

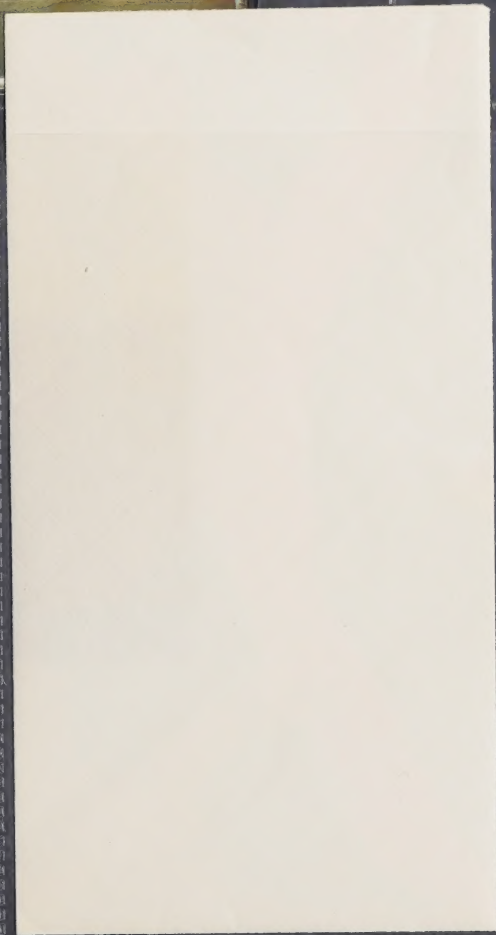
Alfred Bodur

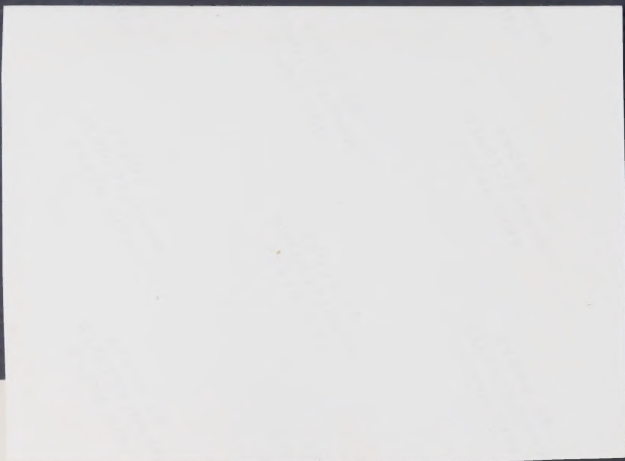
Alfred Bodur Five Arts-Painting File

American

1972-1981

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LOCATOR <u>5109</u>
BOX <u>M</u>
FILE <u>1</u>





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



Lillian Ghert

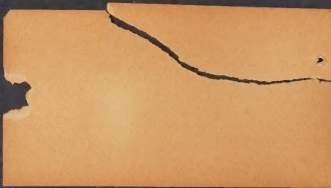
Lafayette

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Mr. Robert Lucian Paley

1010 ... St

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Print File
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1905

WALTER TORIAN
AMERICAN

P. & F. G.
AMERICAN PHOTOGRAPHERS
110 N. 3rd St. St. Louis, Mo.



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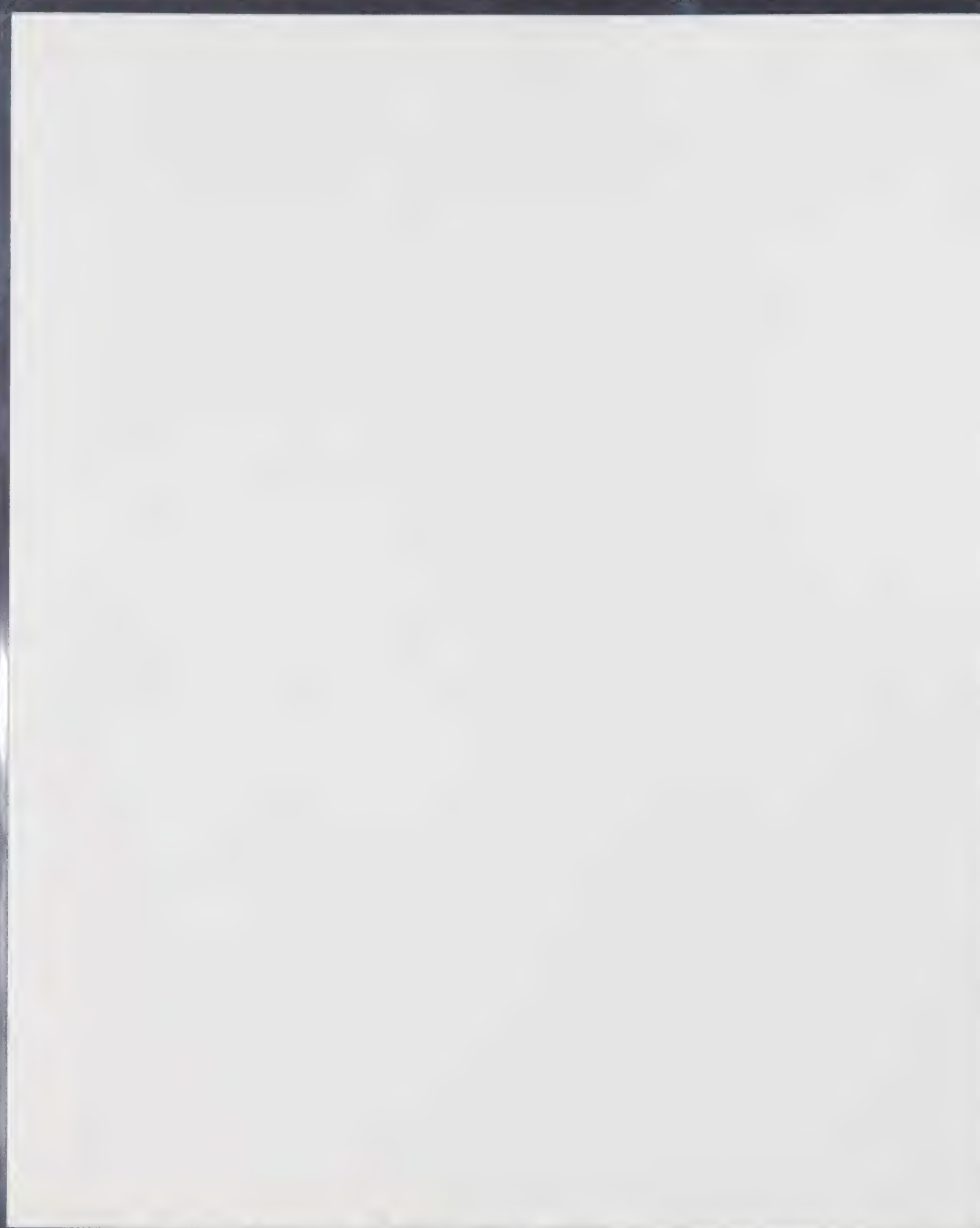
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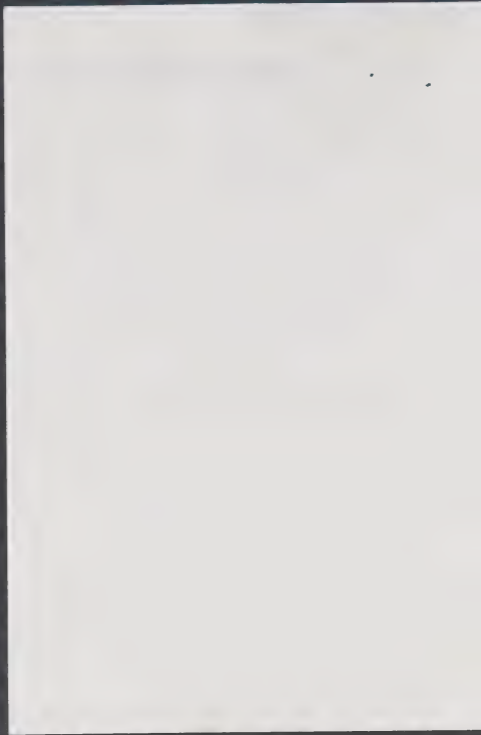
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FROM DR. AL BADER

with fond
regards

Al Bader

PS Could you show
Ludwig the original
when he comes to
Indianapolis?



Pennsylvania Academy of the Fine Arts



A Growing American Treasure BROAD AND CHERRY STREETS PHILADELPHIA, PA 19102 (215) 972-7600

June 18, 1985

Mr. Lee G. Howard
516 Howard Avenue
Rockville, Indiana 47872

Dear Mr. Howard:

I have been on leave since last September, and so I am just now coping with research letters like your inquiry about your (perhaps?) Thomas Birch landscape. I am intrigued by this picture, for it is a difficult one to confirm. First, the subject is evidently 18th century (from the costumes), and the setting seems to be England (from the architecture and landscape.) Birch occasionally did such "ideal" pieces, but not frequently. Secondly, the canvas is very large for Birch, who did a few big paintings--but not many. Thirdly, the style seems a little flat and soft--but this is rather difficult to judge from a photograph. Nonetheless, I feel quite sure that you have a mid-19th century Philadelphia painting, perhaps 1840-50, based on general style and your canvas markings. Certainly the signature is a provocative item, too. I would suggest you send a photograph to Prof. William H. Gerdts, The Graduate School and University Center of the City University of New York, Ph.D. Program in Art History, 33 West 42nd Street, New York, N.Y. 10036-8099. Dr. Gerdts has written about Birch for the 1966 exhibition of his work at the Philadelphia Maritime Museum. He mentions in his catalogue essay a lost series of *The Four Seasons*, which certainly suggest to me the idea of your picture as "Summer" -- !! Secondly, you might write to the Historical Society of Pennsylvania. (1300 Locust St., Philadelphia, 19107), to ask about the canvas maker. They might tell you when this firm was in operation.

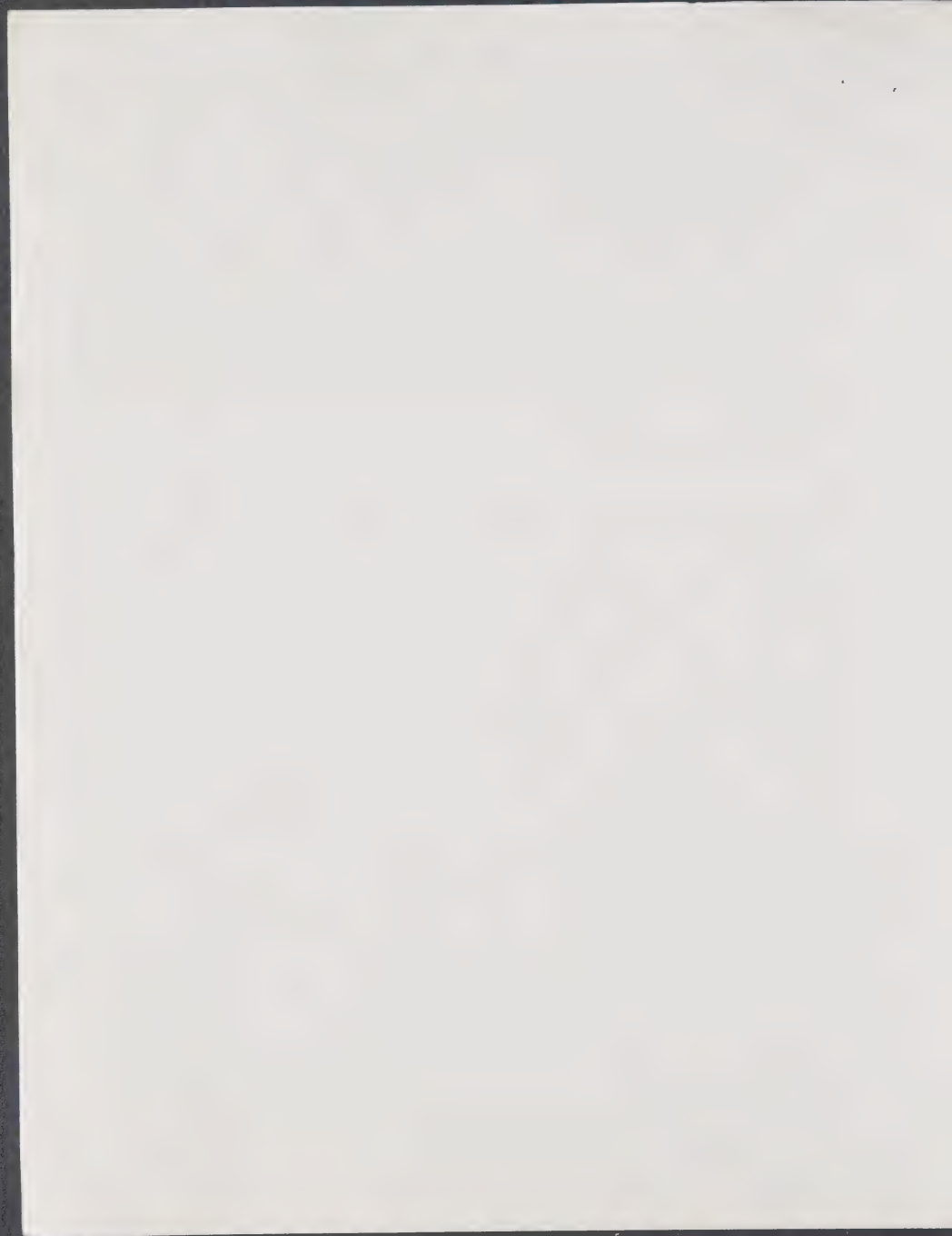
Please let me know what you discover. With apologies for the delay.

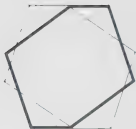
Yours truly,

Kathleen A. Foster

Kathleen Foster
Curator/Director of Publications

KF/mb





The Graduate School and University Center
of the City University of New York

William H. Gerdts, Professor of Art History

Ph.D. Program in Art History / Box 110
Graduate Center: 33 West 42 Street, New York, N.Y. 10036-8099
212 790-4451

July 8, 1985

Mr. Lee Howard
516 Howard Avenue
Richmond, Indiana

Dear Mr. Howard:

I am in receipt of your letter and photograph. No, I have not heard from a Professor James Madison concerning my forthcoming lecture in Indianapolis, but I expect I will not want to have my lecture published presently, in any event. I have not, in fact, had much communication at all from Indianapolis since first I agreed to present the lecture.

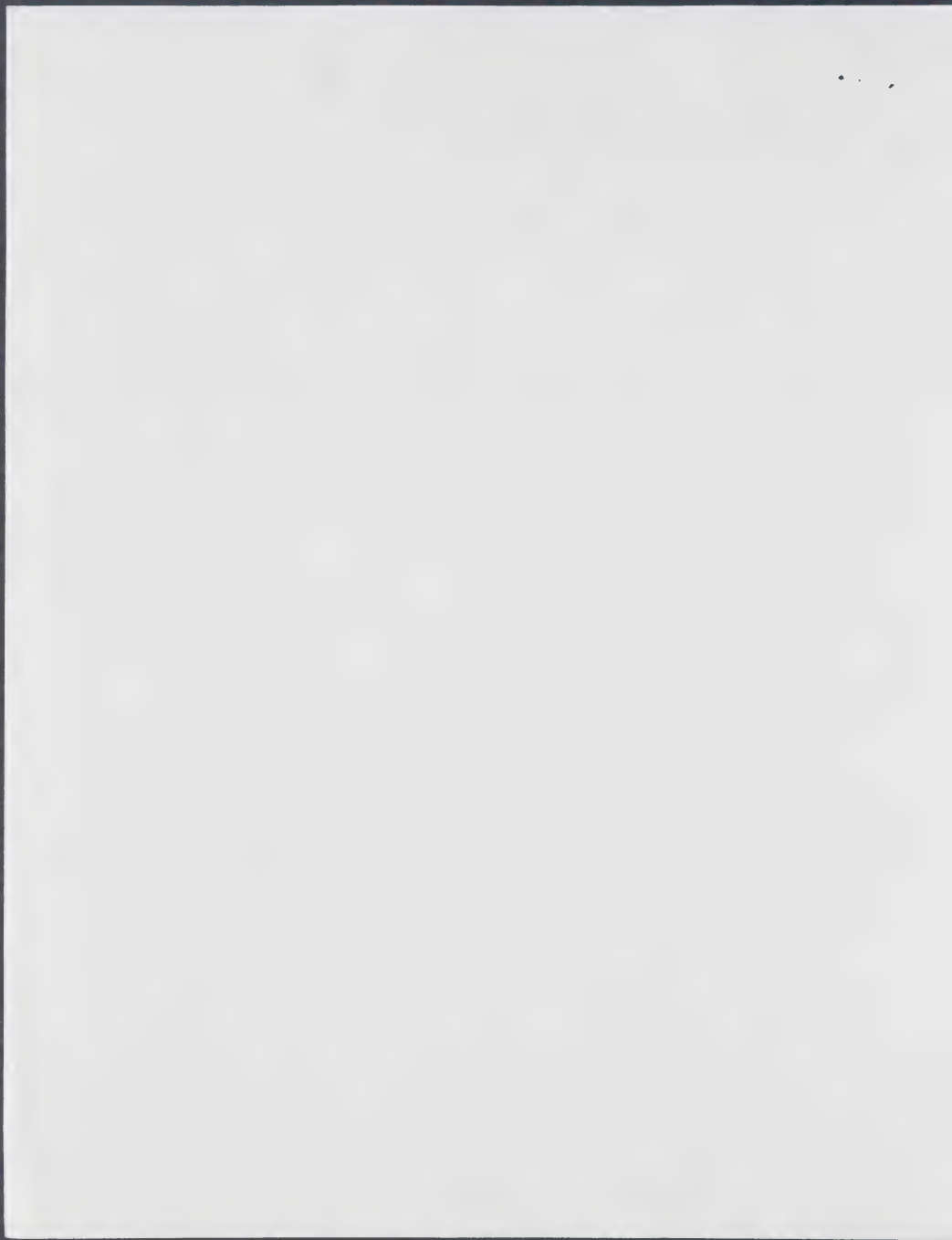
As to your picture, I agree pretty much with just about all Dr. Foster wrote to you. Anything I say--including such agreement!--is conditioned by my not seeing the original painting itself, and the coloration might well be a clue as to the authorship of the picture, so even a good black-and-white, such as yours, imposes many limitations. But the work does not look like Birch's to me, except in the broadest sense, and even the subject matter is unusual although not impossible. Furthermore, there is something rather schematized about your picture which almost suggests it as a copy--of either another painting or very possibly a print. Also, the method of signing you suggest--the imposition of a semi-monogram in so unlikely a position as a "third haystack" is distinctly un-Birchian; not impossible, I suppose, but awfully unlikely.

For me, the key to what you have, in general rather than specific terms, lies in the canvas stamp. Unfortunately, while there has been some work done on Boston canvas stamps and a great deal on New York ones (I am working with a Masters student at Queens College now who is preparing his thesis on the subject), Philadelphia, which we would assume to be the last in the trio of primary canvas sources here, has not, to my knowledge, been studied for this subject. However, you might write to the Conservation laboratory at Winterthur in Delaware for information on Scholz.

I suspect, again, that Dr. Foster is correct that your picture is mid-century; it could be earlier, perhaps by one of the lesser-known English landscape painters who settled in Philadelphia at the time, such as Samuel Scarlett, a contemporary of Birch's. If it is later, of the ca. 1840-50 date Dr. Foster suggests, I have a hunch it may be a very early work by some artist who went on to develop an independent career--an artist, say, such as Edmund Darch Lewis (who never lost totally that sense of schematization which I sense in your picture), and that your work therefore constitutes something of a training piece, a "learning" piece, for such a young artist, working from established models in either the oil or graphic form.

That's about the best I can do I'm afraid. And then again--maybe it's a Birch!

Sincerely,



Pennsylvania Academy of the Fine Arts



A Growing American Treasure BROAD AND CHERRY STREETS PHILADELPHIA, PA 19102 (215) 972-7600

June 18, 1985

Mr. Lee G. Howard
516 Howard Avenue
Rockville, Indiana 47872

Dear Mr. Howard:

I have been on leave since last September, and so I am just now coping with research letters like your inquiry about your (perhaps?) Thomas Birch landscape. I am intrigued by this picture, for it is a difficult one to confirm. First, the subject is evidently 18th century (from the costumes), and the setting seems to be England (from the architecture and landscape.) Birch occasionally did such "ideal" pieces, but not frequently. Secondly, the canvas is very large for Birch, who did a few big paintings--but not many. Thirdly, the style seems a little flat and soft--but this is rather difficult to judge from a photograph. Nonetheless, I feel quite sure that you have a mid-19th century Philadelphia painting, perhaps 1840-50, based on general style and your canvas markings. Certainly the signature is a provocative item, too. I would suggest you send a photograph to Prof. William H. Gerdtz, The Graduate School and University Center of the City University of New York, Ph.D. Program in Art History, 33 West 42nd Street, New York, N.Y. 10036-8099. Dr. Gerdtz has written about Birch for the 1966 exhibition of his work at the Philadelphia Maritime Museum. He mentions in his catalogue essay a lost series of The Four Seasons, which certainly suggest to me the idea of your picture as "Summer" -- !! Secondly, you might write to the Historical Society of Pennsylvania. (1300 Locust St., Philadelphia, 19107), to ask about the canvas maker. They might tell you when this firm was in operation.

