even so You and I—

Mr. Probin doesn't believe in common sense.
He doesn't believe in common sense. He doesn't believe in common sense.

Mr. Coolidge Talks Sense

When the presence of France appealed to the representative of the 48 states at the League of Nations conference on disarmament in Geneva, Mr. Coolidge said: "I am not here to talk for the League of Nations, but for the League of Nations."

With the Wisconsin Editors

The Milwaukee Journal has been reported in the Milwaukee Journal.
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Getting on the Air Route

It is reported that Milwaukee is to get a mail route to supplement its air mail route.
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Atlantic City Water
The Atlantic City Water Company has been reported in the Milwaukee Journal.
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Socialists Vote Waxes

It is reported that the Socialist Party has been reported in the Milwaukee Journal.
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Our Good

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We'll Say So

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He Could Read

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Progress of Duluth

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Barbara Is Called

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In The Journal Gallery of Wisconsin Art

Franz Biberstein

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George Peter

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An American Club

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The Grand Canyon

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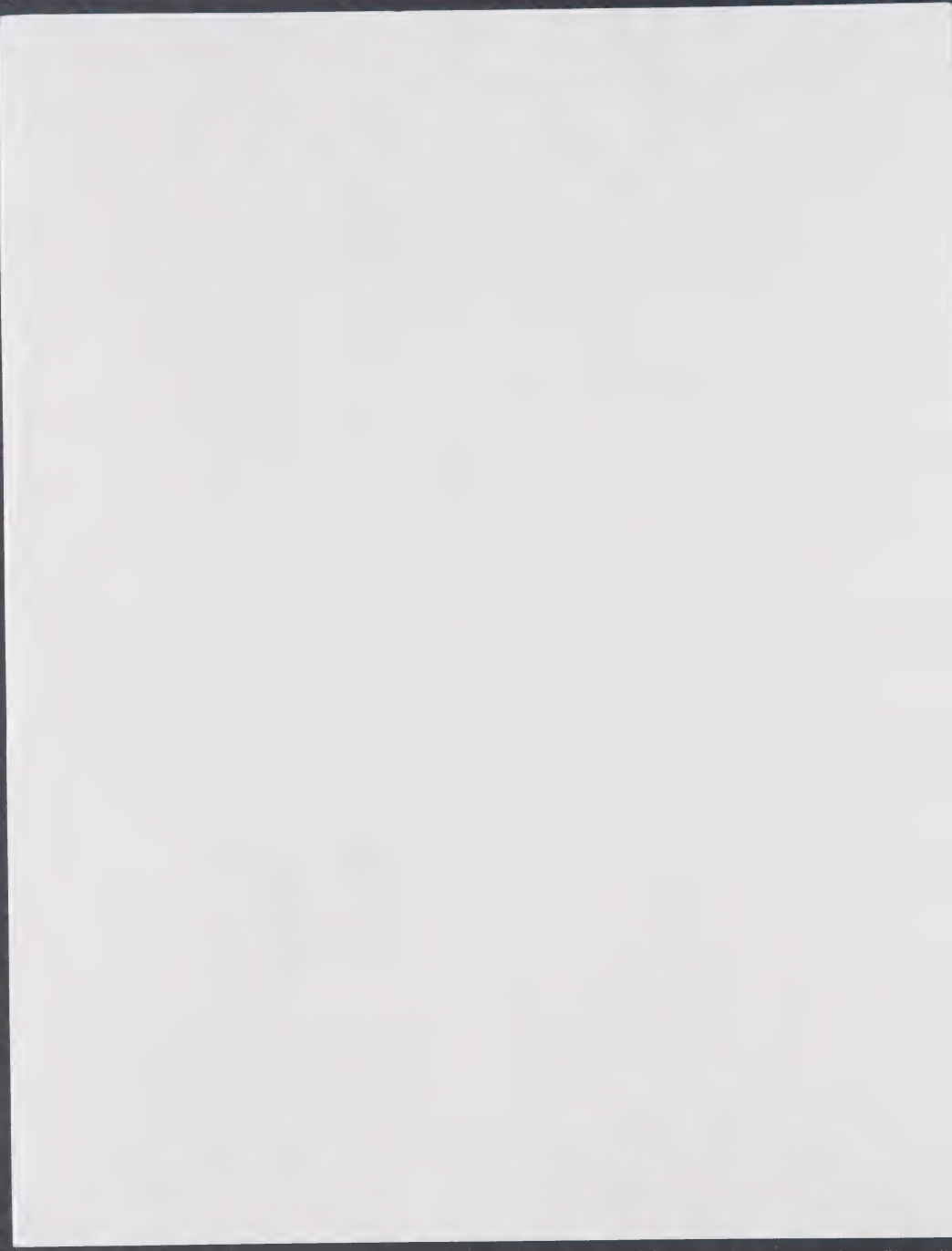
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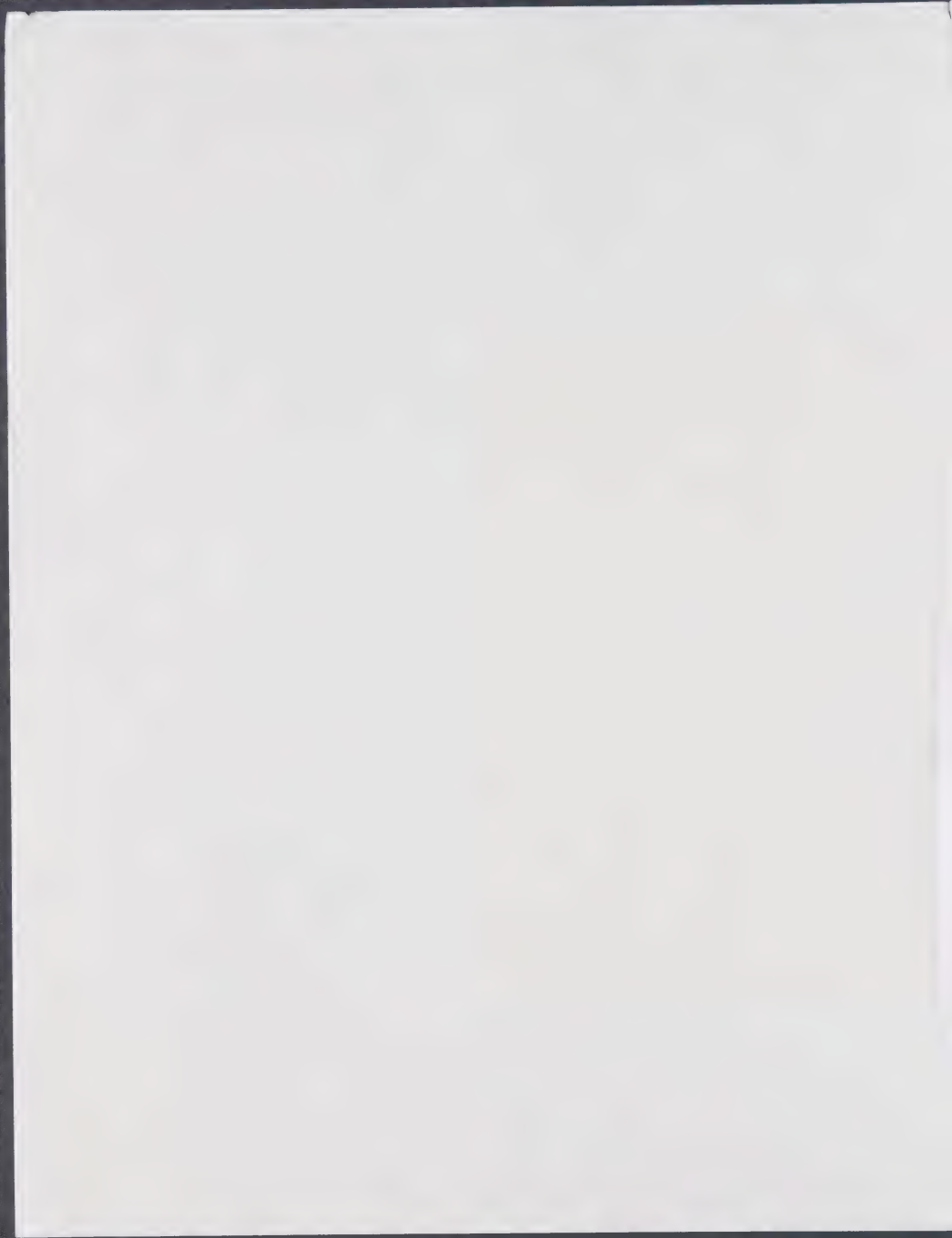
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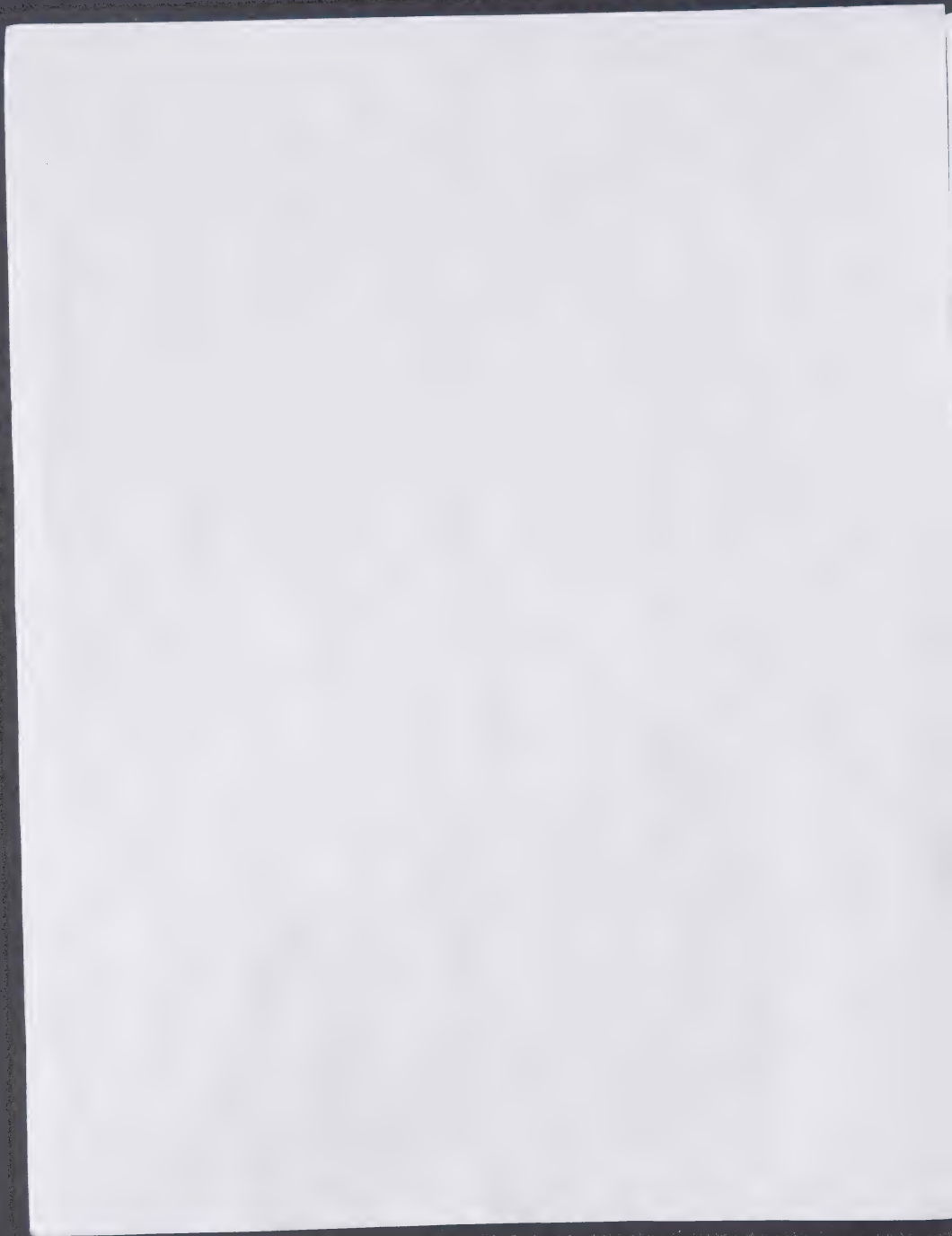
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AIKEN, CHRISTENSEN & HEATH