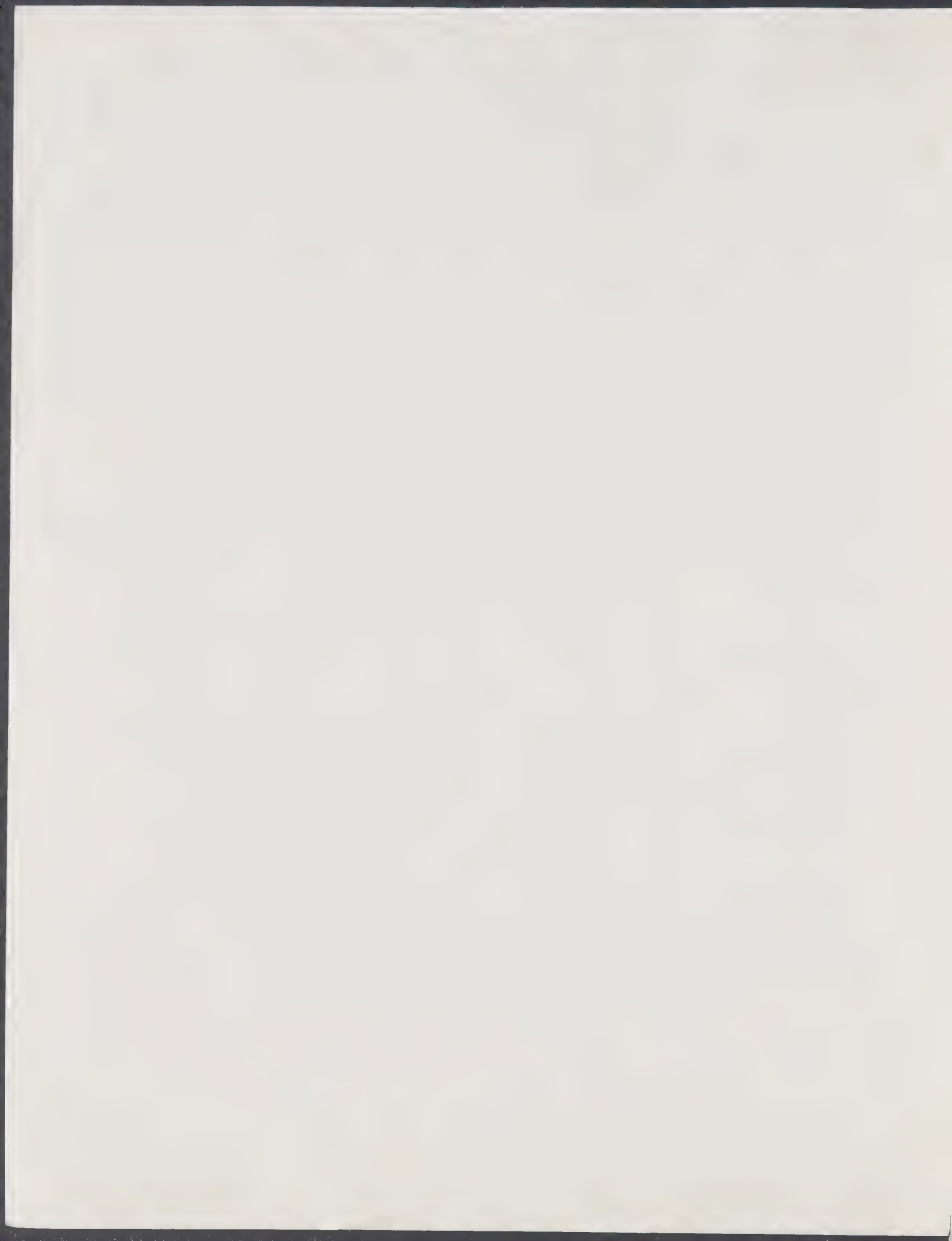
Please let me know what you discover. With apologies for the delay.

Yours truly,

Kathleen A. Foster

Kathleen Foster
Curator/Director of Publications

KF/mb



April 8, 1989

Dr. Alfred Bader
2961 N. Shepard Ave.
Milwaukee, WI 53211

Dear Alfred:

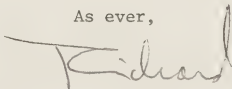
It was a great pleasure to see you both in Oberlin today, though I'm sorry that it was so brief. Still, it was much fun, as always, to hear about your recent activities and to discuss problems! As I said, I'm delighted to keep receiving from you photos of new acquisitions, just so you don't mind my frequent inability to solve the puzzles.

My very warmest thanks for the check for the travel fund. As I mentioned, this year's visit to the Reni exhibition perhaps was the most fruitful yet, in part because it coincided with a series of lectures, in part because I myself am working on Reni right now, and in part because Ft. Worth and Dallas had a lot for the students to see that was entirely new. On their behalf I want to say how much the trip meant to them -- they keep talking about it every time the seminar meets. I will now plan for sure to take my class in the autumn to the big exhibition of prints at the National Gallery, which will coincide with my teaching a seminar on Renaissance and Baroque graphics. Many, many thanks!

As a curiosity (obviously there is no real connection), I enclose a xerox of the newly discovered Annibale Carracci of a blind woman that your handsome portrait by Sommer reminded me of: there seems to be a kindred sensitivity to age and sightlessness in both works. The Carracci is part of a group recently published by Anna Ottani Cavina and that was with Patrick Matthiesen in London.

I hope that you had a good trip back to Milwaukee, and that it won't be so long this time before we can again visit, whether here or at your home. Meanwhile, my warmest regards and deepest thanks again, Alfred, for your continuous generosity to Oberlin's students.

As ever,

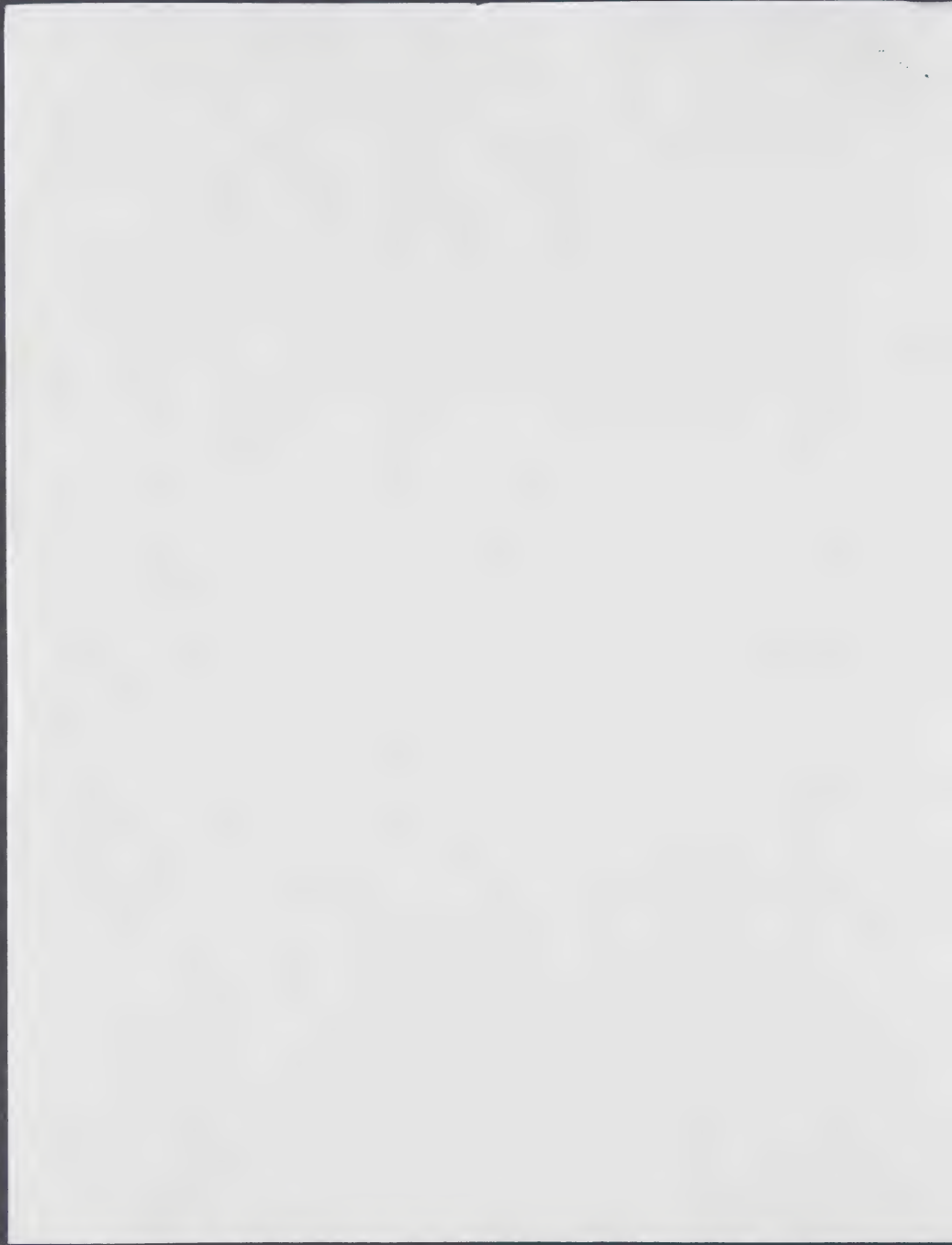


Richard E. Spear
Mildred C. Jay Professor of
Art History





Car. 19





Cincinnati Art Museum Cincinnati, Ohio 45202 Telephone 513-721-5204

March 30, 1978

Dr. Alfred R. Bader
President
Aldrich Chemical Company, Inc.
940 West St. Paul Avenue
Milwaukee, Wisconsin 53233

Dear Dr. Bader:

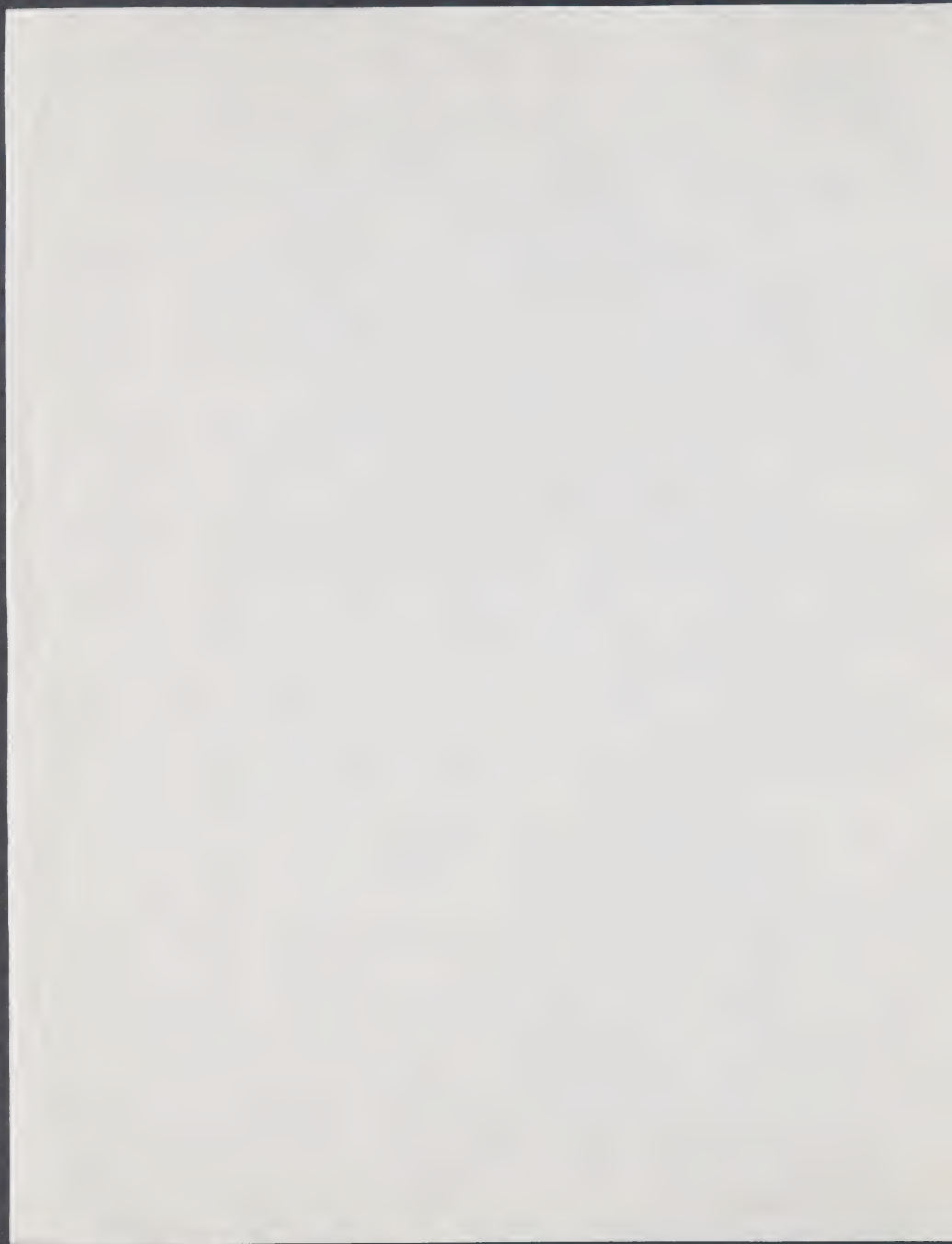
Thank you for sending us the information on Richard Andriessen. It will be placed in a folder in our Cincinnati Artists File.

We do have a copy of the catalog for the St. Louis Art Museum's exhibition, Currents of Expansion, in which your Andriessen's Torso of a Male appeared. The Cincinnati Art Museum had several works in the exhibition, also.

I have given the photograph of your supposed Duvneck to Mrs. Denny Carter, who is our Associate Curator of Painting, for comment. She will be in touch with you. I am afraid that I am not qualified to tell you whether the portrait is by Duvneck or not.

Sincerely yours,

Patricia P. Rutledge
(Mrs.) Patricia P. Rutledge
Librarian



September 6, 1973

Dr. Alfred Bader, President
Aldrich Chemical Company, Inc.
940 West St. Paul Avenue
Milwaukee, Wisconsin 53233

Dear Dr. Bader:

This time you have me stumped! I have shown the photograph around to other members of the museum staff and we are unable to give you any assistance whatsoever.

Following the line of thought which you suggested, i.e., a possible American artist, my guess would be no, although there might very well have been some visiting artist in Europe putting his brush to a little charming genre scene. Looking at the figure on horseback and the way the horses are drawn, I would not guess, however, that it is in any way an attempt to indicate an American rider. Costume, saddle gear, etc., do not seem in any way reminiscent of this country.

Knowing the charms of Europe as they exercised themselves upon the American art student, it is not surprising to find pictures of this character appearing in our own American collections. Nearly every artist who could manage the trip did spend some time in France and Italy painting the landscape. Without a signature or some definite stylistic criteria, it is well nigh impossible to pin down an authorship of a picture such as this. Alas, I am returning the photograph to you with nothing but thanks for letting me see it.

Indeed, if in your wanderings you run into pictures that are not of interest to you and think might be something in our line, we would be pleased to hear about them. Anything in nineteenth-century American genre or landscape areas would be of interest, which, of course, leaves the field open to your judgment and experience. Our collections, although they are growing, are so full of holes that almost any given category could stand reinforcement by a wise purchase. Hence, I welcome your offer of assistance and serving as an additional pair of eyes for our collecting purposes.

All good wishes.

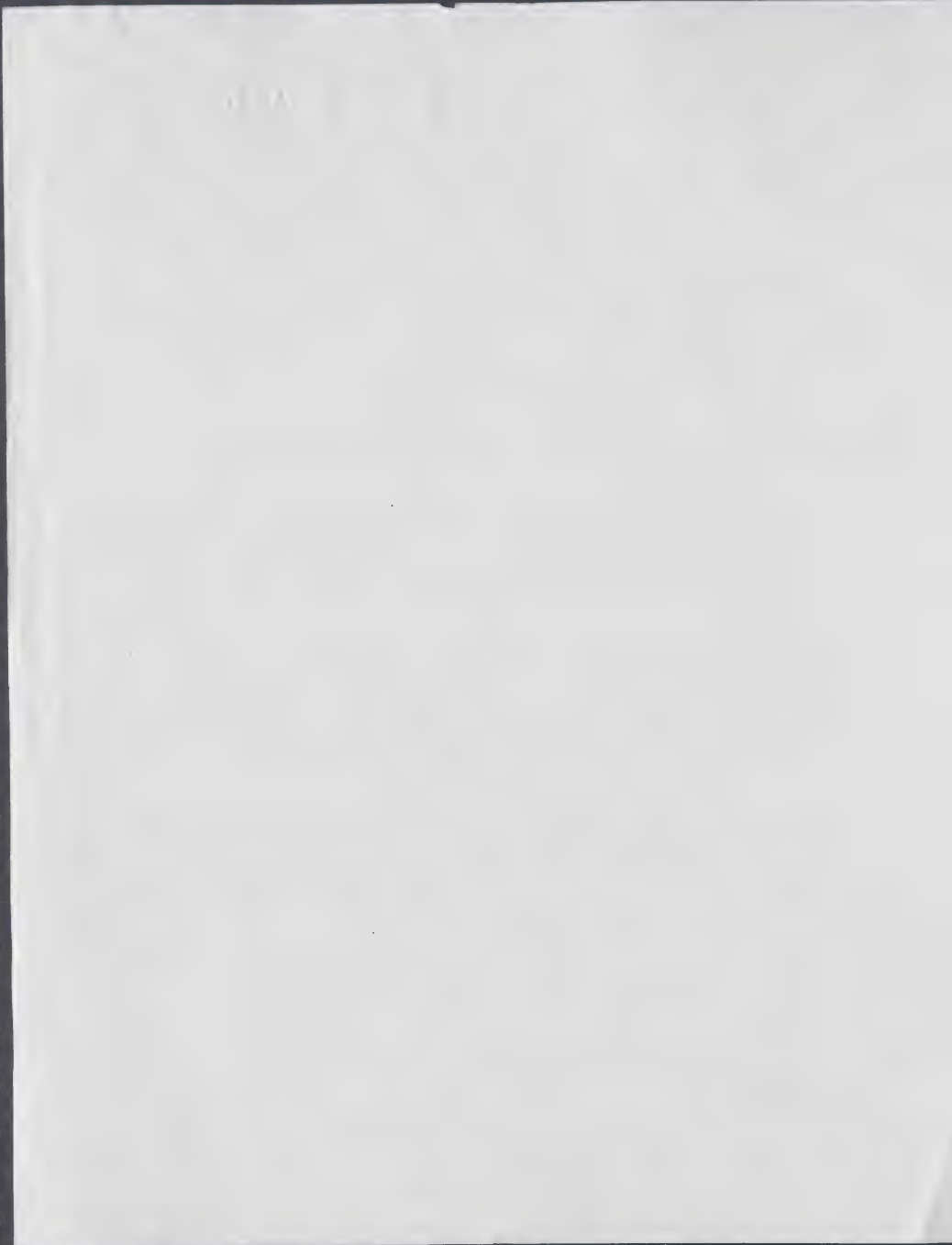
Sincerely yours,



Mitchell A. Wilder
Director

MAW:lca

Enclosure



FOGG

ART MUSEUM

HARVARD UNIVERSITY CAMBRIDGE, MASSACHUSETTS 02138

December 2, 1977

Alfred Bader
2961 North Sheard Avenue
Milwaukee, Wisconsin 53211

Dear Alfred,

I am enclosing a xerox of a letter by a former Fogg student, Barbara Novak, now chairman of the Art Department at Barnard College. She is the best known specialist on Thomas Cole. She should obviously have a chance to see the original painting in order to decide whether she can really accept it. I am most encouraged by what she has to say. I think it is only after we have a firm opinion by Miss Novak that we can seek a true evaluation of the painting from some dealer here in Boston or in New York. I wonder what the best way to get Miss Novak's opinion might be. If you really intend to give the painting to us, one way would be to have it sent here, and we could then perhaps try to bring Miss Novak up here to see the painting. Or else maybe you could write to her to come and see your collection in Milwaukee.

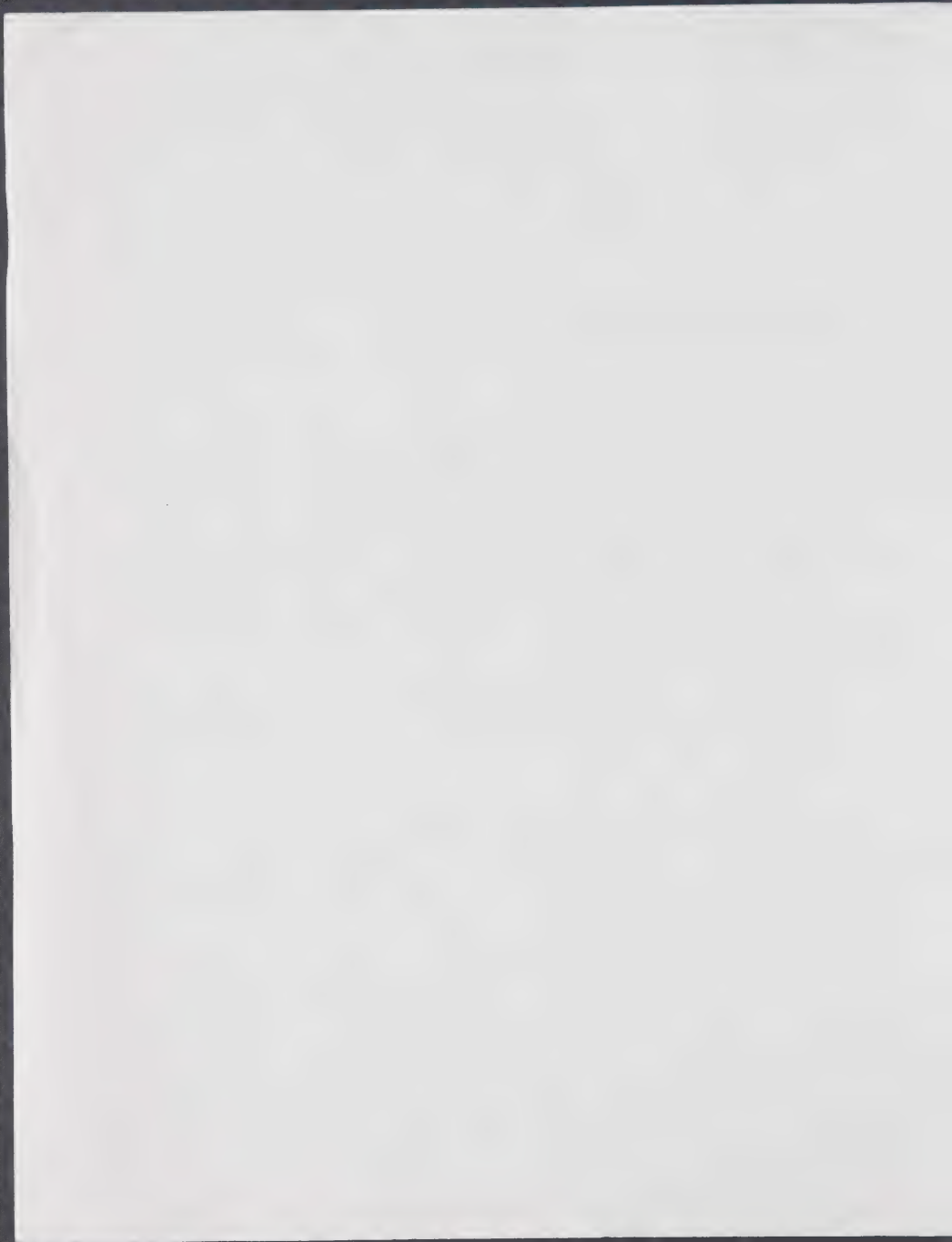
I have heard from David McTavish that you have had a good time in Europe, and have come back with lots of interesting new discoveries. How do you do it? Don't forget about the Sandrart.

All the best,



Konrad Oberhuber
Curator of Drawings
Professor of Fine Arts

KO/ms
Enc.





3. *Hanuwa Horse*, Japanese, Kofun period (250–552). Terracotta, 71.1 × 63.5 cm. Herbert F. Johnson Museum, Cornell University, Ithaca, New York. In the exhibition 'Far Eastern Art in Upstate New York', at Rochester from 31 May to 10 July (Buffalo, 2 August–11 September)

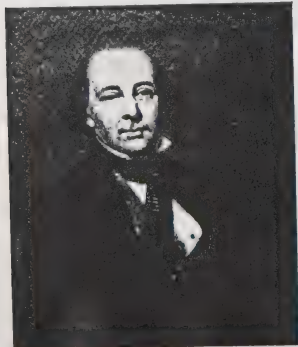


4. *Seto Ware Teabowl (Tammoku)*, Japanese. Muromachi period (1392–1573). Stoneware, 7 × 12.1 cm. The Cleveland Museum of Art, gift of Dr. and Mrs. Sherman Lee. In the exhibition 'In the Nature of Materials: Japanese Decorative Arts', at Cleveland

Winterthur artists and Swiss painters as well as European art since Impressionism, while the Zürich Kunstmuseum, in its newly enlarged building, is particularly strong in late nineteenth-century and early twentieth-century painting.

Felix Vallotton's *The Visit* is remarkably spooky: what are those two people talking about in the dark? In his catalogue John Elderfield allows that the menace and mystery may have nothing to do with Vallotton's recent marriage to a Bernheim-Jeune, which seems likely; we are surprised when a painter suggests a story, as Degas sometimes does, yet stories are all around us. Klimt's *Goldfish* was painted the year *The Interpretation of Dreams* came out but Freud did not invent men's dreams. The

5. *Michel Musson* by G. P. A. Healy (1813–94), 1860. Oil on canvas, 65.6 × 61.6 cm. Collection the Musson family. In the exhibition 'G. P. A. Healy: Famous Figures and Louisiana Patrons', at the Louisiana State Museum, New Orleans



boy's flat hat and the man's top hat in Munch's *Military Band in Karl Johan Street, Oslo*, are undeniably comical but maybe that is the way Munch meant them.

Painter of Presidents

G. P. A. Healy was born in the other Boston in 1813, the son of an Irish Catholic sea captain. Thomas Sully encouraged him to set up as a portrait painter in Boston to support his widowed mother, and in 1834 he sailed for France on the sailing ship *Sully*, surely a coincidence, and studied with Baron Gros for a while before his suicide. In 1838 he painted the portrait of our Ambassador General Cass, who presented him to Louis-Philippe. As Virginia Woolf says of Nina Lamb, he must have been very attractive to a good many people, for Louis-Philippe sent him off to Windsor to copy some of the Queen's pictures, and soon Healy was commuting across the Atlantic like some contemporary orchestra conductor. In 1856 he settled in Chicago, where he knocked off 500 portraits in ten years, including a whole series of Presidents for the White House, and in 1867 he moved to Rome, where he became a leader in the American colony and close friend of the Rumanian royal family.

The Louisiana State Museum, New Orleans, has honoured him with an excellent show ('G. P. A. Healy: Famous Figures and Louisiana Patrons'). On his trips to New Orleans before the Civil War, Healy painted local beauties such as Sally Ward Lawrence Hunt, who collected a long list of names and husbands. Her spectacular divorce from Bigelow Lawrence of Boston got her off to a fine start, for she became a great New Orleans hostess and a great friend of the singer Adeline Patti. After Hunt's death she took on in turn Xene Armstrong and Major Downs of Louisville, where she was known as the Belle of Kentucky and made her calls in a lavender carriage, leaving behind a legend like the Baroness Pontalba, whose name comes down in those fine early apartment houses that line Jackson Square, flanking the Louisiana State Museum in the Cabildo on Chartres Street. The pendant portraits of Michel and Odile Musson are of particular interest, for they are Degas's American cousins (Fig. 5). Michel is prominent in Degas's famous picture of the Cotton Market, a reminiscence of his visit to New Orleans in the early 'seventies.

Maple-Leaf Forever

As part of a big Canadian jamboree in Washington—an eleven-week symposium on '20th



6. *Algoma Forest* by J. E. H. MacDonald (1873–1932), 1920. Oil on board, 21.4 × 26.5 cm. McMichael Canadian Collection. In the exhibition 'The Group of Seven', at the Phillips Collection, Washington

Century Canadian Culture' and a show of 'Fourteen Canadians' at the Hirshhorn—the Group of Seven splashed their brilliant outdoor colours all over the Phillips Collection (Fig. 6). All the pictures came from the McMichael Canadian Collection. A. Y. Jackson spoke for the group when he stoutly maintained:

Look here
You've never seen this country
It's not the way you thought it was
Look again.

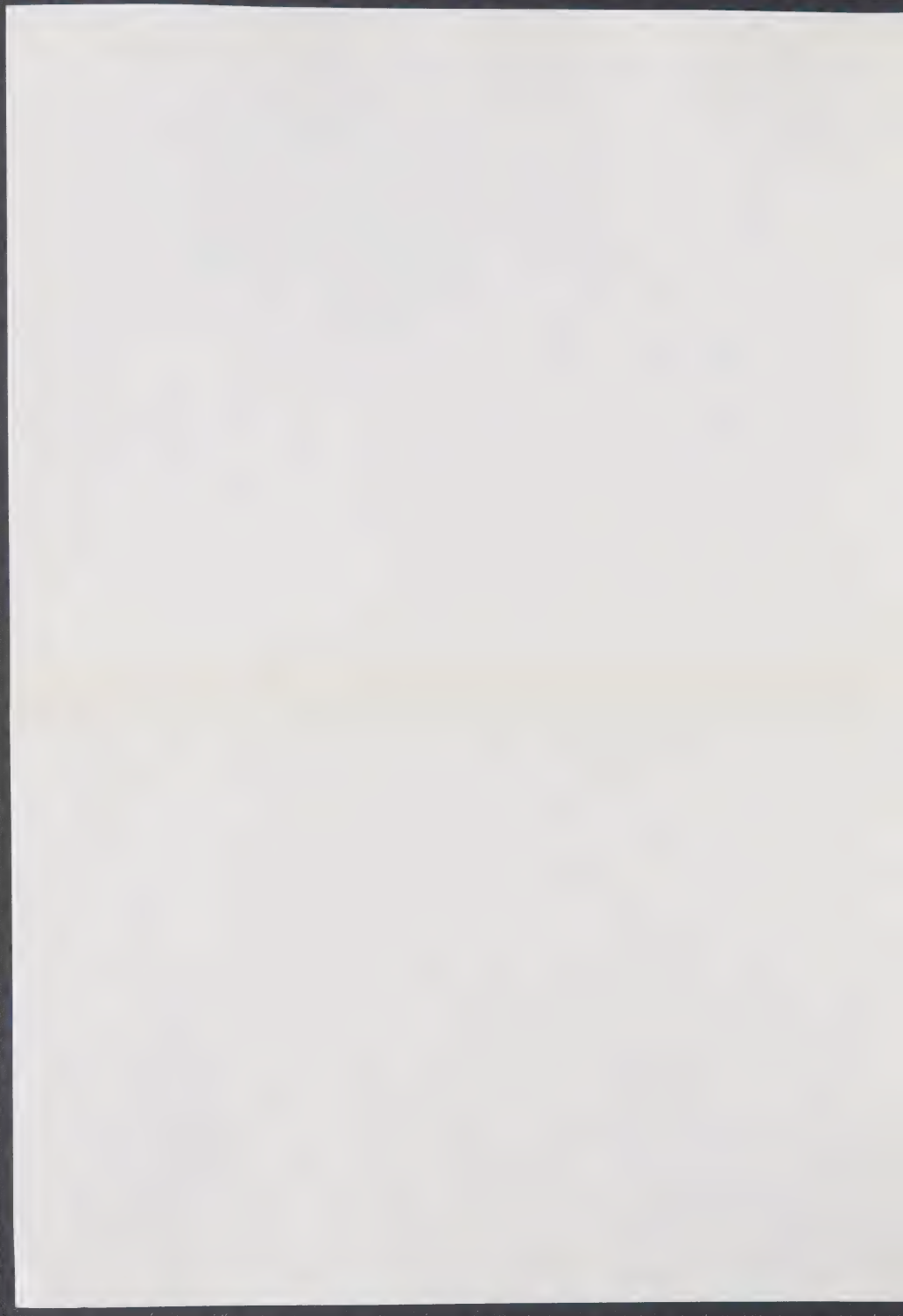
In Canada, these men are giants in the earth. In the words of Jeanne L. Patison: 'Some fifty years after the founding, the Group is assured a lofty pinnacle as the best known and the best loved of our artists. The words Group of Seven have become synonymous with painting and Canada. . . . In the few years they painted as the Group of Seven, the men achieved almost total acceptance of their way as the only way in the eyes of the public'.

Un Bond Russe

The Fine Arts Society exhibition of Bakst, which was seen in Edinburgh and London last autumn, has been touring the United States, most recently at Davis and Long, New York. It's great to have these colourful dancers bounding across our stage. In his day Bakst was hailed as the Delacroix of costume, which was fair enough; but occasionally he was the Russian Delacroix *tout court* (Fig. 7).

7. *Portrait of a Young Dahomian* by Leon Bakst (1860–1924), 1895. Water-colour on paper, 29.2 × 20 cm. The Russian State Museum, Leningrad. In the Bakst exhibition at Davis and Long, New York





MUNSON-WILLIAMS-PROCTOR INSTITUTE

310 GENESEE STREET

UTICA, NEW YORK 13502

EDWARD H. DWIGHT
DIRECTOR
MUSEUM OF ART

November 18, 1976

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

Dear Alfred:

Many thanks for your good letter of October 11th. I want to take the round portrait to a conservator to have the condition checked before I decide what to do. As yet I have not had time to do this, but hope to soon.

Last week at the Frick Library I checked and found there are two portraits of Richard Penn (1705/6 - 1771), one by Joseph Highmore, collection of Historical Society of Pa., 4' 1/2" x 3' 31/2", subject has gray-blue eyes; the other is attributed to Benjamin Wilson, collection of Mrs. Sarah M. Robinson, Rosemont, Pa., 4' 2" x 3' 4". In both portraits, the subject has a cleft chin.

Miss Sanger at the Frick said you had sent her a photograph of your portrait and that they would soon write you. I suspect the subject is not Richard Penn, the 3rd son of William Penn. There is much confusion about the work of Matthew Pratt, whose work I do not know well. I wonder if John Mare or Henry Benbridge has been suggested. I really have no definite opinion. I don't know anyone at the Pennsylvania Historical Society.

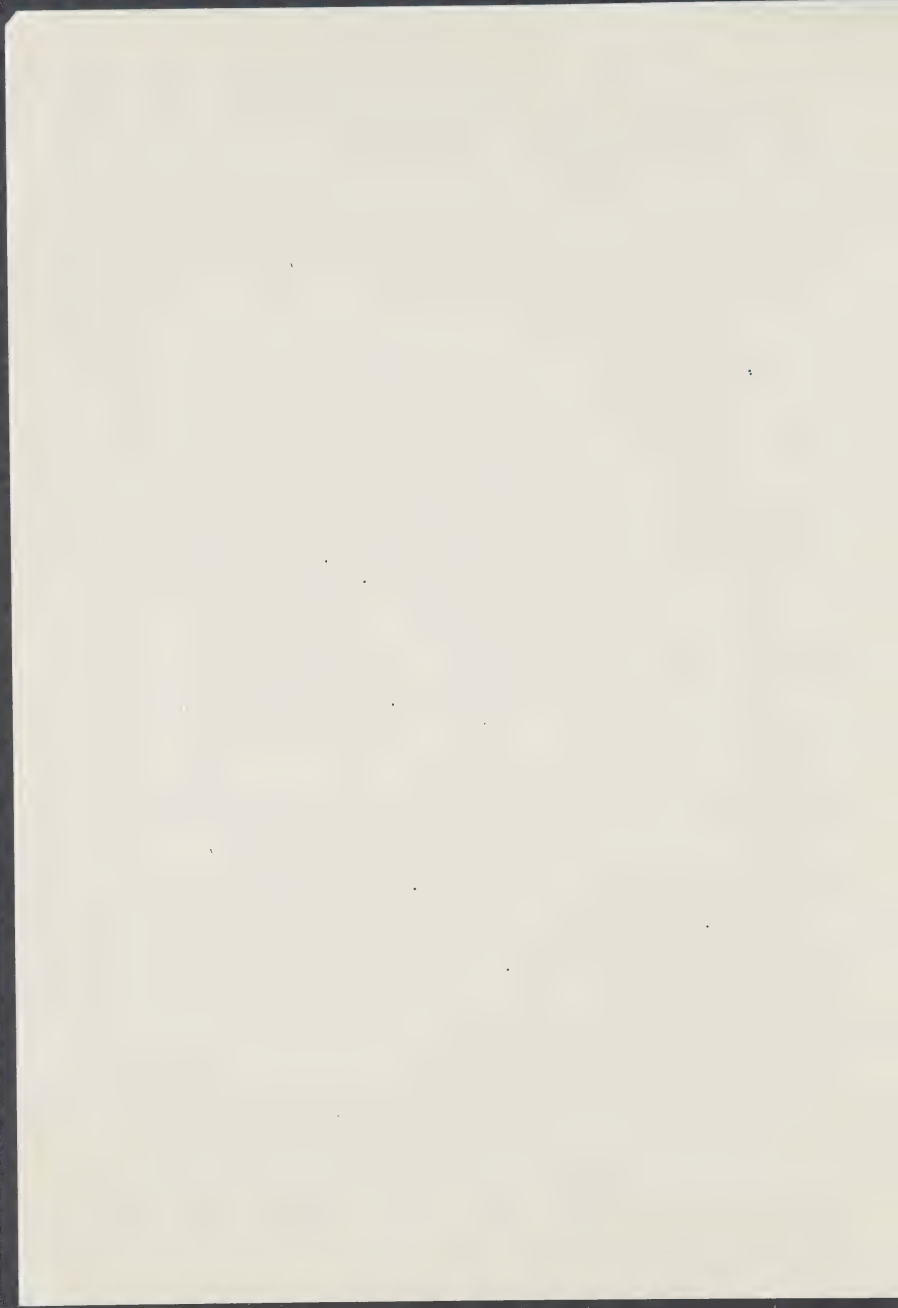
Have a happy Thanksgiving.

As ever,



EHD/awh

Edward H. Dwight, Director



May 16, 1972

Dr. Alfred R. Bader, President
Aldrich Chemical Company, Inc.
940 West St. Paul Avenue
Milwaukee, Wisconsin 53233

Dear Dr. Bader:

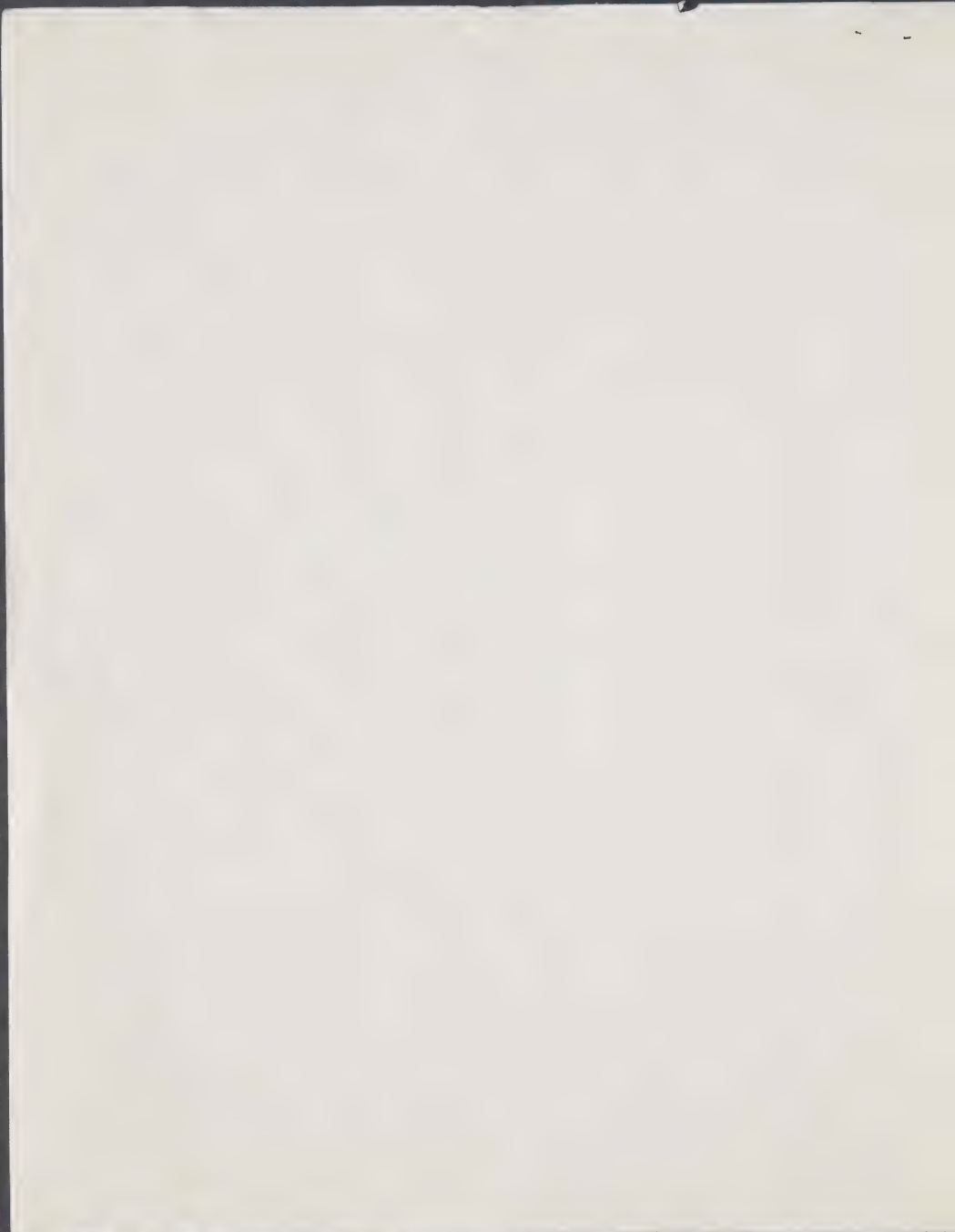
I was extremely interested to receive your letter and the accompanying photograph of the watercolor. I am grateful to Tracy Atkinson for suggesting that you forward it to the Amon Carter Museum.