BARRISTERS, SOLICITORS AND NOTARIES PUBLIC

GRAVENHURST, ONTARIO

GORDON H. AIKEN, O.C.
JOHN A. CHRISTENSEN, O.C., LL.B.
PETER C. HEATH, B.A., LL.B.

POC 1G0

P.O. BOX 70
705-687-2281

January 22, 1982.

PERSONAL

Dr. Alfred Bader,
Chairman and Chief Executive Officer,
Sigma-Aldrich,
P.O. Box 355,
MILWAUKEE, Wisconsin, U.S.A.
53201

Dear Dr. Bader:

I have had your letter of March 25th, 1981 on my side desk for these many months and have grown steadily more embarrassed that I have not offered you the courtesy of a reply or acknowledgment. Needless to say, I was delighted with your letter and very much am interested in the material you enclosed with it, with respect to Mr. Biberstein. Many thanks for your interest.

I was also very impressed with the generosity of your offer to sell some of the Bibersteins in your collection should I come your way and wish to buy them. I cannot imagine a more generous offer than yours to sell at your cost. I only wish that I was close enough to take you up on it. Perhaps some day I will, then I might have the pleasure of meeting you.

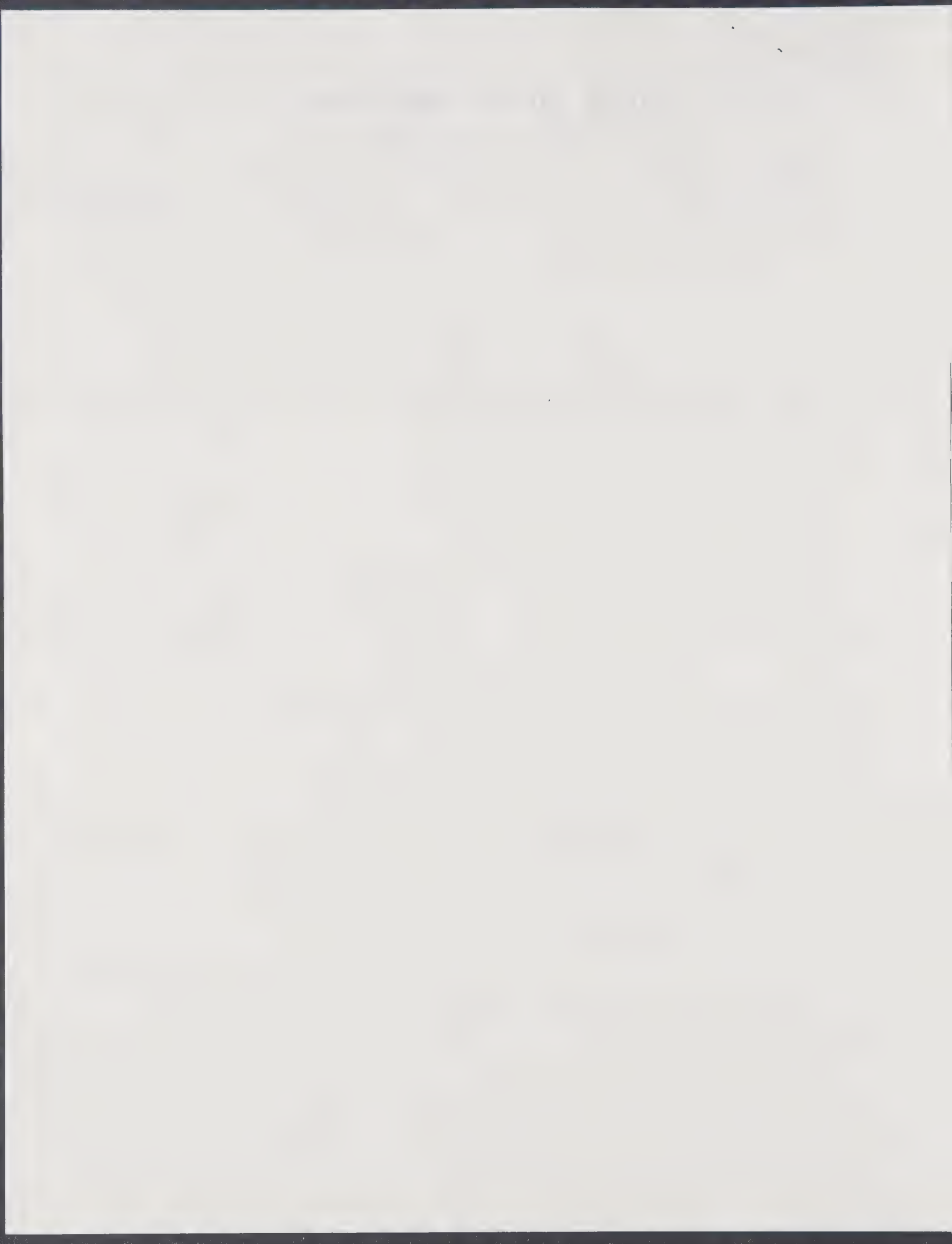
I came across a slide that I had taken some years ago of my particular painting and you will note it is far removed from the mountains of the west, but the subject, of course, has great significance with respect to the pine forests of Northern Wisconsin in the early lumbering days. The subject is of log booming on the Wisconsin River at Rhinelander, with the saw mills and the planing mill in the distance. This is the subject of one of the murals in the Court House.

I look forward to a visit to Wisconsin, especially since I still feel somewhat a native of the place, and if I am in your vicinity, I will certainly pay you a visit.

Yours very truly,


John A. Christensen

JAC/G
Encl.



John Andreas Christensen

P.O. Box 70,
Gravenhurst, Ontario.
Canada

January 27, 1981.

Milwaukee Redevelopment Authority,
c/o City Hall,
MILWAUKEE, Wisconsin,
U.S.A.

Dear Sirs:

Re: Franz Biberstein

An article in Tuesday, January 27, 1981 issue of the Toronto Globe & Mail with respect to the activities of your organization in an attempt to restore a mosaic in one of your city's mansions caught my eye. I am interested in a citizen of Milwaukee, Wisconsin who died there in 1930. Franz Biberstein was born in Switzerland in 1850 and came to Milwaukee in about 1884 when it was known as the Munich of America. Mr. Biberstein originally came to Milwaukee to join a group who were engaged in painting panoramas and when this activity came to an end, he travelled out west spending two summers with Baron Shaughnessy travelling and painting in the Selkirks and Rocky Mountains.

In about 1919, Biberstein was engaged by the decorating committee of the Oneida County Courthouse at Rhinelander, Wisconsin, to paint murals in the Court House and two of his murals remain to-day depicting the logging scene on the Wisconsin River.

It is said that Mr. Biberstein was in love with the mountains and painted many mountain scenes. I have tried to track down any

John Andreas Christensen

mountain scenes that he would have painted while in Canada, but have been unsuccessful. I am now curious to know whether some place in or about Milwaukee there is a cache of Biberstein paintings of his favourite mountains. I believe that at one time, Biberstein's paintings formed part of a collection at the Milwaukee General Gallery and I am also advised that at one time a painting of his hung in the reference room of the Public Library in Milwaukee. Although I have written to the Milwaukee Journal to confirm this and obtain particulars, I have not had a reply. I would, therefore, be very pleased to receive any information which you might have in your archives and historical references which reflects this interest in the Milwaukee artist and his work.

*A Journal
Success person*

Yours very truly,



John A. Christensen



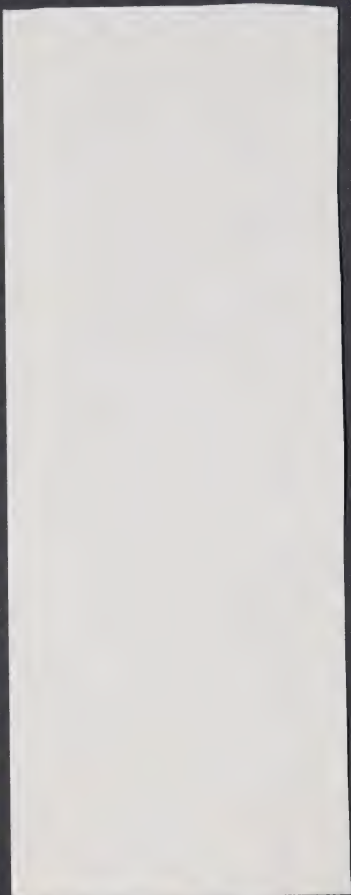
FRANZ BIBERSTEIN

Landscape Painter

Born in Solothurn, Switzerland

February 12, 1850

He studied at the Munich Academy of Fine Arts under Professors Pilotti and Dietz. Since 1886 he lived in Milwaukee, and died July 26, 1930. He was a recognized master of color, and was engaged to paint many panoramas in the United States.