I wish I could be more certain of my identification, but lacking some more precise comparative materials, the best I can do is John Mix Stanley, and it would seem to be one of the series which the artist prepared during the 1853 survey for a route for a Pacific railroad.

This is published in the famous series "Explorations and Services for a Railroad Route from the Mississippi River to the Pacific Ocean, Directed by Isaac I. Stevens," which was published in 12 volumes, the 12th being in two parts, so there are actually 13 large tomes in the set. The narrative of the 1853 expedition from St. Paul to Puget Sound is the closest identification I have been able to make with your picture.

I do not think the subject is a trapper, but rather one of the survey party. Trappers rarely if ever bothered with tents, being much closer to the native way of life. The tent in your picture is precisely the sort of shelter that we see in Stanley's pictures published in the above-mentioned document. I am sure you will be able to find a set of these reports in your local library or historical society, as they are standard reference for every historian working on the early West.

Original watercolors by Stanley are quite rare. The only group which I have seen is in a private collection in Virginia and is destined for the Beinecke Library at Yale University. The Amon Carter Museum has been interested in the possibility of doing some study and a publication on the artist's work, but as yet we have not found sufficient material to justify the task. For this reason I am more than pleased to see your picture and hope that it is indeed a Stanley original.



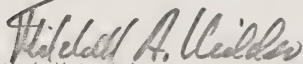
Dr. Alfred R. Bader
Page 2
May 16, 1972

After you have studied the reproductions in the reference I have mentioned, you may still be somewhat puzzled in your effort to check details of the artist's work, i.e., delineation of mountains, trees, figures, et al. I can only say from an examination of the one collection of Stanley's originals which I have seen, there is a tremendous loss between the original watercolor prepared by the artist and the print which came from the hands of the lithographers and which appears in the publications. Details are changed, brushwork altered, and in fact if one had not seen an original Stanley that was of unquestioned authenticity, he would certainly not believe that the pictures in the railroad report were one and the same man.

A second artist whose work appears in the survey papers is Gustav Sohon. We are equally vague on Sohon's work. It seems that when the materials for publication had been put together this was the end of the task; the artist released his originals for reproduction and they were gone, not to be returned to their maker. It was a vastly different arrangement between the artist and the printer than that which exists today, where the originals are always carefully preserved as the property of the artist. For this reason I suppose we have little original material left. The collection I mention was found in the personal effects of the Sarony family on Long Island, New York, who were associated with the firm Sarony, Major and Knapp, the lithographers who printed the railroad survey.

I wish I could be more explicit and helpful. With the above, however, you may enjoy making some comparison with your painting. If you should have a transparency of this watercolor available, I would enjoy seeing it. I am returning the black and white photograph herewith.

Sincerely yours,



Mitchell A. Wilder
Director

MAW:vws
Enclosure

- P.S. To further muddy the waters, you might enjoy referring to volume 6 of the railroad survey, plates 1 through 13, being lithographs prepared from sketches by John Young, artist of the expedition. Here you can see how the lithographer puts his touch of commonality upon the work of another artist. Having never seen an original by Young, it is hopeless to make any judgment of what his watercolors might have been.

MAW



July 18, 1972

Mr. Mitchell A. Wilder
Director
Amon Carter Museum of Western Art
3501 Camp Bowie Boulevard
P. O. Box 2365
Fort Worth, Texas 76101

Dear Mr. Wilder:

I have just returned from a long trip to Europe and want to thank you most sincerely for your kind letter of May 25th.

I am delighted that you like our *Aldrichimica acta* and enclose a few of our most recent issues, as well as a reprint of a paper dealing with the cleaning of a self-portrait by Michael Sweerts.

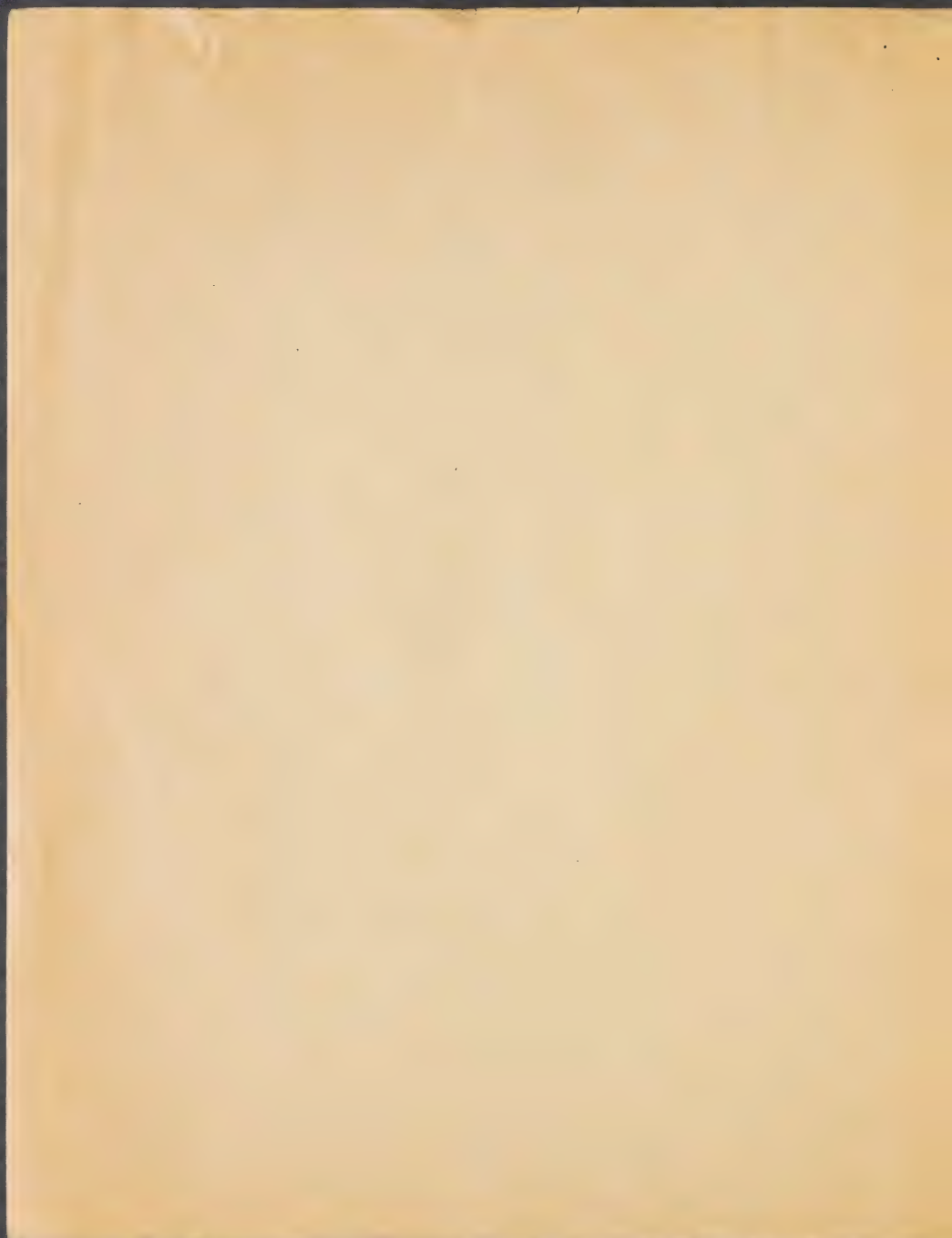
It would give me great pleasure some day to be able to show you my collection. I have only a few American paintings which I acquire generally only to swap for good Dutch paintings. Right now I have an early Sonntag which is almost as good as a Jan van Goyen!

Best personal regards.

Sincerely,

Alfred Bader

AB/ds
Enc.



May 31, 1972

Mr. Mitchell A. Wilder
Director
Amon Carter Museum of Western Art
3501 Camp Bowie Boulevard
P. O. Box 2365
Fort Worth, Texas 76101

Dear Mr. Wilder:

In Dr. Bader's absence I am taking the liberty of acknowledging receipt of your detailed letter of May 25th.

Dr. Bader is presently in Europe and will return to Milwaukee on July 14th. I will bring your letter to his attention when he returns, and I know he will deeply appreciate your thoughtfulness.

I remain,

Yours sincerely,

(Mrs.) Dorothy Soucek
Secretary to Dr. Bader



May 25, 1972

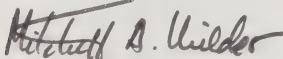
Dr. Alfred Bader, President
Aldrich Chemical Company, Inc.
940 West St. Paul Avenue
Milwaukee, Wisconsin 53233

Dear Dr. Bader:

Thank you for the photograph of what I suspect is a John Mix Stanley. As before, I am hesitant to be any more definite than to suggest a Stanley attribution, but until someone comes up with a better name, I think this is at least reasonable.

I am fascinated by the publication "Aldrichimica acta." From the lead article in the Volume 4, Number 2 issue which you sent to me I assume that your keen interest in art history pervades your technical expertise in the chemical laboratory. Inasmuch as art conservation is a very real problem for all museums and an area of specialization in which few museums are permitted to function by reason of economic limitations, I was immediately interested to learn that you publish in this area. I am taking the liberty of sending this copy to Mr. Berry Huston, director of the new regional conservation center at the Kimbell Art Museum in Fort Worth. The new conservation center has been established with the assistance of a grant from the National Endowment for the Arts and will serve the needs of museums in the southwestern part of the United States. Mr. Huston, formerly with James Roth, conservator of the William Rockhill Nelson Gallery at Kansas City, is the director of the conservation lab.

Sincerely yours,



Mitchell A. Wilder
Director

MAW:vws

RECEIVED
MAY 30 1972
ALURICH CHEMICAL CO. INC.

May 16, 1972

Dr. Alfred R. Bader, President
Aldrich Chemical Company, Inc.
940 West St. Paul Avenue
Milwaukee, Wisconsin 53233

Dear Dr. Bader:

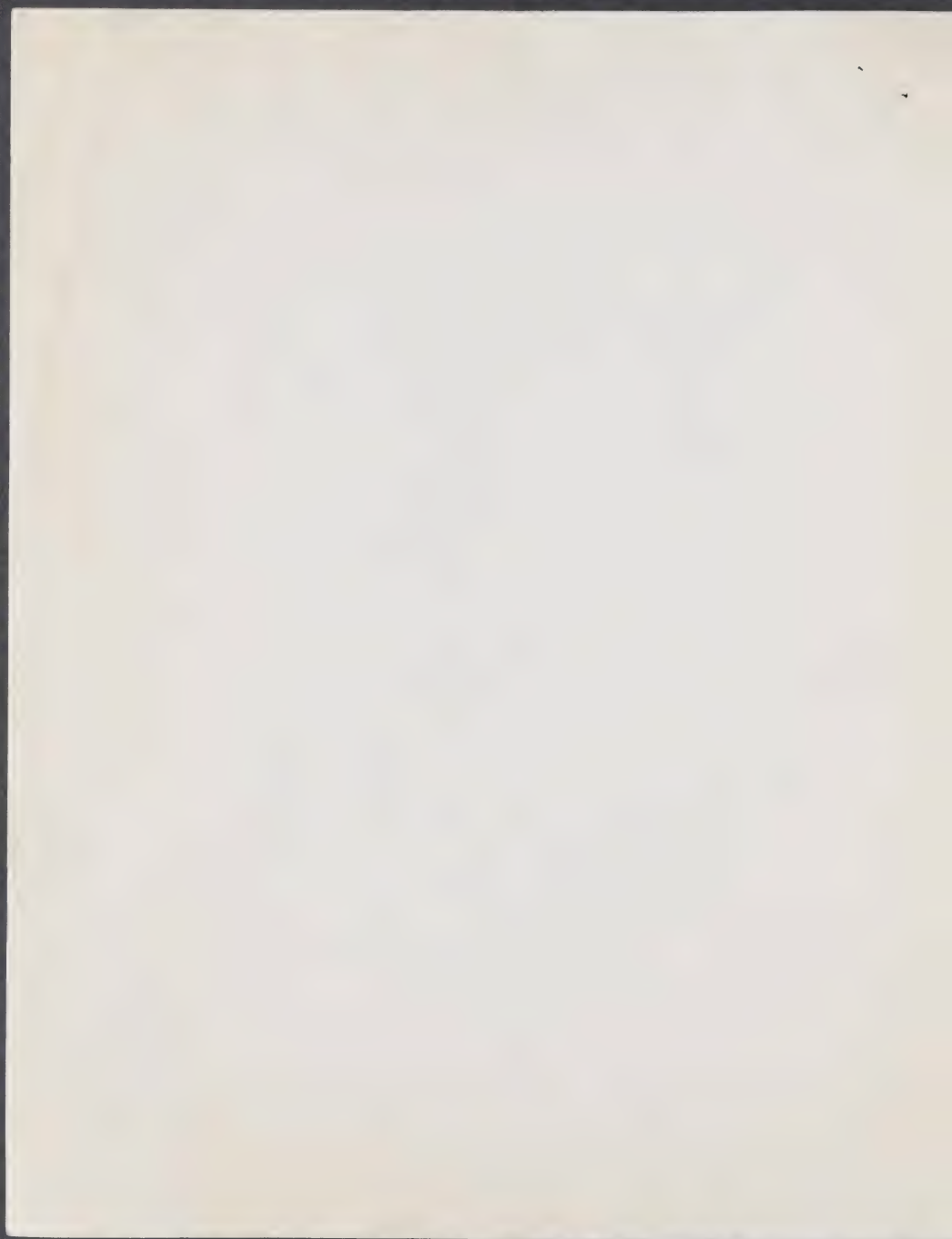
I was extremely interested to receive your letter and the accompanying photograph of the watercolor. I am grateful to Tracy Atkinson for suggesting that you forward it to the Amon Carter Museum.

I wish I could be more certain of my identification, but lacking some more precise comparative materials, the best I can do is John Mix Stanley, and it would seem to be one of the series which the artist prepared during the 1853 survey for a route for a Pacific railroad.

This is published in the famous series "Explorations and Services for a Railroad Route from the Mississippi River to the Pacific Ocean, Directed by Isaac I. Stevens," which was published in 12 volumes, the 12th being in two parts, so there are actually 13 large tomes in the set. The narrative of the 1853 expedition from St. Paul to Puget Sound is the closest identification I have been able to make with your picture.

I do not think the subject is a trapper, but rather one of the survey party. Trappers rarely if ever bothered with tents, being much closer to the native way of life. The tent in your picture is precisely the sort of shelter that we see in Stanley's pictures published in the above-mentioned document. I am sure you will be able to find a set of these reports in your local library or historical society, as they are standard reference for every historian working on the early West.

Original watercolors by Stanley are quite rare. The only group which I have seen is in a private collection in Virginia and is destined for the Beinecke Library at Yale University. The Amon Carter Museum has been interested in the possibility of doing some study and a publication on the artist's work, but as yet we have not found sufficient material to justify the task. For this reason I am more than pleased to see your picture and hope that it is indeed a Stanley original.



Dr. Alfred R. Bader
Page 2
May 16, 1972

After you have studied the reproductions in the reference I have mentioned, you may still be somewhat puzzled in your effort to check details of the artist's work, i.e., deliniation of mountains, trees, figures, et al. I can only say from an examination of the one collection of Stanley's originals which I have seen, there is a tremendous loss between the original watercolor prepared by the artist and the print which came from the hands of the lithographers and which appears in the publications. Details are changed, brushwork altered, and in fact if one had not seen an original Stanley that was of unquestioned authenticity, he would certainly not believe that the pictures in the railroad report were one and the same man.

A second artist whose work appears in the survey papers is Gustav Sohan. We are equally vague on Sohan's work. It seems that when the materials for publication had been put together this was the end of the task; the artist released his originals for reproduction and they were gone, not to be returned to their maker. It was a vastly different arrangement between the artist and the printer than that which exists today, where the originals are always carefully preserved as the property of the artist. For this reason I suppose we have little original material left. The collection I mention was found in the personal effects of the Sarony family on Long Island, New York, who were associated with the firm Sarony, Major and Knapp, the lithographers who printed the railroad survey.

I wish I could be more explicit and helpful. With the above, however, you may enjoy making some comparison with your painting. If you should have a transparency of this watercolor available, I would enjoy seeing it. I am returning the black and white photograph herewith.

Sincerely yours,



Mitchell A. Wilder
Director

MAW:vws
Enclosure

P.S. To further muddy the waters, you might enjoy referring to volume 6 of the railroad survey, plates I through 13, being lithographs prepared from sketches by John Young, artist of the expedition. Here you can see how the lithographer puts his touch of commonality upon the work of another artist. Having never seen an original by Young, it is hopeless to make any judgment of what his watercolors might have been.

MAW



May 18, 1972

Mr. Mitchell A. Wilder
Director
Amon Carter Museum of Western Art
3501 Camp Bowie Boulevard
P. O. Box 2365
Fort Worth, Texas 76101

Dear Mr. Wilder:

I am really taken aback by the great kindness shown in your letter of May 16th in which you suggest that my water color is by John Mix Stanley. I have collected drawings and paintings since I was ten and never has a man whom I didn't know personally replied at such length and with so much thoughtfulness. It would really be a pleasure to meet you to thank you personally.

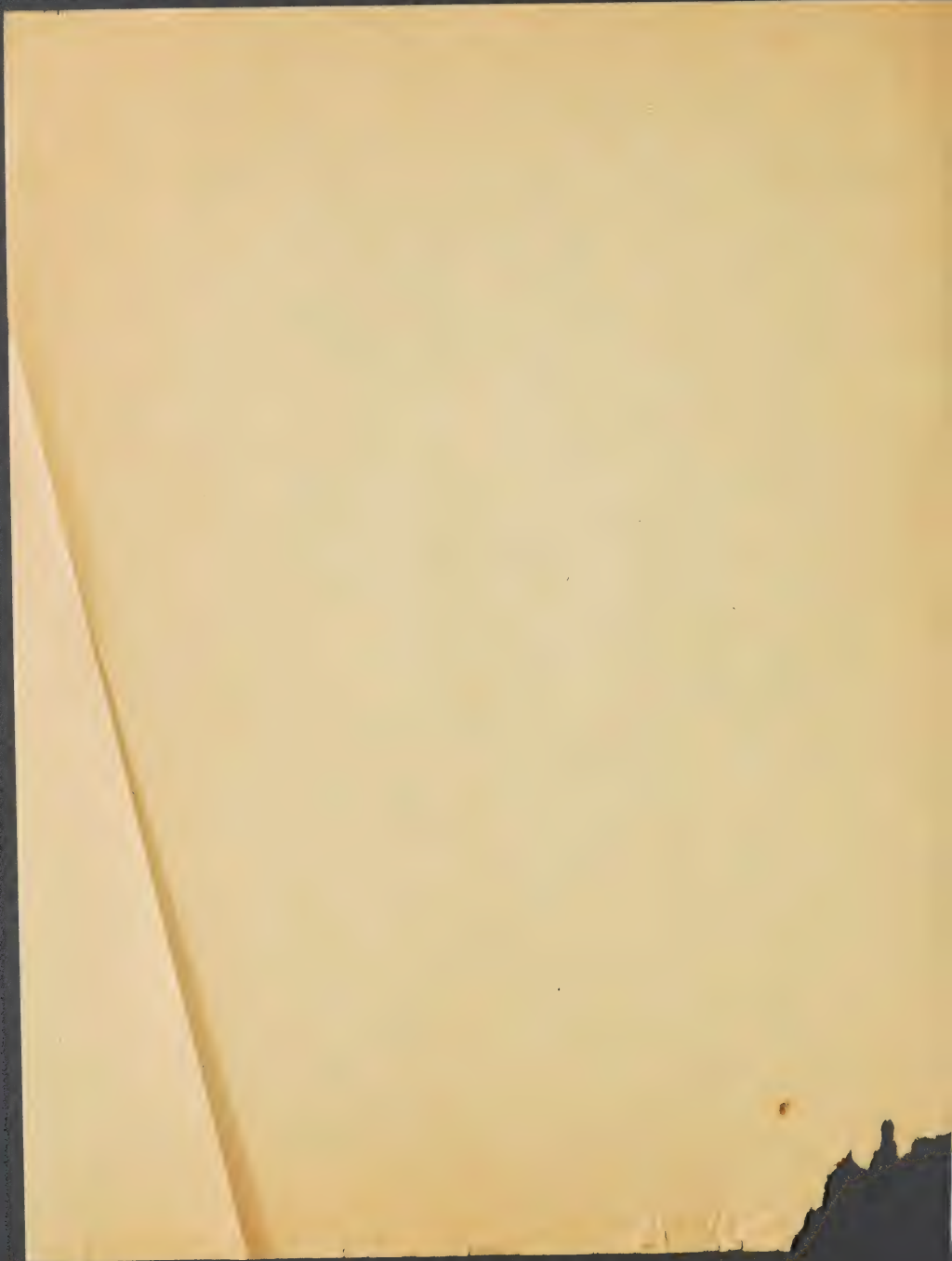
Unfortunately, I do not yet have a color photograph, but when I will have one taken I will certainly send you one. In the meantime, you might like to keep the enclosed photograph for your files. If you would ever like to see the original, I would be happy to loan it to your museum for some months.

Again, with many thanks, I remain

Yours sincerely,

Alfred Bader

AB/ds
Enc.



May 16, 1972

Dr. Alfred R. Bader, President
Aldrich Chemical Company, Inc.
940 West St. Paul Avenue
Milwaukee, Wisconsin 53233

Dear Dr. Bader:

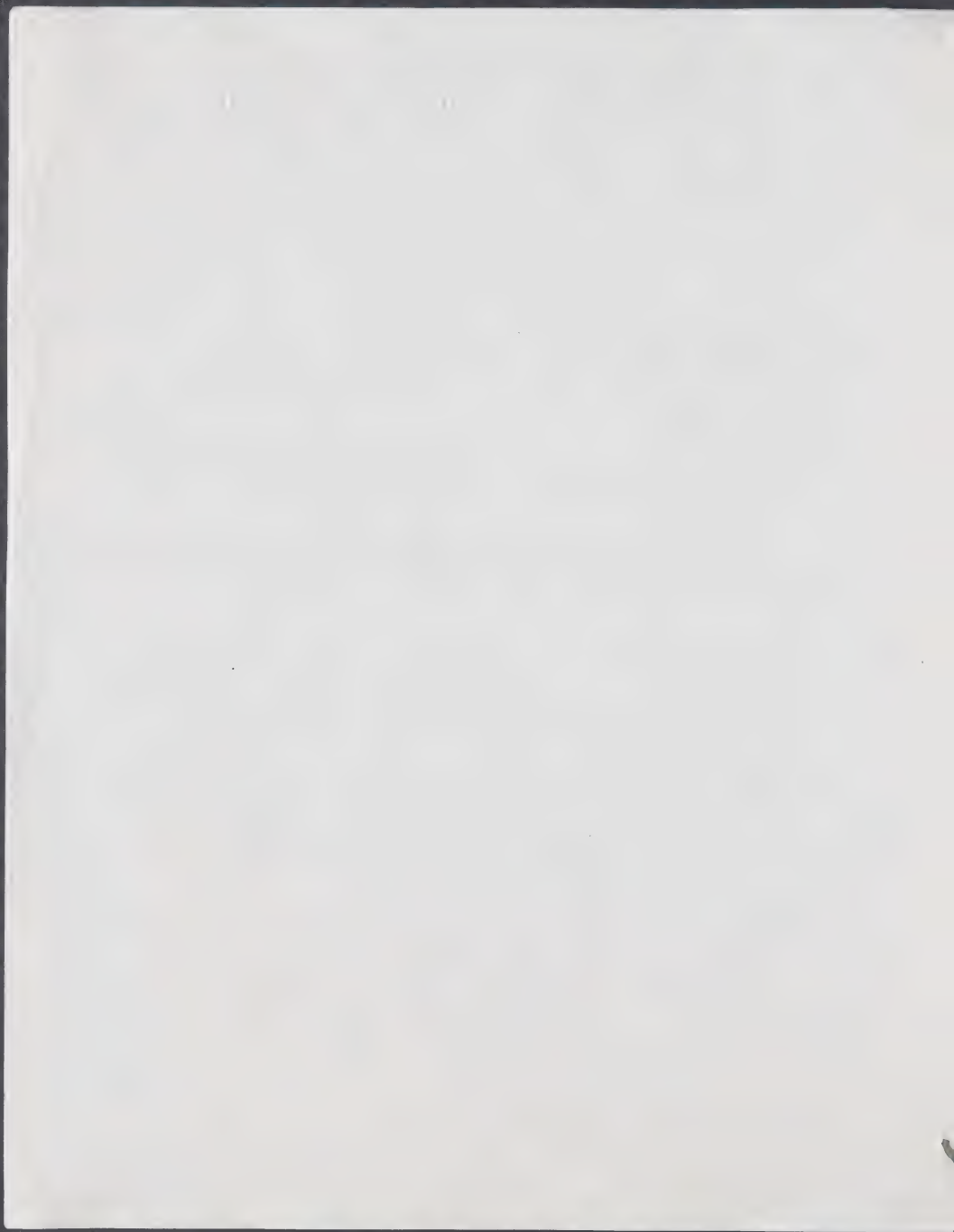
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Sincerely yours,

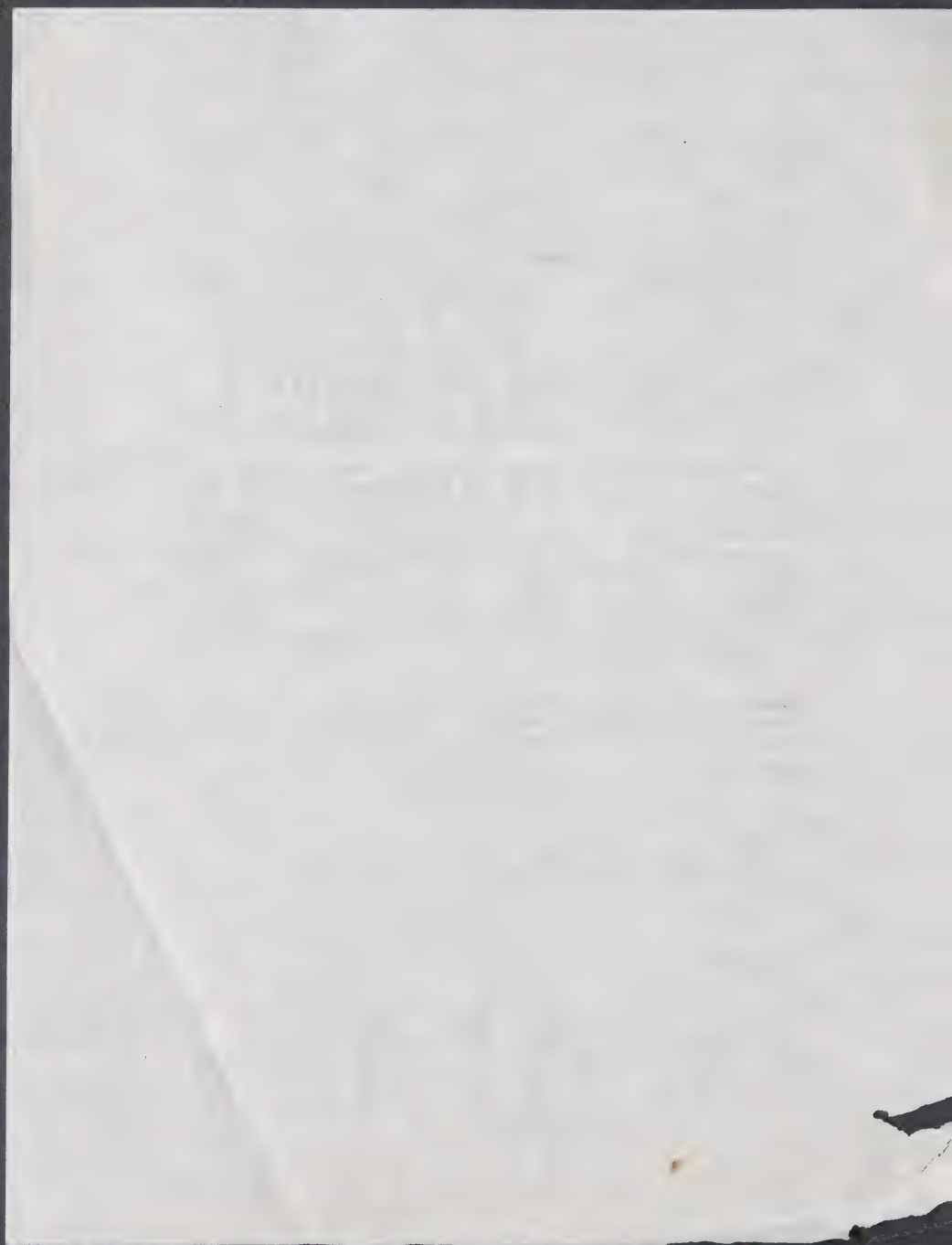


Mitchell A. Wilder
Director

MAW:vws
Enclosure

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MAW



**MR. GUINNESS
PUB AND GRILLE**

**MR. GUINNESS
PUB AND GRILLE**

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"PORTRAIT
OF A LADY"
John
Hesselius
18th century
American
oil on
canvas
43"x32"

shows a scribe reading the Book of Deuteronomy to King Josiah in a recounting of how the great book of the Old Testament was discovered by workmen making repairs to the walls of the Temple. Another work, by an unidentified 16th century Dutch artist, is a visual translation of how the ravens carried food to Isaiah.

MANY OF THE EXHIBIT'S WORKS are by artists of international or national importance, but Ms. Giaimo has leavened the show with paintings by early Wisconsin artists whom she apparently regards as masters, among them Vianden, Biberstein, Enders and George Raab (1866-1943).

The "masters" show, which will open with a reception from 5 p.m. to 9 p.m. April 25, will continue through June 6.

Twelmeyer said the Wisconsin artist and "masters" shows will be regular features at the gallery. As part of his commitment to re-establishing the gallery as a showcase of important art, he is currently expanding and remodeling the establishment's exhibit area.

Milwaukee may have the most dismal commercial gallery scene of any city its size. There are probably fewer than a half dozen establishments here that are even worthy of the name "gallery" and so we might applaud developments like those at Twelmeyer-Krumbholz.

AT THE SAME TIME we hand out bouquets to the people at Twelmeyer-

er-Krumbholz, we might also present a couple of big nosegays to Dennis R. Hill and Abraham Cohn.

Hill is the founder of the Wisconsin Festival of Arts, the enormously popular event which will observe its 10th anniversary April 19 and 20 at State Fair Park. According to data provided by the festival, over the years, more than 110,000 persons have attended the whopping art shows and artists have sold more than \$900,000 in work at the event. The upcoming festival will feature work by 175 painters, sculptors, photographers and craftsmen.

Cohn is the founder of the Potters Wheel, an atelier at 207 N. Milwaukee St., that has scheduled an open house at 1 p.m. April 20 to celebrate its 25th anniversary. The open house will continue through April 30. On exhibit will be ceramic works by Cohn, Greg Miller and Dick Woppert.

ALBERT PALEY, the New York artist who was guiding spirit of the revived interest in metalsmithing, will be at the John Michael Kohler Art Center in Sheboygan Sunday at the opening of a large retrospective of his ironworks and jewelry.

Paley will give a free slide-lecture at 3 p.m. and there will be a showing of a film documenting his creation of an iron fence commissioned by the Hunter Museum of Art in Chattanooga, Tenn.

The Paley retrospective was organized by the Kohler. It will include works dating back to 1964.

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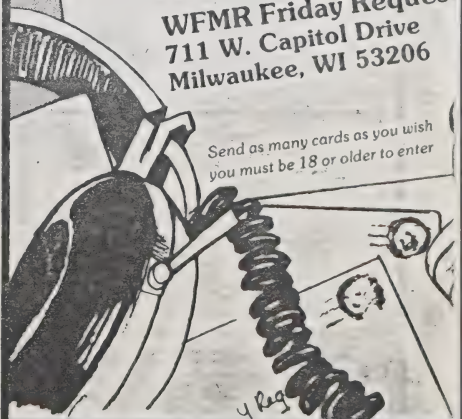
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Send as many cards as you wish
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'Masters' show at Twelmeyer gallery

By DEAN JENSEN

THE LONG MORIBUND Krumbholz Gallery at 1048 N. 3rd St. has been coming back to exceptional new life

since it was acquired a year and a half ago by James

Twelmeyer and rechristened Twelmeyer-Krumbholz Fine Arts.

The Krumbholz name has been familiar to Milwaukee's art followers since 1889 when Paul Krumbholz opened a portrait studio and gallery, but in the last years before Twelmeyer bought the establishment, it was little more than a framing shop and purveyor of schlock art.

Last fall Twelmeyer made his first important move to re-invest the gallery with luster by organizing an exhibition titled "Wisconsin Art: 1850-1950." The show of about 60 paintings had many virtues, but the most likable thing about it was that it re-introduced several important state artists who had fallen into oblivion, among them Henry Vianden (1814-1899), Franz Biberstein (1850-?) and Frank Enders (1860-1920).

The Twelmeyer-Krumbholz Fine Arts is making another move to elevate the gallery's status. Marilyn

Twelmeyer says this about the survey: "There is a common thread that runs through all of these works — a thread of quality."

Twelmeyer may use the noun "quality" more loosely than would a lot of us. Not all of the artists in the show are "masters" and there is nothing masterly about some of the pictures.

But it is also true that many of the works would look right at home in a metropolitan — if not the Metropolitan — museum of art.

If the show has a *piece de resistance*, it is must be "Portrait of a Lady," a large canvas by John Hesselius (1728-1778). Hesselius, a Philadelphian, was not a portraitist of the caliber of Charles Wilson Peale, who was his student. The woman of this painting is awkwardly posed and her fingers appear to be boneless. But, it is evident, he could handle light with an unusual flair for drama and he had an exceptional gift for penetrating the inner beauty that dwelled within his sitter.

ANOTHER PARTICULARLY STRIKING WORK is Alexander Andrianenssen's still-life of a fisherman's catch sprawled on a table. Andrianenssen (1587-1661), a Fleming, may have been quite practiced in creating this picture. There is some evidence that he painted basically the same still-life as often as Edward



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MILWAUKEE SENTINEL



"WELCOME LETTER"
A. Sazenger
19th century
German
oil on
canvas
30 1/2" x 24 3/4"

Giaimo, its associate director, has organized a show scheduled to open April 25 that is called "Master Paintings of the 17th, 18th, 19th and 20th Centuries."

ONE MIGHT ASSUME from the title that the show goes all over the place — and it does. Among the more than 40 works are paintings by little Dutch masters, colonial American portraits, Munich-school story-telling canvases and turn-of-the-20th century American realist pictures.

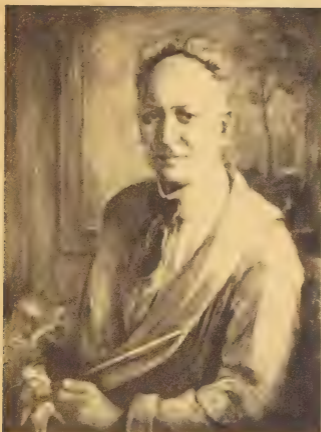
Needless to say, a show which covers so many styles and such an expanse of time is not going to make much of a point in an art-historical sense.

Hicks painted his "The Peaceable Kingdom."

The exhibit includes a charming painting by the 19th century German artist A. Sazenger that shows a maiden absorbed in a letter just delivered to her by the postman. Sazenger's painting may have been suggested by Vermeer's "Love Letter." But while the heroine of Vermeer's painting wears an expression that is inscrutable — is she reading a "Dear Jane" missive? — there is no doubt that Sazenger's maiden is reading a letter of happiest tidings.

A couple of the show's choicest works were suggested by stories in the Bible. One of them, by the Dutch artist Leonaert Bramer (1596-1674)

Friday, April 11, 1980



WISCONSIN ARTISTS
1850-1950

September 14 — October 26
1979

TWELMEYER — KRUMBHOLZ
FINE ARTS

1048 North Third Street
Milwaukee, Wisconsin 53203
(414) 271-4304

Franz Biberstein
Edward Boerner
Louis Brunt
Frank Enders
Bruno Ertz
John Fery
Emily Groom
Armin Hansen
Morley Hicks
Carl von Marr
Gustave Moeller
Frederick Muhs
Robert von Neumann
Charlotte Partridge
Alfred Pelikan
George Raab
Robert Schellin
Gerrit Sinclair
Francesco Spicuzza
Hans Stoltenberg
Helmut Summ
Charles Tredupp
Elsa Ulbricht
Henry Vianden

*Cover: Oil on canvas, Self Portrait, circa 1935
Francesco Spicuzza*

INTRODUCTION

Wisconsin Artists 1850-1950 pictorially presents a variegated cross section of Wisconsin culture rather than a chronological survey of the development of individual artists' works or Wisconsin art generally. The variety of styles, techniques, and subject matter in the exhibit reflects the wide range of experience and training of the artists represented. Some of the artists were virtually self-taught, while others were educated in Milwaukee or elsewhere in America or abroad, several being Munich trained. A number of the artists were and are respected teachers of art. A few are still active artists. All have made their impact.

Twelmeyer - Krumbholz Fine Arts is proud to present *Wisconsin Artists 1850-1950*, a part of Wisconsin's and the nation's heritage.

Marilyn Giaimo
Assistant Director

ACKNOWLEDGEMENTS

With special thanks to Mr. Porter Butts, whose scholarly book *Art in Wisconsin* is the classic guide to Wisconsin artists

also to

Mr. Robert Brue, who so generously shared his extensive knowledge of Wisconsin art with us.

and to

Mrs. Jeune Wussow
for her kind assistance.

FRANZ BIBERSTEIN

Born circa 1850 in Soleure, Switzerland. Mr. Biberstein studied at the Munich academy. In 1888 he settled in Milwaukee where he gained fame as a painter of panoramic landscapes. In addition, the artist produced a number of smaller scenes of the Wisconsin countryside, many of which are in private Milwaukee collections. His works are conserved at the Milwaukee County Historical Society and in the Soleure Museum, Switzerland. The artist is listed in *Benezit: Dictionary of Painters, Sculptors, Draughtsmen and Engravers*.

EDWARD BOERNER

Born in 1902 in West Bend, Wisconsin. Mr. Boerner studied at the University of Wisconsin; the Minneapolis Institute of Art and the University of Iowa under Grant Wood. Considered the "Dean" of art teachers for the Milwaukee public school system, Mr. Boerner taught at Bay View, Pulaski and Rufus King High Schools. After his retirement in 1967 he continued to serve the community by lecturing at the Milwaukee Art Center and teaching at the University of Wisconsin-Milwaukee. Mr. Boerner has been president of both the Wisconsin Painters and Sculptors Society and the Wisconsin Watercolorist Society. He also supervised the Wisconsin State Fair art exhibition for many years. Mr. Boerner has been the recipient of numerous awards throughout his career. He and his wife, Cleo, currently reside in Milwaukee, Wisconsin.

LOUIS BRUNT

Born in 1883 in East Liverpool, Ohio. Mr. Brunt attended the Beaver College of Arts, Beaver Falls Pennsylvania; the Carnegie School of Arts, Pittsburgh and the Chicago Art Institute. He was a member of the last class taught by William Merritt Chase and later was a founder of Milwaukee's Seven Arts Society. Painting was a lifelong avocation for Mr. Brunt who for many years was an executive with the Goodyear Tire Company in Milwaukee. Widely traveled, his subjects included Wisconsin and Michigan landscapes, dock scenes and views of Mexico and Europe. Mr. Brunt died in 1961.

FRANK ENDERS

Born in 1860 in Milwaukee, Wisconsin. Mr. Enders was one of the city's famed panorama painters, as well as a skilled portraitist, genre and landscape artist and etcher. He studied in Milwaukee and Munich prior to establishing his panorama studio in 1885 in downtown Milwaukee. His paintings are in the Milwaukee Art Center as well as numerous private collections. Mr. Enders died in 1920. He is listed in *Benezit*.

BRUNO ERTZ

Born in 1873 in Manitowoc, Wisconsin. Mr Ertz was a self taught artist who devoted his efforts entirely to painting by the early age of fifteen. In 1895 he married and settled in Milwaukee. He is noted for his watercolors, particularly miniatures of birds, butterflies, moths and bumblebees. His paintings are in the collections of the Smithsonian Institute, Washington D.C., and the Charles Allis Museum, Milwaukee, Wisconsin. Mr. Ertz died in 1956.