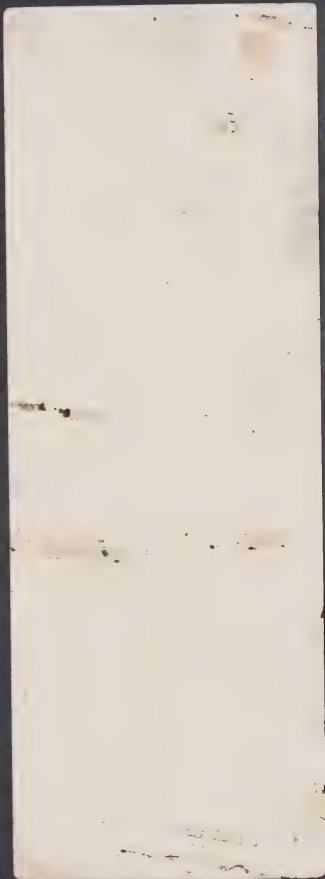




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February 12, 1850

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Rhinelanders Daily News
Aug 21 1979

Murals Decorate Courthouse

The other classes of '79 is still making an effort on Rhinelanders K-12 School District operation policies.

The series, published in mid-June, focused on the 127 members of the original Class of 1979 who failed to graduate this spring—and specifically, the 85 of them who made it through their senior year, but did not earn diplomas. Only 291 students of the original 418 were graduated.

Rhinelanders High School Principal Donald Schuetke told members of

the production committee, "I'm not a production committee of the board are 'working on a proposal whereby personal letters' could be sent to the parents of students who will not graduate this spring.

"We tell people four times in any one year how many credits they've earned on their report cards," said Schuetke. "Report cards are an expensive item that this district has always provided, and they contain a lot of information. We are talking about sending letters, too."

Ontario, wrote to County Clerk Dorothy Neal to inquire whether the art works still exist. She told him the murals not only are still in place, but are in very good condition.

Christensen has more than a casual interest in the murals, for he has the original oil painting of the logging scene in his home. That painting apparently was the model used by the artist in preparing the mural.

Christensen considers himself a "Hohlog" for he was born in Rhineland on July 25, 1929. His father was Andreas Christensen, who was sulphite superintendent at the Rhineland Paper Co. from 1925 to 1934, when the family moved to the West Coast. His mother, the former Roxie Miller, still lives in Canada. Andreas Christensen died there about a dozen years ago.

A search of courthouse records shows that the Oneida County Board named a special committee to hire a firm to decorate the entire interior of the courthouse in 1919. The committee hired the Conrad Schmitt Co. of Milwaukee for the work, and in March of 1919 got board approval to have the murals painted as part of the contract.

On Sept. 4, 1919, the committee

interest generated in student report cards since publication of the story of "The Other Class of '79."

"Those cards contain a wealth of information," he said, "and now parents are beginning to realize that."

School Board President Melvin Barz told the board that he has another concern regarding the issues raised in the series.

"I do think this fall that we should have everyone understand who is a

graduate in the spring of 1980, he should not be listed as a senior when the school year begins."

Barz said he knows of one student who was listed as a senior last fall who "indeed had only 11 credits. Seniors should be called seniors when they have enough credits, and juniors or sophomores if they do not."

Of the 85 students who did make it through their fourth year at RHS last spring, 48 did not have senior status.



Biberstein mural in Courthouse

reported that the work had been completed to its "utmost satisfaction," and that the Schmitt firm had "well earned" its \$5,000 fee. The committee got board approval to add \$125 to the contract price for the two murals.

But nowhere in the records is the name of the artist mentioned. Franz Biberstein, probably was hired by the Schmitt firm to do the artwork.

A feature story in the Milwaukee Journal in 1925 told of Biberstein's career as a painter. He was then 75 years old, which means he painted the local courthouse murals when he was 68.

Biberstein was born in Solothurn, Switzerland, with the Jura Mountains on the horizon during his boyhood. His father had

a marble works, where monuments and marble floors for churches were cut. Biberstein left home at 18 to attend the Munich Art Academy.

The Journal article told how Biberstein got involved in the craze for panoramas. One of the landscapes, on which he worked was exhibited in Germany and brought to the New Orleans exposition of 1884. Biberstein came to the United States in 1886, and never returned to Switzerland.

The favorite mural in the courthouse shows the Rhinelanders Paper Co. mill in the distant background and a sawmill in the near background, with the lumberjack moving logs in the foreground. The scene obviously was on Boom Lake, looking west

I Remember

Hundreds of persons visit the third floor of the Oneida County Courthouse every week, but few pause to admire the two murals painted in oil on either side of the broad stairway—probably because they are looking for the courtroom or one of the court-related offices.

Those who do take the time to look at the murals comment favorably on the excellence of the

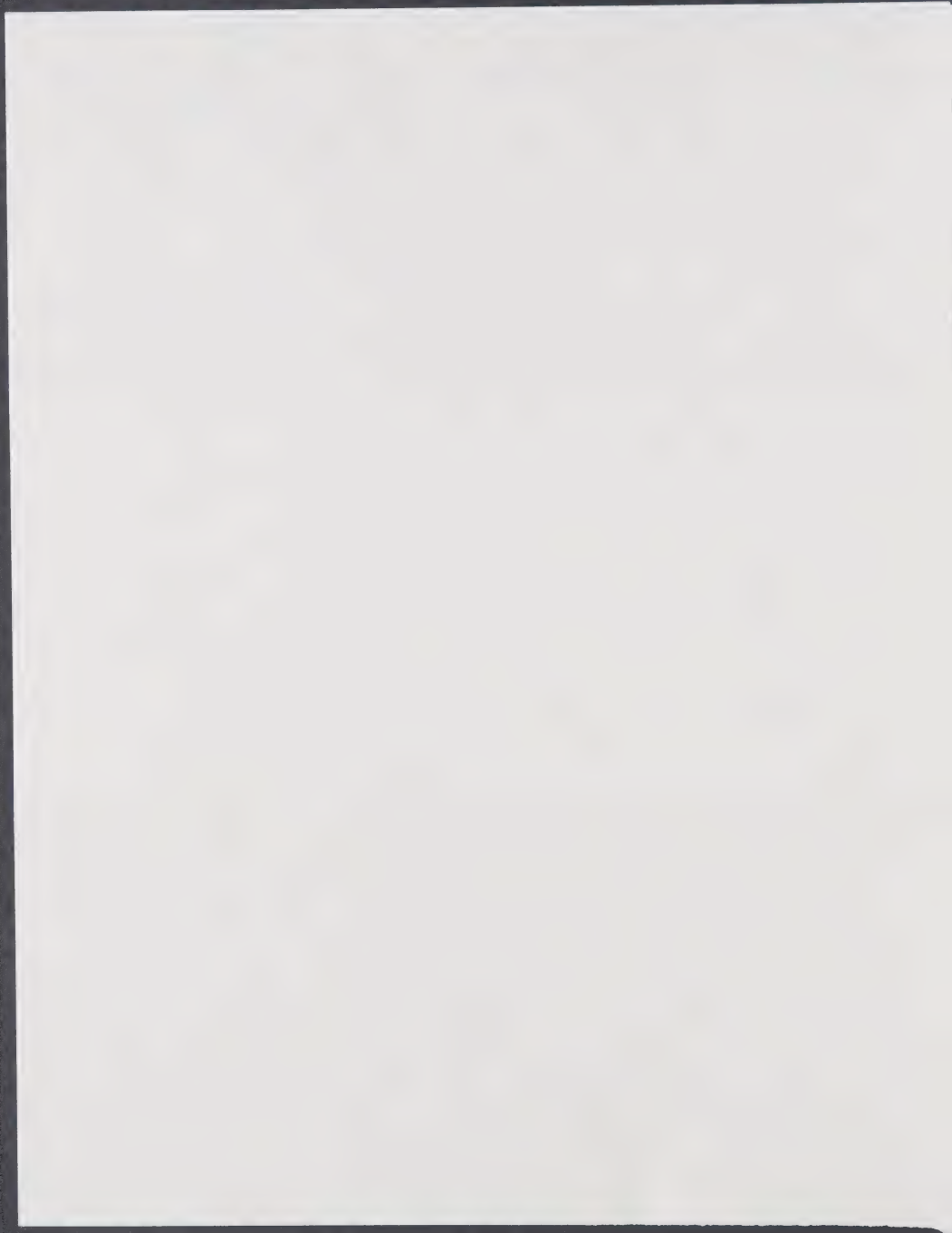
By KRIS GILBERTSON



artists' portrayal of northern Wisconsin scenes, particularly the one of a lumberjack moving logs with a pike pole.

And if they examine the murals closely they find the signature "F. Biberstein" and the date "1919" in a lower corner.

Interest in the murals was revived this summer when John A. Christensen of Gravenhurst,



AIKEN, CHRISTENSEN & HEATH

BARRISTERS, SOLICITORS AND NOTARIES PUBLIC

GRAVENHURST, ONTARIO

GORDON H. AIKEN, Q.C.
JOHN A. CHRISTENSEN, Q.C., LL.B.
PETER C. HEATH, B.A., LL.B.

POC 1G0

P.O. BOX 70
705-687-2281

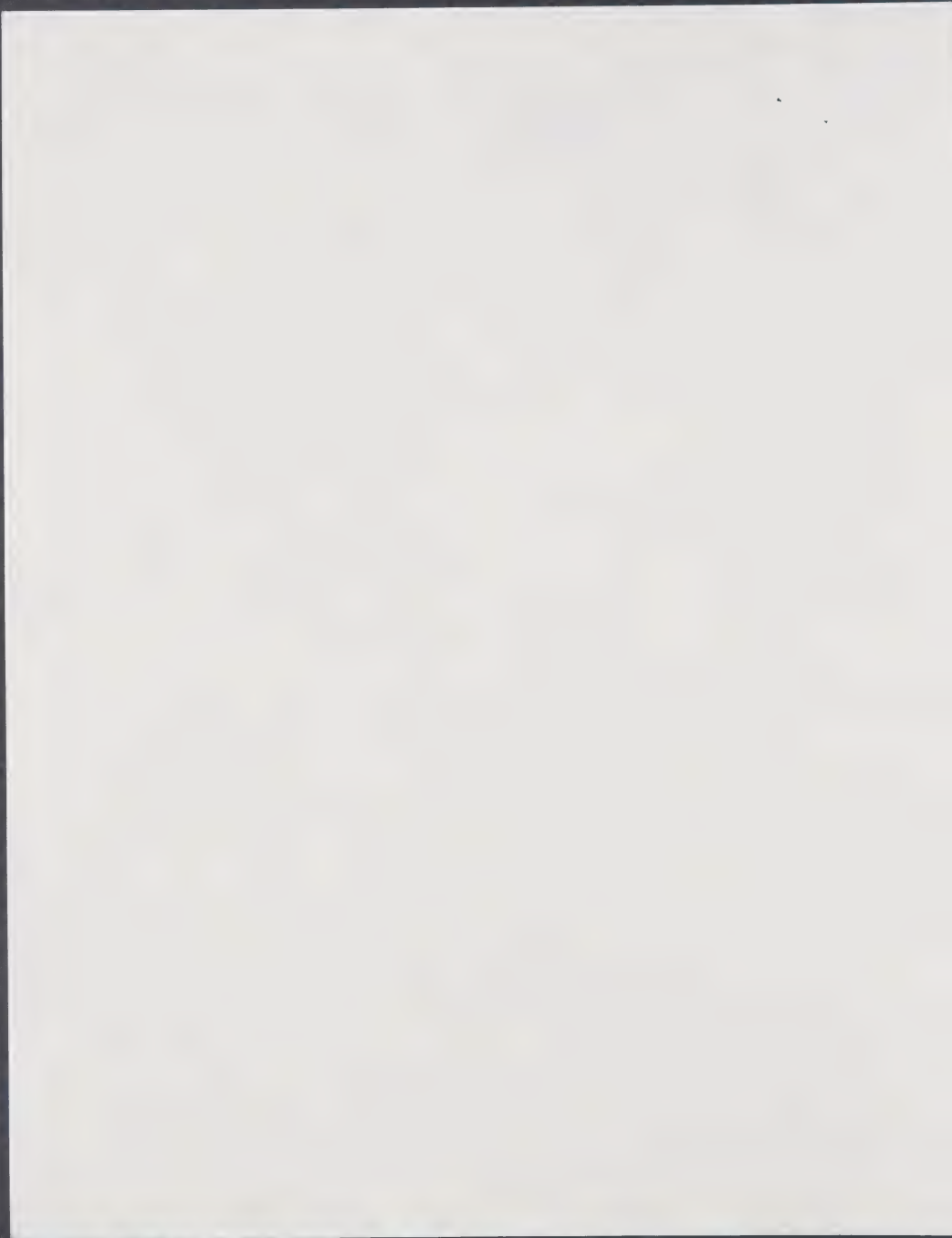
March 18, 1981.

Dr. Alfred Bader,
2961 North Shepard Avenue,
Milwaukee, Wisconsin U.S.A.
53211

Dear Dr. Bader: Re: Franz Biberstein

I received your name and address from Janice Pergoli who works for the Department of City Development in the City of Milwaukee. She has written to advise me that you would not object to entering into a brief correspondence concerning Franz Biberstein. I am told that you are an art collector and that you have about 40 Biberstein paintings. I only have one, but to me a most interesting one.

My grand-father, Samuel Stevens Miller, was a lawyer and District Attorney in Northern Wisconsin. He and his father were early Rhinelander pioneers, at a time when the white pine and other timber was being moved by many lumber companies from the area. As the town of Rhinelander developed, it became important to construct a Court House and eventually a most impressive building was constructed and completed in about 1919. My grand-father was on the decorating committee and as part of the decorations of the Court House, two good sized murals were completed by Franz Biberstein at the most modest sum of \$125.00. These murals exist to-day and are very well preserved. Apparently, my grand-mother made an arrangement with Mr. Biberstein to acquire the oil sketch of the one mural showing a logger on Boom Lake which is a widening of the Wisconsin River. The painting was presented by my grand-mother to my grand-father in 1919 and has been in our family ever since. The painting has come to me and over the years several artist friends have admired it and commented on its excellence.