JOHN FERY

Born in Austria in 1859. Educated in Vienna and Munich, the artist lived in Milwaukee from 1903 to 1910 and from 1923 to 1929. The artist painted wilderness scenes of northern Wisconsin and Minnesota and northwest America. While in Milwaukee he had a studio at Third and Highland. Early in the 1930's he moved to Everett, Washington where he died in 1934.

EMILY GROOM

Born in 1876 in Wayland, Massachusetts. Miss Groom studied at the Chicago Art Institute; the Layton School of Art; the Boston Art Museum; the Art Student's League, New York; in Scotland and in London. Her teachers included Edmund Tarbell and Frank Brangwyn. She was the founder of the Milwaukee-Downer College art department where she taught for thirty-seven years. A recipient of numerous awards including the St. Paul Art Institute gold medal (in 1917), her paintings are in the collections of the St. Paul and Chicago Art Institutes; the Milwaukee Art Center and the University of Wisconsin. In 1972 a retrospective exhibit was held at the Charles Allis Art Museum. Miss Groom died in Milwaukee in 1975. The artist is listed in Benezit.

ARMIN HANSEN

Born in 1893 in Milwaukee, Wisconsin. Mr. Hansen attended West Division High School and studied at Milwaukee State Teacher's College; the Chicago Art Institute; the National Academy of Design in New York and in Paris and Munich. He is noted for his portraits, murals and harbor scenes. His works are in numerous civic and private collections throughout Wisconsin. His murals adorn Wisconsin offices, hotels, high schools and the Pabst Brewery. His paintings are in the collection of the Milwaukee Art Center. Mr. Hansen died in 1976.

MORLEY HICKS

Born in 1877 in Picton, Ontario. Mr. Hicks studied at the Milwaukee Normal School; the Chicago Art Institute and with the Art Student's League, Milwaukee. His teachers included Alexander Mueller and Gustave Moeller. A paint chemist, painting as a fine art was an avocation for Mr. Hicks. His subjects were Milwaukee scenes, Wisconsin landscapes and Bayfield fishing shanties. The artist was awarded the Marine prize of the Wisconsin Painters and Sculptors in 1931. His works were widely exhibited throughout Wisconsin and are now in numerous private Milwaukee collections. Mr. Hicks died in 1959.

CARL VON MARR

Born in 1858 in Milwaukee, Wisconsin. Though born in Milwaukee, von Marr is usually described as a German painter of history, portraits and genre scenes. Professor von Marr studied briefly in Milwaukee under Henry Vianden. He then traveled to Germany, where he studied in Weimar, Berlin and Munich. In 1893 the artist became a professor at the Munich Academy, becoming its director in 1922. Professor von Marr was the recipient of major awards throughout the world. He was knighted by the King of Bavaria; given the title of "Commendatore" by the King of Italy and made an honorary doctor of arts and letters at the University of Wisconsin. His works are in the collections of the Metropolitan Museum of Art; the Munich, Breslau, Budapest and Konigsberg Museums; and the Milwaukee Art Center. Professor von Marr died in Munich in 1936. He is listed in Benezit.

GUSTAVE MOELLER

Born in 1881 in New Holstein, Wisconsin. Mr. Moeller studied at the Milwaukee Art Student's League (Milwaukee's first art school) under Alexander Mueller, Louis Mayer and Richard Lorenz; the Chicago Art Institute; the New York Art Student's League; the New York Academy of Fine Arts; the Royal Academy of Munich and in Paris. He returned in 1914 to become an art teacher at the Milwaukee Normal School. He served as its art director from 1923 to 1931. The artist is most noted for his Wisconsin landscapes, village scenes and Bayfield fishing shanties. The recipient of numerous awards, his works are in the collections of the Milwaukee Art Center and the Beloit Museum. Mr. Moeller died in 1931.

FREDERICK MUHS

Born in 1919 in Sheboygan, Wisconsin. Mr. Muhs was a noted artist, art historian and teacher. After graduating from Milwaukee State Teacher's College, he studied at New York University where he earned a Master of Arts Degree. He returned to Milwaukee to teach at Layton School of Art. His paintings have been exhibited at the Layton Art Center in Chicago and California and are in numerous Milwaukee, Michigan and Illinois private collections. Mr. Muhs died in 1961.

ROBERT VON NEUMANN

Born in 1888 in Rostock, Muhlenberg, Germany. Mr. von Neumann studied in Weimar, Germany and the Royal Academy in Berlin where he received a Master's Degree. In 1935 he studied at the Ernest Thurn School of Art, Gloucester, Massachusetts. After teaching art in Berlin Mr. von Neumann came to Milwaukee to become a distinguished teacher of art at the Layton School of Art, and in 1930, at State Teacher's College (now U.W.M.). Professor von Neumann retired in 1959. In 1972 he was awarded an honorary doctorate by U.W.M. He was a gifted lithographer and engraver, as well as painter. Professor von Neumann was a president of the Wisconsin Painters and Sculptors Association and a member of numerous other societies of art. His works are in the collections of the Bibliotheque Nationale in Paris; the Chicago Art Institute; the Library of Congress, Washington D.C.; the Lipperheide Museum, Berlin; the Milwaukee Art Center and numerous private collections. Professor von Neumann died in Milwaukee in 1976.

CHARLOTTE PARTRIDGE

Born in 1883 in Duluth, Minnesota. Miss Partridge studied at the Emma M. Church School in Chicago; the Chicago Art Institute and under John Carlson and Frank Chase. She taught summer art courses from 1914 to 1916 at the Commonwealth Art Colony in Booth Bay, Maine. In 1914, she began teaching at Milwaukee-Downer College, serving as its director from 1916 to 1921. In 1921, Charlotte Partridge and Miriam Frink founded the Layton School of Art which they headed until 1954. Throughout her lifetime Miss Partridge was active in community and national organizations. In 1933 she was called to Washington and helped to initiate the W.P.A. art project, later becoming a director of the Wisconsin branch. Miss Partridge worked in oil and watercolor. Her subjects included landscapes and still lifes. Her paintings are in the Charles Allis Art Museum Collection and in numerous private collections. Miss Partridge died in 1975.

ALFRED PELIKAN

Born in 1893 in Breslau, Silesia. Mr. Pelikan studied at the Carnegie Institute of Technology and then at Columbia University, from which he received a Master of Arts degree in 1926. In the early 1920's he was director of the School of Art and Industry, Grand Rapids, Michigan and an instructor at the University of Michigan's College of Architecture. Mr. Pelikan became the Director of the Milwaukee Art Institute in 1925, a position he held until 1941. From 1925 to 1962 he also served as Director of Art Education for the Milwaukee Public Schools. Many of Mr. Pelikan's paintings are scenes from his travels throughout the world. Throughout his career, Mr. Pelikan has been the recipient of numerous awards. He has been listed in Who's Who in America since 1938. He is an honorary member of the Wisconsin Painters and Sculptors Association and a fellow of the Royal Society of Arts, London. He is listed in Benezit. Mr. Pelikan and his wife, Melba, currently reside in Fox Point, Wisconsin.

GEORGE RAAB

Born in 1866 in Sheboygan, Wisconsin. Mr. Raab studied at the Milwaukee Art School under Richard Lorenz; in Weimar, Germany and in Paris under Courtois. He was one of the founders of the Art Student's League of Milwaukee; curator of the Layton Art Gallery; director of the Springfield, Illinois Art Association; Professor of Art at Milliken University and director of the Decatur, Illinois Art Institute. The artist painted portraits, still lifes, landscapes, and city scenes. His views of Milwaukee are especially prized by Milwaukee collectors. Mr. Raab was awarded the first gold medal of the Milwaukee Art Institute in 1917. His works are in the collections of the Milwaukee Art Center and the St. Paul Art Institute. Mr. Raab died in 1943. He is listed in Benezit.

ROBERT SCHELLIN

Born in 1910 in Akron, Ohio. Mr. Schellin was educated at Milwaukee State Teachers College and the University of Wisconsin. His teachers included Gustave Moeller, Howard Thomas and Robert von Neumann. He also studied in New York under Hans Hoffman. Mr. Schellin worked on the W.P.A. project in the 1930's, then taught at Milwaukee State Teachers College and for a short time at East Orange, New Jersey State College. Returning to Wisconsin in the 1940's, the artist taught at Milwaukee Country Day School and Madison West Junior High School. He joined the faculty of Wisconsin State College (now U.W.M.) in 1945. Mr. Schellin

retired in 1975. Known as a painter, graphic artist and ceramicist, he has won numerous awards including the 1933 Milwaukee Art Institute gold medal. He is a past president of the Wisconsin Painters and Sculptors Association. Mr. Schellin and his wife, Ruth, currently reside in Milwaukee, Wisconsin.

GERRIT SINCLAIR

Born in 1890 in Grand Haven, Michigan. Mr. Sinclair studied at the Chicago Art Institute. After teaching at the Minneapolis Art School, he became the first teacher at the Layton School of Art. Working in oil and watercolor, he painted Wisconsin landscapes, beaches, harbors and cities. He is also noted for his murals, many of which adorn Wisconsin civic buildings. His works have been exhibited at the Whitney and Brooklyn Museums; the American Watercolor Society; the National Academy and elsewhere. His paintings are in the collection of the Milwaukee Art Center. Mr. Sinclair died in 1955.

FRANCESCO SPICUZZA

Born in 1883 in Termini Emeress, Sicily. The artist emigrated to Milwaukee at the age of seven. He studied at the Milwaukee Art Student's League and in New York City. Mr. Spicuzza taught at the Layton School of Art and the Milwaukee Art Institute. The artist worked chiefly in oil and pastel and to a lesser degree, watercolor. During his lifetime, Mr. Spicuzza's paintings were widely exhibited in the midwest. He was the recipient of numerous awards. His impressionistic landscapes, beach scenes and floral studies are highly prized today by collectors throughout the United States. His works are in the collections of the Milwaukee Art Center and the St. Paul Art Institute. Mr. Spicuzza died in Milwaukee in 1962. He is listed in Benezit.

HANS STOLTENBERG

Born in 1879 in Germany. Hans Stoltenberg emigrated to Milwaukee in 1891. He studied art under Dudley Crafts Watson. He was a member of the Wisconsin Painters and Sculptors Association. Mr Stoltenberg's impressionistic landscapes were widely exhibited throughout the state and are in the Milwaukee Art Center's collection. The artist resided in Wauwatosa, Wisconsin until his death in 1963.

HELMUT SUMM

Born in 1908 in Hamburg, Germany. Professor Summ studied in Hamburg and then in the United States at the University of Wisconsin; the Black River art Colony in Sheboygan and the Peters School in Rockport, Massachusetts. He joined the faculty of Milwaukee State Teacher's College in downtown Milwaukee in 1948, serving as chairman of the art department until 1956 when the college became the University of Wisconsin. Professor Summ continued to teach at U.W.M. until his retirement in 1978. During the 1960's he also conducted summer art programs in Europe. He is a past president of the Wisconsin Painters and Sculptors Association. In 1978, he was named Professor Emeritus at U.W.M. Professor Summ and his wife, Helen, currently reside in Fox Point, Wisconsin.

CHARLES F. TREDUPP, JR.

Born in 1864 in Germany. Mr. Tredupp studied in Berlin, Antwerp and Amsterdam. Moonlight landscapes were the speciality of this artist and his father who often worked with him. His paintings are in the collection of the Charles Allis Art Museum. Mr. Tredupp died in 1936.

ELSA ULBRICHT

Born in 1885 in Milwaukee, Wisconsin. Miss Ulbricht studied at the Milwaukee Normal School; the Pratt Institute of Art in New York and the Wisconsin School of Art. She was a founder and later president of the Wisconsin Designers-Craftsmen Association and a leading member of the Wisconsin Painters and Sculptors. Miss Ulbricht served as chairman of the Milwaukee State Teachers College art department where she taught for forty-four years. She also directed the Ox-Bow Summer School of Painting at Saugatuck, Michigan. In addition, the artist helped to develop the W.P.A. Project during the depression. In 1973, the Charles Allis Art Museum held a retrospective exhibit for this fine artist who currently resides in Milwaukee.

HENRY VIANDEN

Born in 1814 in Poppelsdorf, Germany. Mr. Vianden studied in Munich under Peter Cornelius, a leader of the "Dusseldorf" school of landscape painting. Vianden came to Milwaukee in 1849 where he became a leader of the German School in Milwaukee. He worked and

taught in a small cottage which he built in the town of Greenfield. Later, he established a studio in the north-eastern outskirts of Milwaukee (now the U.W.M. campus). The artist was called "The Bear" because of his gruff demeanor and love of the outdoors. Mr. Vianden's oil paintings are in numerous private Milwaukee collections and in the Milwaukee Art Center. The artist died in 1899.



The history of Twelmeyer-Krumbholz Fine Arts

In 1889, Paul Krumbholz opened an art "studio" on what was then Sixth and Chestnut Streets in Milwaukee. By 1894, his brother, John, had joined the business which was relocated at 931 Winnebago Street (now Tenth and Juneau). In 1907 the brothers expanded operations, Paul to continue the Winnebago studio for a short time and John to open a new "downtown" store at 1121 West State Street. Specializing in custom framing and fine original art, the John O. Krumbholz Fine Art Store soon gained a reputation for integrity and craftsmanship. In the early 1950's, Harold Corpron and his wife, Lina, (a relative of the Krumbholz family through marriage), took over the business. In 1965 due to the development of the expressway system, Krumbholz Fine Arts was relocated at Third and Highland with the main entrance on Highland. In March of 1978 James and Linda Twelmeyer, proprietors of Twelmeyer Galleries in Wauwatosa, purchased the store and installed a new front entrance on Third Street bearing the the name Twelmeyer-Krumbholz Fine Arts. The Krumbholz tradition of quality and craftsmanship continues with the third generation of ownership and the establishment's reputation continues as its best advertisement.

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'Masters' show at Twelmeyer gallery

By DEAN JENSEN

THE LONG MORIBUND Krumbholz Gallery at 1048 N. 3rd St. has been coming back to exceptional new life since it was acquired a year and a half ago by James Twelmeyer and rechristened Twelmeyer-Krumbholz Fine Arts.

The Krumbholz name has been familiar to Milwaukee's art followers since 1889 when Paul Krumbholz opened a portrait studio and gallery, but in the last years before Twelmeyer bought the establishment, it was little more than a framing shop and purveyor of school art.

Last fall Twelmeyer made his first important move to re-visit the gallery with lustre by organizing an exhibition titled "Wisconsin Art: 1850-1950." The show of about 60 paintings had many virtues, but the most likable thing about it was that it reintroduced several important state artists who had fallen into oblivion, among them Henry Maeder (1814-1899), Franz Biberstein (1850-') and Frank Enders (1860-1920).

The Twelmeyer-Krumbholz Fine Arts is making another move to elevate the gallery's status Marilyn

Twelmeyer says this about the survey: "There is a common thread that runs through all of these works—a thread of quality."

Twelmeyer may use the noun "quality" more loosely than would a purist. Not that the artists in the show are "masters" and there is nothing masterly about any of the painters.

But it is also true that many of the works would look right at home in a metropolitan—If not the Metropolitan—museum of art.

If the show has a piece de resistance, it is must be "Portrait of a Lady," a large canvas by John Hassius (1728-1778). Hesseius, a Philadelphia, was not a portraitist of the caliber of Charles Willson Peale, who was his student. The woman of this painting is awkwardly posed and her fingers appear to be bootless. But, it is evident, he could handle light with an unusual flair for drama and he had an exceptional gift for penetrating the inner beauty that dwelled within his subjects.

ANOTHER PARTICULARLY STRIKING WORK is Alexander Andrianienssen's still-life of a fisherman's catch sprawled on a table. Andrianienssen (1787-1861), a Flemish, may have been quite practiced in creating this picture. There is some evidence that he painted basically the same still-life as often as Edward

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German
oil on
canvas
30" x 24 1/2"



Glaimo, its associate director, has organized a show scheduled to open April 25 that is called "Master Paintings of the 17th, 18th, 19th and 20th Centuries."

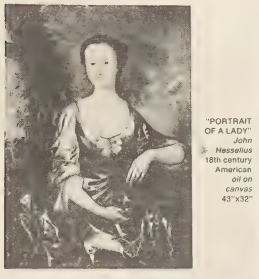
ONE MIGHT ASSUME from the title that the show goes all over the place—and it does. Among the more than 40 works are paintings by little Dutch masters, colonial American portraits, Munich-school story-telling canvases and born-of-the-20th century American realist pictures.

Needless to say, a show which covers so many styles and such an expanse of time is not going to make much of a point in an art-historical sense.

Hicks painted his "The Peaceable Kingdom."

The exhibit includes a charming painting by the 18th century German artist A. Szaszger that shows a maid absorbed in a letter just delivered to her by the postman. Szaszger's painting may have been suggested by Vermeer's "Love Letter." But while the heroine of Vermeer's painting wears an expression that is inscrutable, the girl in the "Dear Jane" missive?—there is no doubt that Szaszger's maiden is reading a letter of happiest tidings.

A couple of the show's choicest works were suggested by student in the Bible. One of them, by the Dutch artist Leonard Brauer (1596-1674),



"PORTRAIT OF A LADY"
John Hasselous
18th century American
oil on canvas
43" x 32"

shows a scribe reading the Book of Deuteronomy to King Josiah in a re-creating of how the great book of the Old Testament was discovered by workmen making repairs to the walls of the Temple. Another work by an unidentified 16th century Dutch artist is a visual translation of how the ravens carried food to Isaiah.

MANY OF THE EXHIBIT'S WORKS are by artists of international or national importance, but Ms. Galimio has leavened the show with paintings by early Wisconsin artists whom she apparently regards as masters, among them Vianden, Biberstein, Euders and George Raab (1866-1943).

The "masters" show, which will open with a reception from 5 p.m. to 9 p.m. April 25, will continue through June 6.

Tweilmeier said the Wisconsin artist and "masters" shows will be regular features at the gallery. As part of his commitment to re-establishing the gallery as a showcase of important art, he is currently expanding and remodeling the establishment's exhibit area.

Milwaukee may have the most dismal commercial gallery scene of any city its size. There are probably fewer than a half dozen establishments here that are even worthy of the name "gallery" and so we might applaud developments like those at Tweilmeier-Krumboltz.

AT THE SAME TIME we heard out bouquets to the people at Tweilmeier-

er-Krumboltz, we might also present a couple of big noogays to Dennis R Hill and Abraham Cohn.

Hill is the founder of the Wisconsin Festival of Arts, the enormously popular event which will observe its 10th anniversary April 19 and 20 at State Fair Park. According to data provided by the festival, more than 110,000 persons have attended the whopping art shows and artists have sold more than \$900,000 in work at the event. The upcoming festival will feature work by 175 painters, sculptors, photographers and craftsmen.

Cohn is the founder of the Potters Wheel, an atelier at 207 N. Milwaukee St. that has scheduled an open house at 1 p.m. April 20 to celebrate its 25th anniversary. The open house will continue through April 30. On exhibit will be ceramic works by Cohn, Greg Miller and Dick Woppert.

ALBERT PALEY, the New York artist who was sipping spirit of the revived interest in metalcrafting, will be at the John Michael Kohler Art Center in Sheboygan Sunday at the opening of a large retrospective of his ironworks and jewelry.

Pailey will give a free slide-lecture at 3 p.m. and there will be a showing of a film documenting his creation of an iron fence commissioned by the Hunter Museum of Art in Chattanooga, Tenn.

The Pailey retrospective was organized by the Kohler. It will include works dating back to 1964.

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Mar. '88
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(1) NEW GLARUS

SWISS HERITAGE is well-preserved in this picturesque community with its shops, Swiss mountain villages and Swiss architecture. It's a delightful trip into the past as the 13-mile route also traverses Amish settlements.

The route heads north out of town on County Trunk O, passing the local shops and continues on County Trunk U through Amish country. The terrain is hilly, calling on a biker's extra energy, but the view of New Glarus protected in the valley is worth the climb. There's a swimming pool in town and a campground in the New Glarus Woods State Park south of town.

By **BERNIE JANZ**
THERE ARE MILES of them in Wisconsin.

They go uphill, downhill, around curves, through parks, along rivers, even through tunnels.

They are the Wisconsin bike trails and the answer to what to do this summer as you try a Park and Ride vacation.

Not the kind of Park and Ride where commuters take their cars, park them and leave the rest of the driving to someone else. It's the Park and Ride where you park your car at one of Wisconsin's scenic spots and ride your bike, using your energy instead of that expensive stuff in the gas tank.

A recent report from Travel Data Service, a group that analyzes what it's going to cost to travel this year, shows a 25% increase in the cost of a vacation, largely because of increased fuel costs.

The group predicts people still will vacation, but closer to home and for a shorter time.

Bikes
Turn to Page 18

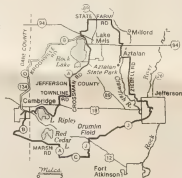
(2) AZTALAN

THIS 46-MILE ROUTE starts at the square in Lake Mills and heads south through marsh and farmland. You can plan stops at Cambridge and the Cam-Rock County Park; the stops may be needed on hot summer days because the route provides very little shade.