- 2 -

Eventually my curiosity was aroused about the background of the picture and the history of Mr. Biberstein. I was curious to know how my grandfather might have come into contact with this person, not knowing whether he was a local resident of the Northern Wisconsin area, or an itinerant artist, or someone brought in from Southern Wisconsin to do the job. I have been able to unearth a great deal about Mr. Biberstein and know from various articles reproduced from the Milwaukee Journal that he died in a rather tragic fashion in Milwaukee in 1930, without having received a great deal of financial benefit from his life's work. I was most intrigued by one comment in an article to the effect that he had travelled with Baron Shaughnessy for two summers in the western part of Canada, painting the Selkirk and Rocky Mountains. When I heard this, I felt that there should be a number of his paintings in Canada, either with the National Gallery in Ottawa, or in a private collection owned by the Canadian Pacific Railway, which was the railway which Baron Shaughnessy was the President. There are no paintings in either place. Do you know of any of Biberstein's paintings completed in Canada of Canadian subjects?

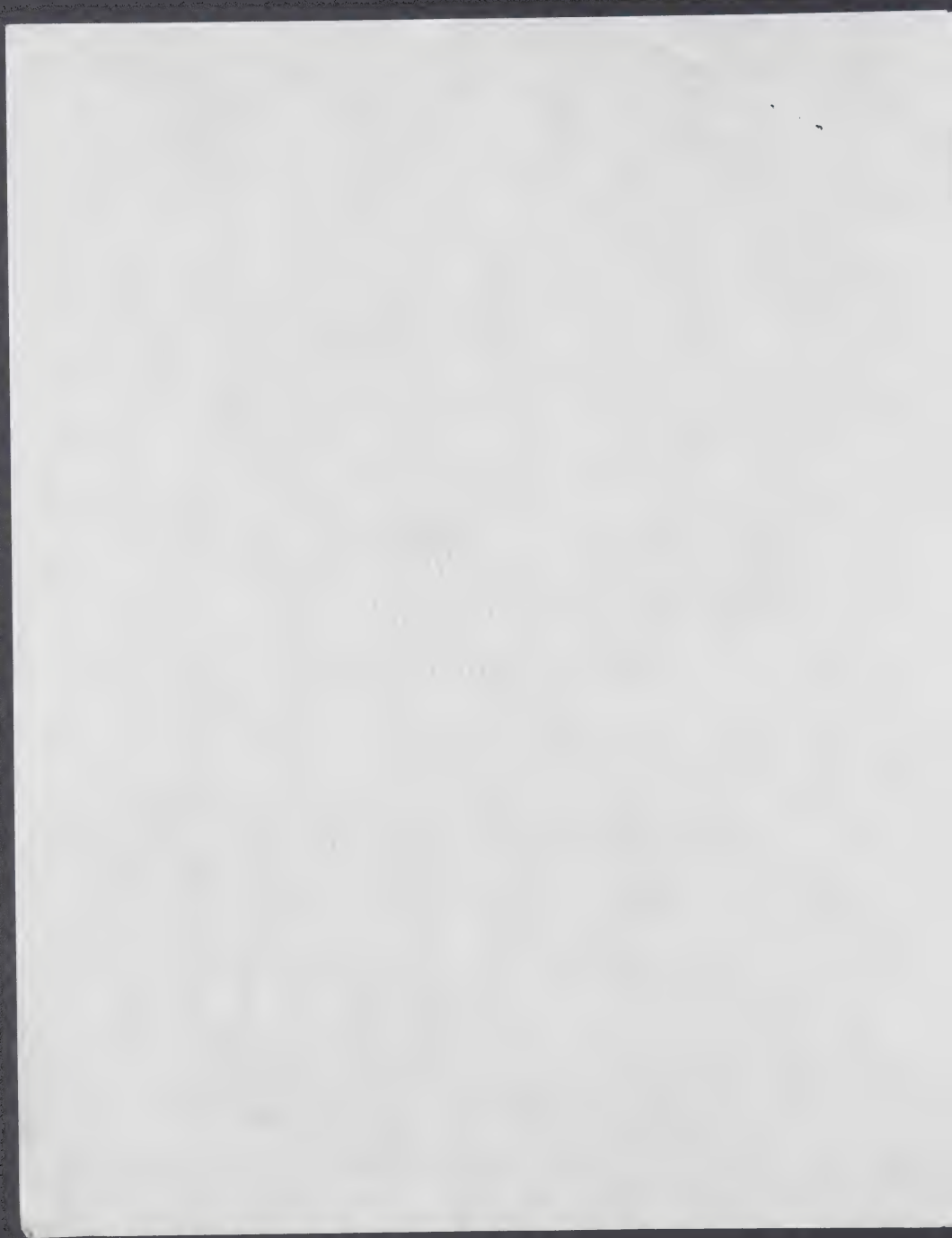
Is there any market for Biberstein paintings? If I wanted to purchase one, are there any dealers in and around Milwaukee who would be able to show one? What price would I likely have to pay for such a painting?

As you can see, I have a curiosity about Biberstein and his work. I am enclosing a copy taken from the Rhinelander Daily News dated August 21, 1979 which describes my interest in this matter. I would appreciate it if you have the time, to provide me with any information you have about Mr. Biberstein and would be very interested to hear from you at your convenience.

Yours very truly,


John A. Christensen

JAC/G
Encl.





Department of City Development

Housing Authority
Redevelopment Authority
City Plan Commission

February 26, 1981

William Ryan Drew
Commissioner

John Bechler
Deputy Commissioner

Ervin J. Golembiewski
Deputy Commissioner

Vance Coleman
Deputy Commissioner

File Reference: DCD:JP:mjc

Dr. Alfred Bader
2961 North Shepard Avenue
Milwaukee, Wisconsin 53211

Dear Dr. Bader:

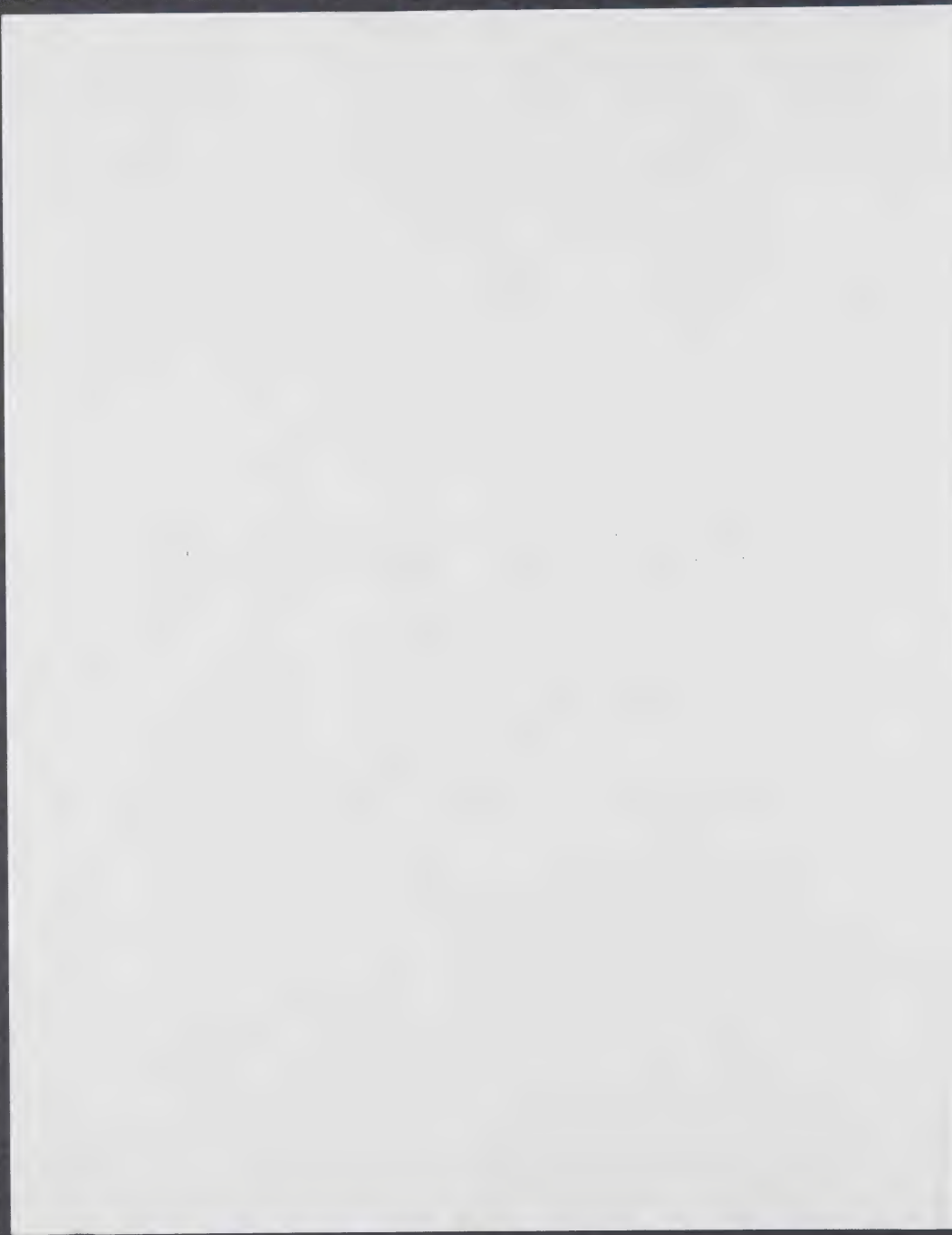
Thank you very much for agreeing to give your address to Mr. John Christensen who is inquiring about the location of Franz Biberstein's paintings. I'm sure he will be elated to discover the existence of your collection of Biberstein paintings.

Because of my interest and involvement in this project from its beginning, if I may, I would like to keep in touch with you to see how this progresses (I love a happy ending).

Thank you again for your kindness. I'm sure Mr. Christensen will contact you as soon as he receives my letter.

Sincerely,

JANICE E. PERGOLI
Management Assistant



Dr. Alfred Bader
Chairman and
Chief Executive Officer



March 25, 1981

Mr. John A. Christensen
Aiken, Christensen & Heath
P.O. Box 70
Gravenhurst, Ontario
Canada POC 1G0

Dear Mr. Christensen:

Thank you for your interesting letter of March 18 regarding Franz Biberstein.

Biberstein is quite well known, has a good listing in Benezit (photostat enclosed) and his works are offered quite often for sale here in Milwaukee.

I have found his small sketches much more attractive than his large paintings. He made hundreds of these sketches as he traveled around the world and I have some 40 of these, of Swiss, Wisconsin, California and Canadian Rocky Mountain subjects. The small sketches bring anywhere between \$100 and \$500, and if you ever come to Milwaukee I would be happy to offer you your choice of my Canadian sketches at my cost which for the small sketches has never exceeded \$200.

Franz Biberstein died in Milwaukee in 1930 which was not a good year for lonely artists; I understand that his death may have been due to starvation.

I collect mainly old masters paintings and many of my paintings have gone to my alma mater, Queen's University where I am on the Board of Trustees. Generally I do not collect modern paintings but I have found Biberstein's works so charming and unappreciated that I have just been accumulating them with pleasure, and now have the joy of knowing that someone else appreciates them. I enclose copies of clippings from our local papers, describing his life.

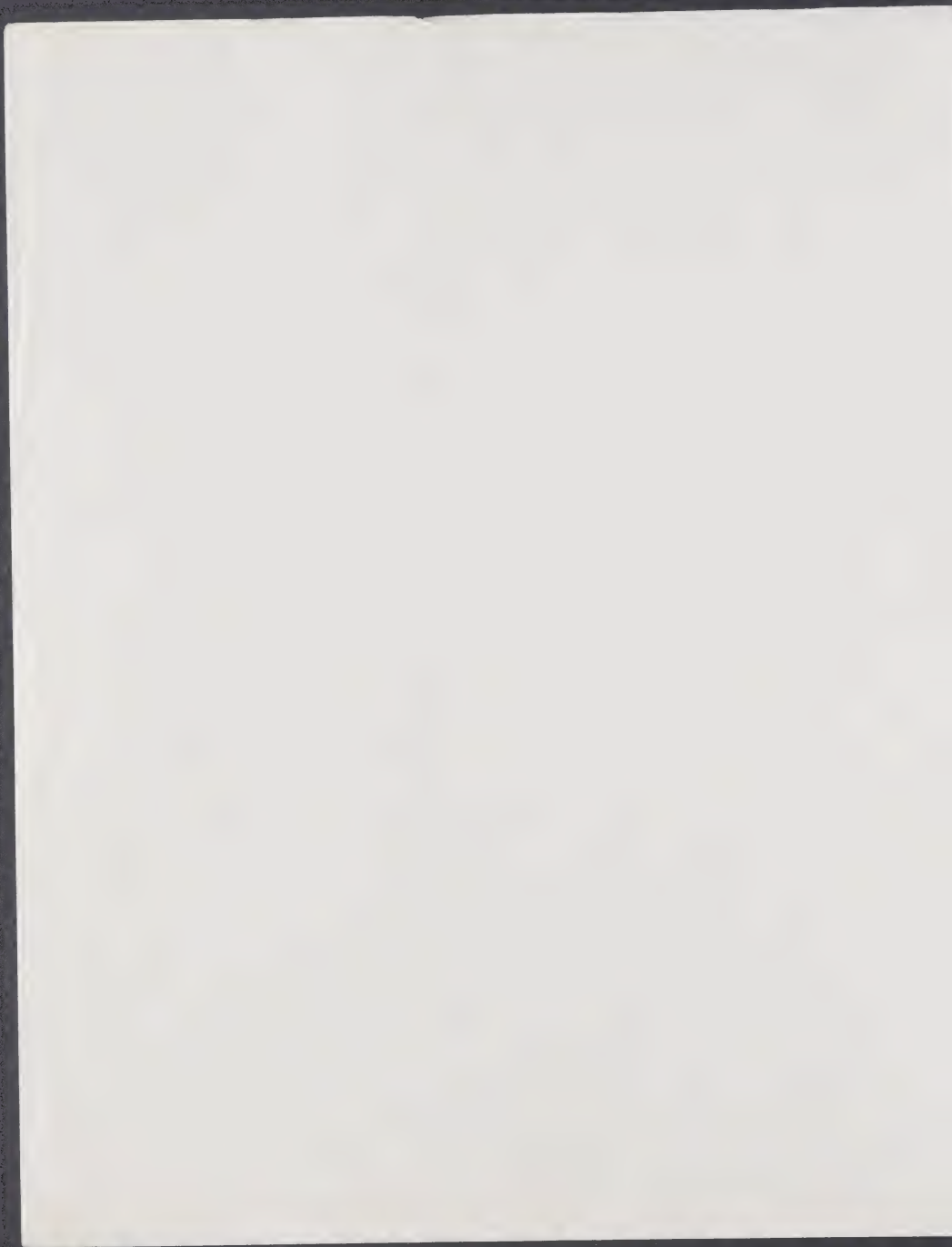
I do hope that you will find a chance to visit me in Milwaukee.