Further east, you can visit Red Cedar Lake, home of a legendary 240-pound hairy bear that reportedly can outrun a bike. After checking out the most recent "beast" sightings, you continue on County Trunk C and J past fields of low oval hills and boulders left by the glaciers.

North of Jefferson is Aztalan State Park where you can explore the reconstructed pyramidal mounds and stockade of the Middle Mississippi Indians who occupied the site from about 1100 to 1300. The route back into Lake Mills goes through farm country.

Camping is available at Tyranna Towa Park in Lake Mills and by reservation at Cam-Rock County Park.



(3) GAYS MILLS

THE BEAUTY of the Kickapoo River lures riders to this 26-mile route beginning at Robb Park in Gays Mills. The ride from Gays Mills to Soldiers Grove is a peaceful one along the meandering Kickapoo.

From Soldiers Grove you can choose the more demanding route on County Trunk C or retrace your tracks along the Kickapoo. If you choose the former, you'll see the tobacco fields so abundant in this area and whirl downhill into the valley of Tainter Creek. Apple orchards are nearby but a rather rigorous ride on an alternate route will be necessary to view them. The high open hills that protect the orchards also make cycling difficult.

Sampling apples and cider is a must in Gays Mills. Camping is free at Robb Park, just off Main St.



(4) SO... KE... MO...

ALONG THIS 13-M... Whitewater Recreation... scientific features of... depressions (kettles)... plains. The terrain va... and rolling. A little ad... ment over Wisconsin... topography... Pedaling south on... road straddles two leg... Rice Lake and Whitew... tial Kettle Moraine... camping, swimming... want to spend time in...

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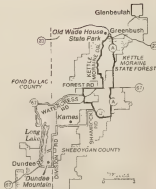


(6) HORICON MARSH

TRAFFIC DURING PEAK bird migration periods in spring and fall make a nearby by the best time for this 35-mile tour. Because of conservation efforts to preserve the scenery of the lakes and farmsteads, the marsh is much the same now as it was when the Indians made their homes along its edges. Peak migration periods are in February and March and from late September through November.

Several roads along the main route provide short side trips. One particularly recommended is a ride on Palmatory Rd. to Quick Point for a look through binoculars at Four-Mile Island and, with luck, some herons.

The main route runs along the western edge of the Niagara escarpment, a 400-foot thick layer of limestone that stretches to New York. Although the thousands of migrating ducks and geese and other birds are the main attraction here, the overview of the marsh is stunning. Camping is available at Horicon Lodge County Park.



(8) NORTHERN KETTLE MORaine

STARTING AT Old Wade House State Park in Greenbush, this 14-mile route has some steep slopes and a look at some beautiful hardwood trees. Plan to visit Old Wade House and restored buildings and Jung Carriage Museum in Greenbush before you head out on County Trunk T and Kettle Moraine Dr.

Wooded hills and farmland are guaranteed to delight and relax the rider. The natural setting and easy pace on lightly traveled roads aid in recuperation from rush-hour traffic.

Long Lake and Dundee Mountain are nearby and accessible by an alternate route. Campsites are available in Kettle Moraine State Forest.

Layout and maps by
Sentinel artist John Pinchard

(7) SOUTHERN KETTLE MORaine

THIS 13-MILE ROUTE, starting at the northern end of the Kettle Moraine State Park, you'll see the character of the terrain — steep-sided knolls and fan-shaped outwash — in various ways. An advance study of glacial movement will help you understand the

terrain. At State Park Dr., you'll find the two large kettles that filled to make Kettlewater Lake. You'll pass Neelson Dewey State Forest, which offers hunting and hiking for those who love the area.



(7) COULEE

THIS ROUTE STARTS in Wausau State Park in Grant County, covers 30 miles and is not for the novice rider. Some grades are two or three miles long and rapid descents can be hazardous. However, the bottomlands of the Mississippi River and the wooded, coulees (gulches) and the river towns make this one of the most breathtaking routes in Wisconsin.

Wausau State Park, covering four square miles of densely wooded bluff, is one of the largest and most beautiful state parks. From the park, the route goes down through Glass Hollow and skirts the bluff along the floodplain. It passes through Glenhaven and climbs a mile and a half to open farmland.

Along County Trunk VV, the road drops and you shoot down a twisting, narrow coulee. Back along the floodplain is Nelson Dewey State Park. The refurbished home of Nelson Dewey, Wisconsin's first governor, and Stonefield, a turn-of-the-century rural hamlet, are just two of the attractions on this stretch of the route. You also can visit Cassville or stop for a swim in the Cassville Pool.

Leaving Cassville on Highway 133, you can pass or stop at the one-store town of North Andover before continuing to Bagley and the last and toughest part of the trip. On County Trunk X, it's two miles up without rest while you view the confluence of the Mississippi and Wisconsin Rivers.



(5) BOGUS BLUFF

THIS 20-MILE TRIP through deep valleys with a view of both the Wisconsin and Pine Rivers requires some touring experience.

The ride heads north from the junction of County Trunk 7B and Highway 60 near the Town of Gotham (Richland County) and follows the valley of the Pine River. The steep ridge and Highway 60 traffic require experience.

The route turns in the unincorporated Town of Twin Bluffs and meets County Trunk O which follows Snake Creek. Then it's a long climb and a long, twisting descent to a ride along a narrow ledge following the Wisconsin River. It's beautiful.

Just before heading away from the river, the route passes under Bogus Bluff with its wooded slopes and sandstone outcroppings. Folklore about the bluffs and Midden caves and treasure is fascinating. A little beforehead study may enhance the ride. There are public campgrounds nearby at Tower Hill and Governor Dodge State Parks.

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Bikes
From Page 12

THERE ARE A LOT of people who have gone out to the bike, joining from the number of Sunday riders and the increase of two-wheelers chained to shopping-center poles and bike stands.

But there also are many people who haven't been on a bike in years and have only a vague memory of parents cheering when they first took off on their alloy two-wheelers.

If you still have a child or two around, you can test their equipment. Some say it's like a lot of other things — once you learn to ride a bike, you never forget.

Ready to wheeze? Try the Milwaukee County Bicentennial bicycle tour for practice. It's a 76-mile route that is off the road trails in county parks. Cycling that route builds skill and confidence in neophytes and stamina in the more experienced rider.

YOU THEN MAY WANT to talk to someone who has experience on the Wisconsin bike trails, like Earl Lemon, enthusiastic biker and psychology teacher at Nicolet High School.

"Biking is a very personal thing," Lemon explained. "Some people ride because they like the feeling of the wind against their faces and the thrill of racing. Others prefer a bike because it's cheaper transportation. Still others, like me, use a bike for recreation as well as transportation."

"I didn't have any special knowledge or consider myself an expert on biking when I started taking trips. I'm proud that if you have the interest, you can teach yourself and with minimal expense ride a bike on a Wisconsin bike trip."

LEMON, WHO NOW CONSIDERS himself an experienced rider with thousands of miles logged, Wisconsin and other states, believes with many other cyclists that "biking is the way to explore the country, meet people and satisfy the feeling of accomplishing something on your own."

He cautioned, "You don't, however, just hop on a bike and let whatever will happen happen. You prepare for a bike trip just as you would for any other travels by car, bus, train or plane."

He recommends the following steps before joining the thousands who have discovered biking as the way to travel:

- Read up on biking via the library or bookstore
- Know your physical capabilities and plan a trip that won't overtax you or your companions
- Choose a wheel that best suits your size and the kinds of trails you'd like to try
- Know the safety and traffic rules. Bikers like motorists must follow the rules of the road
- Learn to make simple repairs and practice at home



EARL LEMON
You don't just hop on a bike and let whatever will happen happen. — *Traveler Photo*

Changing a tire may sound easier than it really is. Take along a bike repair kit.

• Ask questions. Talk to friends. Their experiences may give you valuable tips on what clothing to take, the best type of water container and some favorite scenic spots.

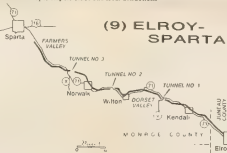
• On overnight trips, plan where you'll stay. Reservations for motels and campsites are recommended.

• Respect property, motorists and other bikers. A biking vacation is not competitive; it's a healthy and leisurely experience.

"WHETHER YOU CHOOSE to drive to a site and bike a particular trail or depend solely on your wheels for transportation, the principle's the same," Lemon said. "You need to educate yourself, prepare for the trip, pick a site, then enjoy it."

To help you plan and pick a trail, write the Wisconsin Division of Tourism, Box 7909, Madison, Wis. 53707. Request the division's Free Information on Wisconsin State Bike Trails and Wisconsin Bikeroutes.

The maps and guides give not only your routes and distances, but include information on camps, safety, bike shops, bicycle clubs and local attractions.



(10) COPPER FALLS

THE WOODED SLOPES of Mount Whittlesley loom on this 24-mile route, but it goes through Whittles Gap, one of the breaks in the mountain remnants, the real beauty of the area.

Starting at either Copper Falls or the Town of Mellen, the route includes mountains, ancient lava flows, glacial debris and waterfalls. It is suitable for the beginner as well as the experienced rider.

You'll encounter not only the mountain remnants and gaps but as you turn east you'll see Galilee Lake and Lake Eureka. When the route turns north past the lakes, you reach the highest elevation and most of the ride is downhill. You'll pass through the mountain remnants again, this time through Carvers Gap with its tall grass and woods. Heading back toward Copper Falls State Park, the view opens up again to reveal the old mountain peaks.

Campsites are available in the park where you can admire the falls and the Bad River.

THIS FORMER RAILROAD right-of-way with its three 100-year-old tunnels and easy-to-ride 32-mile route is a favorite among bikers. It also passes over 33 trestles, is free from traffic and has a gentle grade.

Closely following Highway 71, starting at Sparta or Elroy and going through Norwalk, Wilton and Kendall, the route provides a view of sandstone outcroppings through openings in the trees.

Crushed limestone has replaced the rails that used to wind through the valley. The tunnels are dark — bring a flashlight or armband light and a sweater or jacket because it's cool inside them. You can make this a two-day ride and camp on the banks of the Kickapoo. There also are campgrounds at Sparta, Wilton, Kendall, Norwalk and Elroy and swimming at Sparta, Wilton and Elroy.

A STAR IS BORN.



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National Dance Week sets area awchirl

NATIONAL DANCE WEEK will find Milwaukee actively participating with program of both modern and ballet.

Our Man On The Aisle

The activity will get a headstart Friday when the Milwaukee Ballet Company moves into the Pabst Theater for two weekends of performances that will feature the premiere of Dermot Burke's new "Brandsburg No. 6" ballet.

The Performing Arts Center will get into the act Monday with a series of three free noontime modern dance concerts in Maglin Lounge.

Performing will be DanceCircus on Monday and next Friday and Panush & Mead-Benish on Tuesday.

The PAC's major contribution to National Dance Week will take over Uihlein Hall at 8 p.m. Tuesday and Wednesday.

This treat is the unique imagination of the Piobolus Dance Theatre, that incredible troupe of athletes who have found the common ground of modern dance and gymnastics.

Piobolus plans to present two distinctly different programs for its Milwaukee debut.

MILWAUKEE OUT at the recently reopened Metropole Theater, 2644 N. Oakland Ave., Laura Glenn, the lead from the great Jose Limon Dancers, will make her Milwaukee debut at 9 p.m. Wednesday and Thursday.

At 9 p.m. next Friday, Meredith Monk, one of the most preciously avant-garde of modern dancers, will present a program of her experimental music compositions at the Metropole.

"All of this activity is absolutely stunning to me," said David Drake of DanceCircus. "Usually I'm the only person in the area who seems to care."

Drake is a representative survivor in the modern dance field in Milwaukee.

"As surprising as it might seem, considering what happened in the past, we're actually making a living dancing," Drake said.

DanceCircus primarily is Drake and his wife, the stellar Betty Salemon.

However, at performance times the company does grow to five dancers and five backstage personnel, most of whom are part-time employees.

DANCECIRCUS SURFACES, at least as the public is concerned, once a year in its annual Vogel Hall concert.

Nevertheless, special audiences, usually very young ones, find DanceCircus as an ever-present entity.

In local arts circles, Drake has won grudging regard as the area's leading exponent of groomsmanhip. "Our success is based chiefly on our absolute lack of pretensions," Drake said. "We're not proud. We'll dance anywhere."

He also looks for virtuoso. DanceCircus was the first company to discover faculty lunchrooms for concerts. It, with the Ko Tzu Dancers, is the Southeastern Wisconsin representative in the Young Audiences program.

It has been busy operating in the Milwaukee Public Schools' Human Relations Division and is a prime performing unit in the ArtReach program.

LAST FALL, MS. SALAMUN offered the premiere of her tribute to Aldo Leopold in an extended dance, "A Sand County Almanac," built around the great Wisconsin ecologist's observations.

The new work has been a tallism for DanceCircus. It has opened up a new avenue of performance, a new vacuum for Drake to fill.

On April 25, DanceCircus will take "Almanac" to Burlington, Iowa, for a performance during that community's festival dedicated to Leopold.

On April 27 at 3 and 7 p.m., "Almanac" will be the centerpiece for the Earth Day '80 benefit at the Schultz Audubon Center, 1111 E. Brown Deer Rd., Bayville.

Drake also is negotiating with the Department of Natural Resources to set "Almanac" and other DanceCircus choreography to the DNR for entertainment attractions in state parks during the summer.

"Dancing in the open on grass may present some problems," Drake admitted. "But we're willing to try it."

When Drake says he and his wife have been able to earn a living from their dancing, he is not talking about affluence.

"If we can get four engagements a week," he explained, "Betty and I can realize \$120 apiece."

DanceCircus and all of the area's other dance companies deserve the praise inherent in National Dance Week, not only for the beauty they bring us but for the sacrifice that beauty represents.

—JAY JOSLYN

PIOBOLUS DANCE THEATRE Modern dance and gymnastics



MILWAUKEE SYMPHONY

KENNETH SCHERMERHORN, Music Director
JAMES PAUL, Associate Conductor

PINCHAS ZUKERMAN, Violinist
LUKAS FOSS, Conducting April 12
JAMES PAUL, Conducting April 13

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MENDELSSOHN Concerto for Violin and Orchestra in E minor, Op. 64
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Friday, April 11
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Sunday, April 13 — Few Tickets Left

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Carl Holty show portrays a child of the century

"HE WROTE well and spoke brilliantly."

"He was a natural-born actor. He could imitate anybody, and he had a wonderful sense of humor."

"His worldliness was, I think, one of the things that supported him."

"Talking with him was like 'reading' an art encyclopedia of gossip."

Comments like these gleaned from the conversation of friends and admirers, have much to say about the artistic impact of Carl Holty, the German-born, Milwaukee-reared painter whose solo show continues through Feb. 1 at the Milwaukee Art Museum.

A child of the century in more than one sense, Holty died in Manhattan in 1973 at the age of 73. He is the first Wisconsin-oriented artist to be given the full retrospective treatment as part of a new series being inaugurated by the art museum.

Worthy project, show

It's a worthy project and a worthy show. And if much of the work on display bespeaks study, application, determination and dedication, rather than unalloyed genius, put it down to the fact that Holty himself was simply living out his own formula for the life of a successful artist.

As the painter told Donald Key, the Journal's longtime art editor, during a visit to his home town, each artist goes through four distinct stages in his development.

The first, or student, phase is self-explanatory. The second, "personal investigation," permits him or her to learn the techniques of the masters he most admires. The third, the struggle to find an original meaningful statement, is perhaps the greatest challenge. And the fourth, during which he or she becomes "a kind of creative person, a sort of darling of the gods," is the climax of the whole procedure.

As if to prove that life is indeed a series of self-fulfilling prophecies, Holty's career moved relentlessly through all four stages, spawning works whose intrinsic interest is enhanced in retrospect by the witty, gregarious painter's personal and professional associations.

The enthusiasm for art that was born during visits to Milwaukee's old Layton Art Gallery and nurtured during weeks spent at the artists' colony at Saugatuck, Mich., now exploded into canvases that disclosed his continuing commitment to the figurative. Yet incorporated indisputably modernist devices.

Representative of this early period is his "Nude in the Forest" (1926), with its spare, geometric rendering of the human figure in a setting of foliage, even subjectively, rendered freely.

In 1930 Holty moved to Paris, where he met the painter who was to be pivotal in his work and thought, Piet Mondrian (1872-1944). (A small but exquisitely selected supplementary exhibition, "Mondrian and His American Exponents," complements the Holty exhibition.)

He spread the word

Returning to New York, Holty — who had been given his first show at the old Milwaukee Art Institute in 1925, under the sponsorship of its then director Alfred Peikman — now spread the doctrine of modernism from his Manhattan studio.

As the Milwaukee Art Museum show, largely organized by I. Michael Danoff before his departure for a new job in Akron, Ohio, discloses, Holty's output was divided into distinct periods, paralleling his growth as an artist and theoretician.

During the 1930s, he drew upon Mondrian's affection for clean, linear structure (doubtless drawn from the cubists), while at the same time ac-

knowledging his visual debt to natural sources.

Had inherited income

Possessed of a small but adequate inherited income, which he sought unsuccessfully to expand through ceaseless litigation against the administrators of the estate, Holty was able to travel freely during a period when foreign study was required of aspiring painters.

He moved back and forth between Milwaukee and New York (where he spent two years at the Parsons School of Design), with occasional hulls during which he attempted to set up a business doing "society portraits."

Then, in 1926, he sailed for Europe, where he continued "the student phase" at the Munich Academy, lately headed by still another transplanted Milwaukeean, the remarkable painter and educator Carl Marr.

It was here, with traditional training at the academy and modernist instruction under the endlessly vital Hans Hofmann, that Holty developed the parallel strains of conservatism and progressivism that were to characterize his work for the rest of his life.

Always articulate, always activist, always a champion of American art

in American museums (his name recurs constantly throughout Cleveland Amory's "The Grand Old Modern," saga of the Museum of Modern Art), Holty enlarged his circle of acquaintances to include many of his fellow students and artists.

Interested both in German expressionism and in cubism (in particular the flattened, geometric kind practiced by Juan Gris), he proved himself an adept pupil.

As early as 1930 his "Vilje en Fievre" is an examination of architectural motifs, restructured for compositional and perceptual purposes. As late as 1945 his "Shield of Achilles" is overtly figurative, and still easily readable, yet incorporating many modernist, even abstract, devices.

Representing the apogee of this period is "Orange and Gold" (1942), a brilliant synthesis of Holty concerns, on loan from the Whitney Museum of American Art.

By the late 1940s he was combining figurative drawing with a pointillistic use of scattered patches of color, or very much in defiance of the tenets of the new romanticism, American abstract-expressionism.

By the late 1950s and early 1960s his explorations of the nature of color had led him to create stained canvases that anticipated the color-field

work of such younger stars as Helen Frankenthaler. Some of the finest paintings in the show — notably the explicit "Red Passage" (1958) and "33,000" (1962) — emerged from this period.

Finally, by 1971's superb "Prussian and Cobalt," in oil on canvas, he was combining color with a passive, at facility, articulating his surface in a fashion which might, in other hands, have been achieved through the use of frozen watercolors.

Geometry of Mondrian

His long affection for the geometric concerns of Mondrian had softened into a glowing, Rothko-esque absorption with color and light, yet always as they related to what he once called "the world seen and sensed."

For Holty the link between sensory experience and abstract painting was never broken. And this, as he arrived at his final stage of true creativity, was his triumph.

As Milwaukee artist and designer Lucia Stern put it in her recorded remarks at the opening-night program:

"I think he must have been 50 years old before he was doing something that was strictly original. That's what genius is about. You make an original contribution . . ."

JAMES AUBREY

If plays were prisons, meya de ifers

This is the third in a series of articles on community theater in Wisconsin.

By SUSAN HEYMANN
Special to The Journal

THE TABLE was piled neatly with memories. Elmer S. Peterson's hands shook slightly as he sifted through almost 50 years of newspaper clippings, pictures, and theater programs.

Each yellowed, tattered page, each faded photo, told stories of Peterson's near-lifetime involvement with the Milwaukee Players.

Since the community theater group was founded in 1931, Peterson, 73, has served as technical director, designing and constructing sets for every show connected with the Players.

Just two years ago he stepped down from that position, and now serves as a technical consultant.

As we sat and talked in his Milwaukee home with the printed memories laid out between us, Peterson recalled the funny incidents, the many challenges, and the countless individuals he has taught and guided, many of whom now follow in his technical theater footsteps.

He's missed only one

In all his years with the group, he missed only one production — when surgery forced him into the hospital.

The white-haired man with dark brown eyebrows and metal-frame glasses paused for a moment, then said, "But at least I was able to design the set."

It was that kind of dedication that has marked Peterson's devotion to community theater.