Best personal regards,

Alfred Bader

AB:cvb

SIGMA-ALDRICH



John Andreas Christensen

P.O. Box 70,
Gravenhurst, Ontario.
Canada

January 27, 1981.

Milwaukee Redevelopment Authority,
c/o City Hall,
MILWAUKEE, Wisconsin,
U.S.A.

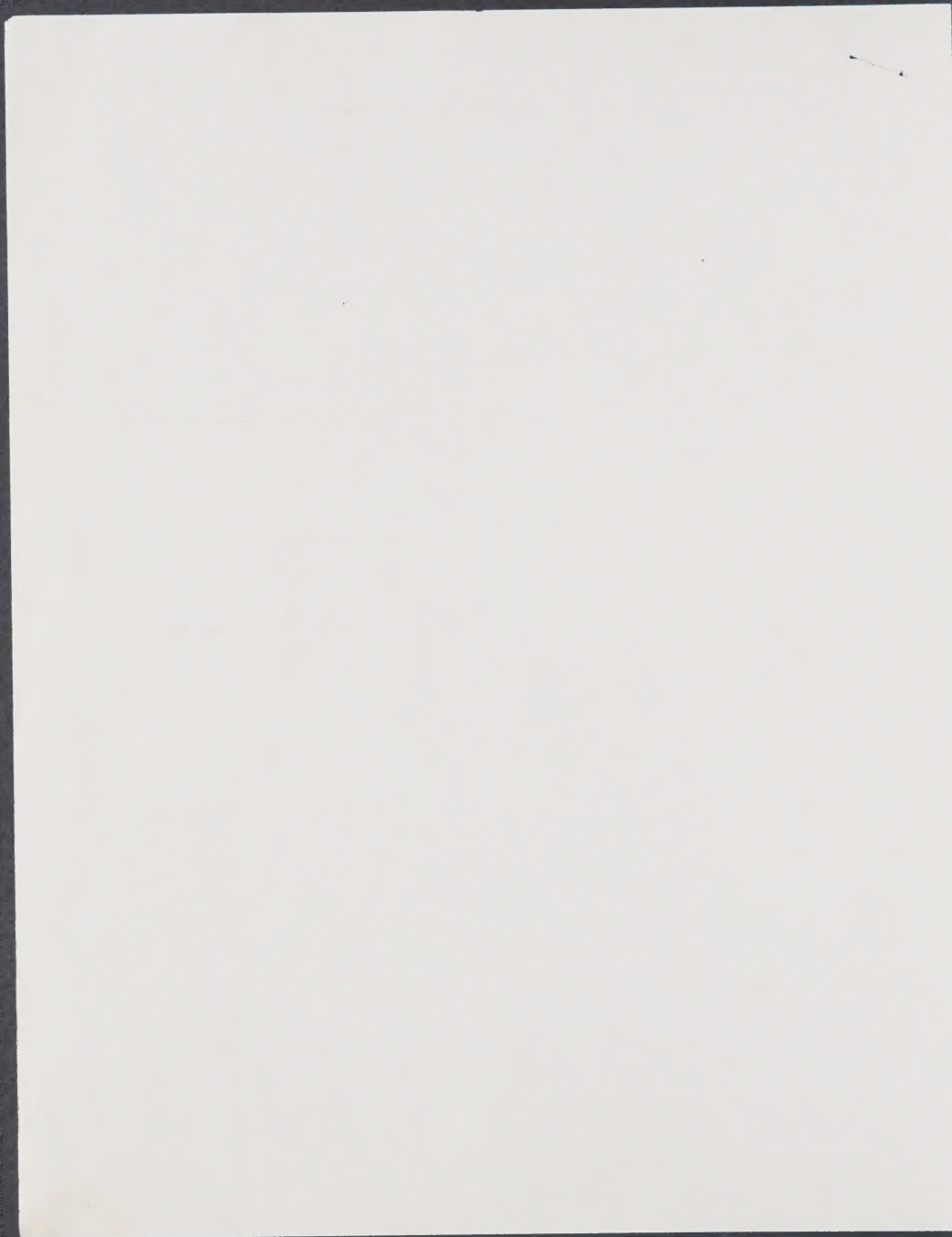
Dear Sirs:

Re: Franz Biberstein

An article in Tuesday, January 27, 1981 issue of the Toronto Globe & Mail with respect to the activities of your organization in an attempt to restore a mosaic in one of your city's mansions caught my eye. I am interested in a citizen of Milwaukee, Wisconsin who died there in 1930. Franz Biberstein was born in Switzerland in 1850 and came to Milwaukee in about 1884 when it was known as the Munich of America. Mr. Biberstein originally came to Milwaukee to join a group who were engaged in painting panoramas and when this activity came to an end, he travelled out west spending two summers with Baron Shaughnessy travelling and painting in the Selkirks and Rocky Mountains.

In about 1919, Biberstein was engaged by the decorating committee of the Oneida County Courthouse at Rhinelander, Wisconsin, to paint murals in the Court House and two of his murals remain to-day depicting the logging scene on the Wisconsin River.

It is said that Mr. Biberstein was in love with the mountains and painted many mountain scenes. I have tried to track down any

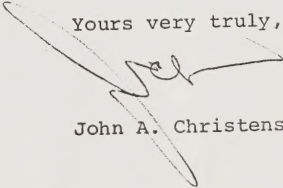


John Andreas Christensen

mountain scenes that he would have painted while in Canada, but have been unsuccessful. I am now curious to know whether some place in or about Milwaukee there is a cache of Biberstein paintings of his favourite mountains. I believe that at one time, Biberstein's paintings formed part of a collection at the Milwaukee General Gallery and I am also advised that at one time a painting of his hung in the reference room of the Public Library in Milwaukee. Although I have written to the Milwaukee Journal to confirm this and obtain particulars, I have not had a reply. I would, therefore, be very pleased to receive any information which you might have in your archives and historical references which reflects this interest in the Milwaukee artist and his work.

** Journal
since dispersed*

Yours very truly,



John A. Christensen