There are a handful of "ifers" such as Peterson in Wisconsin — community theater

community theater," Hannas said. "You just have to sort of take away from something else sometimes in order to do these other things, like being in plays or stagework."

The confirmed bachelor has devoted most of his community theater involvement to playing character roles and working backstage. But if there was ever a show where he was not doing one of the two, you'd find him

STAGESTRUCK

participants who have given almost all their adult years to the demands of the stage.

In 1926, the year after Mark Hannas graduated from Burlington High School, he became involved with community theater. Fifty-four years later, he's still at it. Most of those years have been with Burlington's Haylofters, Inc., which was organized in 1932.

Hannas, 74, an outdoor-looking type with a full beard and mustache, has supported the theater despite a busy work life. He co-owned a men's clothing store until he was 71, is in his 51st year as a Boy Scout leader, is in his 10th year as a crossing guard for small children at a Burlington grade school, and is in his 10th year as a supervisor at St. Mary's Cemetery.

"I don't regret the time I put into commu-

ushering at the theater, taking tickets or snapping photos for the group.

"You can't sit in the rocking chair," he said. "I know too many people who don't do too much and they'd be better off if they did."

Attic Theater, Riverside Players

Since Kay Kirchberg moved to Appleton 21 years ago she has been involved with the local Attic Theater and the Riverside Players in Neenah.

But her involvement with community theater goes back to her high school days in Chicago. Kirchberg, who has married grandchild-

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B 2733

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PEALE HOUSE 1811 CHESTNUT STREET PHILADELPHIA, PA. 19103 215 299 5060

June 10, 1975

Mr. Edward H. Dwight
Director
Munson-Williams-Proctor Institute
310 Genesee Street
Utica, New York 13502

Dear Mr. Dwight:

I am fascinated by the photograph of the rather romantic landscape you recently sent me. I understand why you sent it to me since I, too, wonder whether it might be a work by Thomas Doughty. Certainly, the compositional treatment is not characteristic of Doughty's work. Nor are Doughty's landscapes usually as dramatic as this. All this is not to say that it is not by Thomas Doughty. The treatment of the foreground stump and broken branches, the grasses, the use of bright color to accentuate the effects of light, the winding road in the middle ground and the treatment of rocks suggest Doughty's hand. I know if I saw the painting in real life I could tell with absolute certainty whether or not it was by Doughty. If it is by Doughty it must have been painted circa 1829-30 when he was experimenting with a romantic realist type painting.

I look forward to hearing from you about the possibility of seeing the original.

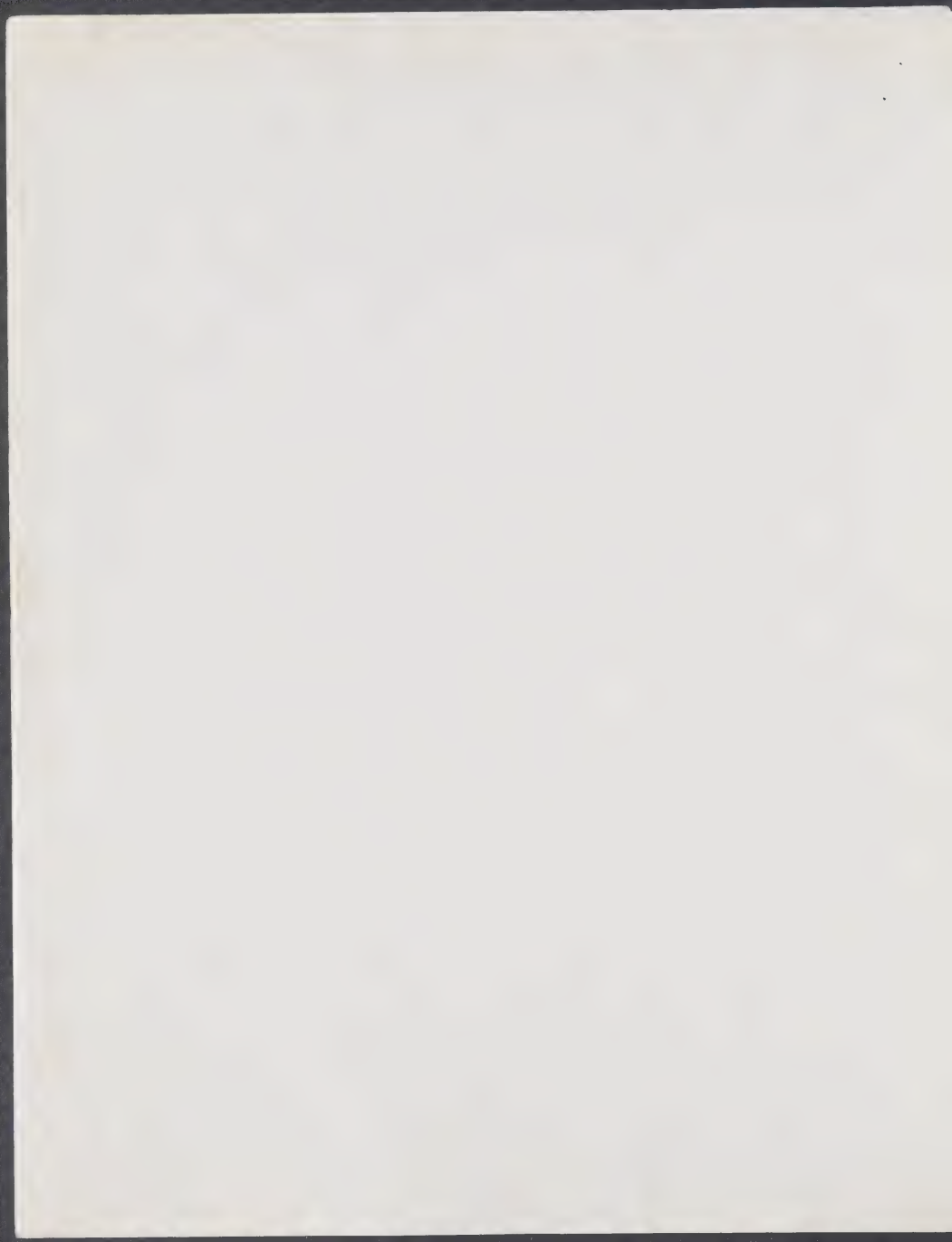
Sincerely,



Frank H. Goodyear, Jr.
Curator

FHG/md

P.S. I just noticed its size. Doughty very rarely painted such large canvases, but that does not positively militate against his hand.



MUNSON-WILLIAMS-PROCTOR INSTITUTE

310 GENESEE STREET

UTICA, NEW YORK 13502

EDWARD H. DWIGHT
DIRECTOR
MUSEUM OF ART

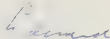
June 17, 1975

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

Dear Alfred:

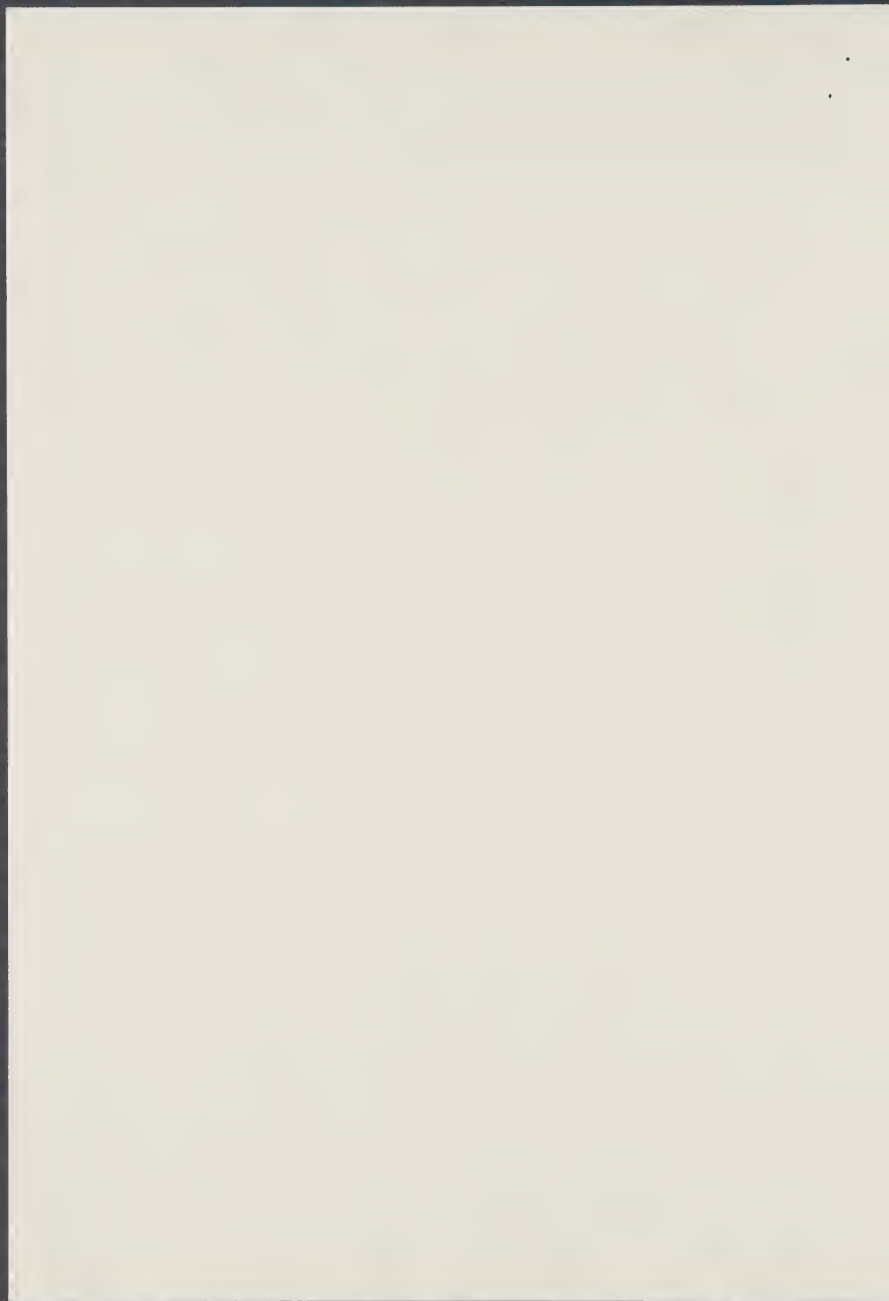
As you see from the enclosed, one of the Doughty
experts would like to see the painting. I suggest you write
him if you would like to arrange for him to see it.
I hope the Sully is being restored and that you and your
family will have a pleasant summer.

As ever,



EHD/awh

Edward H. Dwight, Director



MUNSON-WILLIAMS-PROCTOR INSTITUTE

310 GENESEE STREET . UTICA, NEW YORK . TELEPHONE SW 7000

June 17, 1975

Mr. Frank H. Goodyear, Jr., Curator
MUNSON-WILLIAMS-PROCTOR INSTITUTE
1311 Chestnut Street
Philadelphia, Pa. 19103

Dear Mr. Goodyear:

Many thanks for writing me about the large romantic landscape. This painting is owned by Dr. Alfred Bader, 29 North Shepard Avenue, Milwaukee, Wisc., 53211. I am sure that his secretary if you wish to see it he will write you about seeing the painting.

Thanks again for writing.

Sincerely,

EHD/awh / Edward H. Dwight, Director
cc: Dr. Leber

COPY

THE UNIVERSITY OF CHICAGO

[Faint, illegible text, possibly bleed-through from the reverse side of the page]

MUNSON-WILLIAMS-PROCTOR INSTITUTE

310 GENESEE STREET

UTICA, NEW YORK 13502

EDWARD H. DWIGHT
DIRECTOR
MUSEUM OF ART

September 11, 1975

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

Dear Alfred:

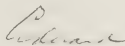
Thanks for your good letter of September 4th. The painting by Richard Andriessen is most interesting. I have never heard of him and cannot find anything about him in our library. I imagine he was a Dutch artist.

I also sent a photograph of your large landscape to Mrs. Mary Takach at Syracuse University and she wrote me on August 28th, "at this point all I can guess at is that it has some qualities of a Thomas Doughty but I can't be sure until I examine the original painting. Is it in the Munson-Proctor storeroom? I'd love to see it."

I wrote her that you own it, but there's not much chance that she'll ever get to Milwaukee.

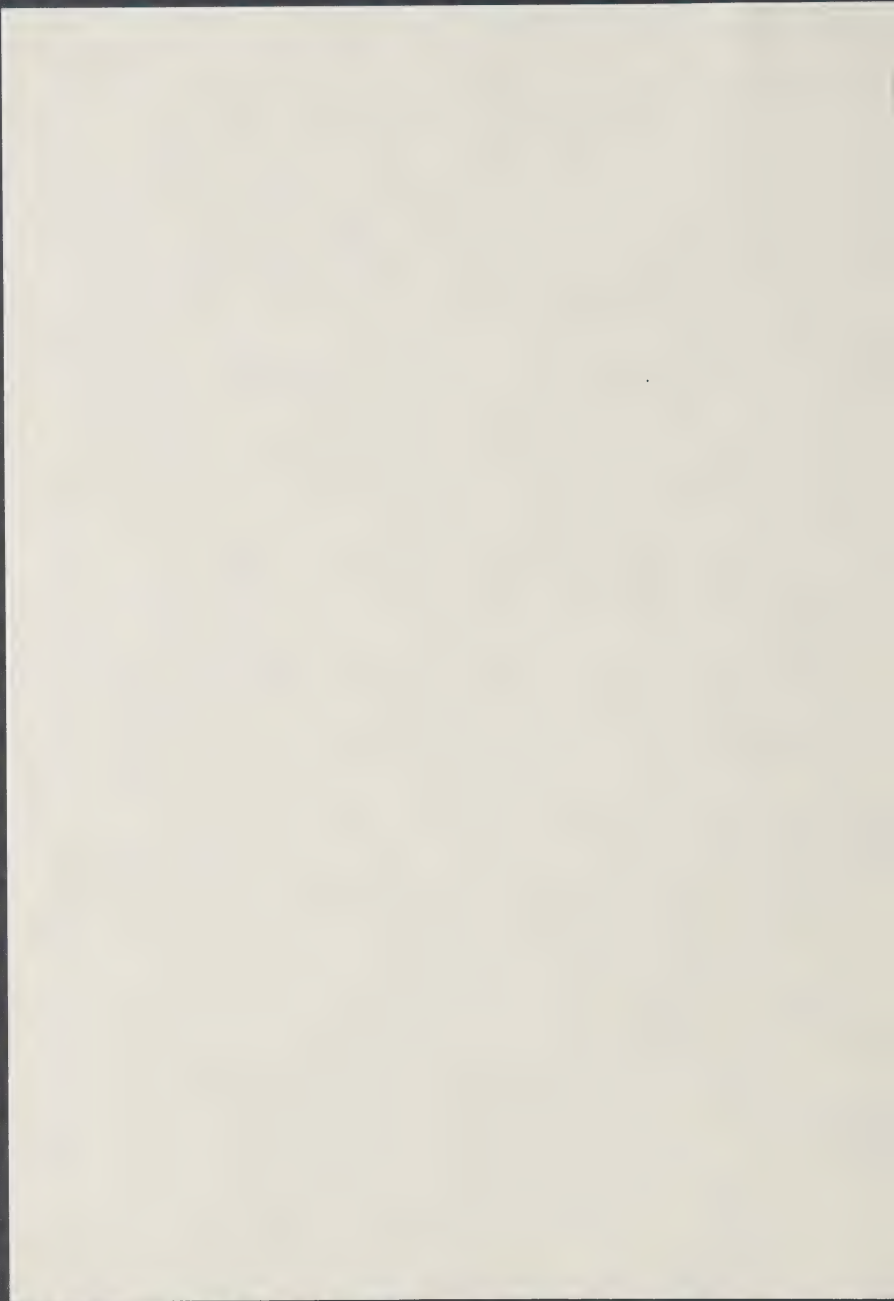
I hope you will send me the Sully after it is lined. I guess you are going to all the festivities at the new Art Center.

All my best,



EHD/awh

Edward H. Dwight, Director





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Gossip column: Gleason is loud



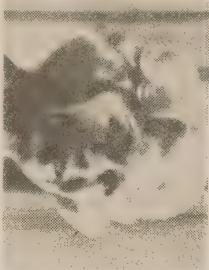
Gleason: He acts like himself.

Q: What's Jackie Gleason like when he's not performing? L.T., Asheville, N.C.

A: Members of a golf club in Lauderdale, Fla., near Fort Lauderdale, where the self-described "Great One" plays, say Jackie's the kind of guy who makes his presence felt - both on the links and in the locker room. Apparently, the persona of the not-so-quiet comic is closer to the character he created in his old TV show - pretty loud.



Turner: A man in her life.



Turner: A man in her life.

Q: What's this about a new man in Lana Turner's life? Hasn't she been married many times? - C.Y., Annapolis, Md.

A: True, Lana does have a new man in her life. He's Taylor Petro, who is 20 years younger than she is. He started off as her secretary but is now being introduced as her manager. Lana, 56, who has been married seven times, says she has no plans to get married but does admit, "Taylor is the man in my life."

Q: What's this I hear about Barbra Streisand being involved in the movie "Looking for Mr. Goodbar"? - J.C., Fort Worth, Tex.

A: Barbra has long been interested in the Judith Rossner book but is not involved in any way with Richard Brooks' movie version, starring Diane Keaton. Not that Barbra didn't try. She wanted her recording of "Love Comes From Unexpected Places" to be used on the soundtrack over the film titles. Even though Barbra's association would almost certainly have meant better box-office prospects for the movie, Brooks felt the use of her voice would have led people to think she was actually in the movie - and he re-

jected the idea. Film's score will, however, include Bach and Beethoven excerpts, and even Barbra can't compete with those two.


Q: Is Nelson Rockefeller considering a return to public life? - L.B., New York

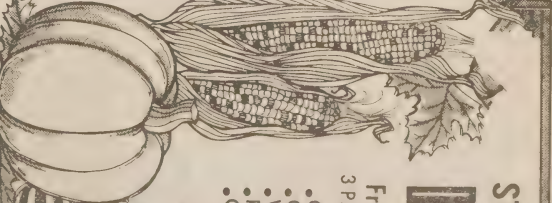
A: Some people who see Rocky often say he's chatting at the bit, and seems eager to get back in harness. They claim that while not depressed, he does seem rather at sea and is "looking for action." He's 89, by the way.

Robin Adams Sloan welcomes questions from readers. While Sloan cannot provide individual answers, questions of general interest will be used in the column. Write to Robin Adams Sloan, care of this newspaper.

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Thursday, October 13, 1977

Poughkeepsie Journal—17

It's interesting to note how people can twist facts. He came next to me: "broke in an offer we cannot refuse" — the suggestion to buy the painting came from them

No matter: it's a good painting

'There's skulduggery in the arts'

BY GERRY RAKER
Journal Staff Writer

"There's more skulduggery among the fine arts than in any business I know," said Dr. Alfred R. Bader. "what you get is a dealer removing the signature of a lesser painter and trying to pass something off as the work of a more prominent artist."

Dr. Bader, president of his own chemical company which is based in Milwaukee, is an expert on authentication of art works by physical and chemical techniques. He spoke here recently under the auspices of the Mid-Hudson Section of the American Chemical Society and managed to accomplish a lot during his brief visit.

The afternoon of his talk he was taken to the home of an area collector who showed him what had been passed off as a 17th century painting. Dr. Bader identified it as a 19th century forgery. "Actually the purchaser had his suspicions," he said the next day.

That evening, before his talk, he examined paintings brought to him by area residents and surprised some of them by purchasing their paintings from them.

Vilma and Samuel Ruchman of Kingston, for example, had brought with them a painting of an old woman which was unsigned. At the time they bought it in New York 35 years ago, they were told it was by Frank Duvenack, a 19th century American, a great many of

whose paintings are hung in the Cincinnati Museum of Art. Dr. Bader liked it very much.

"We merely took it to him to get his opinion. We were also interested in having it restored because it had a little damage on one side," said Mrs. Ruchman. "When he looked at it, he asked if we'd be interested in selling it. We were surprised but agreed." She said they realized a small profit over their original purchase price.

Dr. Bader said that the painting needs a new canvas, but he believes it to be the work of either a German painter or an American who studied in Germany in the 19th century. Mrs. Ruchman said Duvenack is known to have studied in Munich during that period.

Alfred Bader was born in Vienna, attended Queens University in Canada and earned a Ph.D. in chemistry from Harvard. He began collecting 17th century Dutch drawings when he was only 10 ("drawings are cheaper than paintings") and bought his first painting while he was in college.

One of his first jobs was with Pittsburgh Plate Glass where he came to learn a great deal about the make-up of paint which now enables him to study the quality of paint film as a way of identifying its age.

He works closely with the Milwaukee Arts Center and his opinion is often sought in deter-

mining the value of paintings, particularly older works.

Asked what helped him make his determinations, he said "It's very hard to describe how you know a good painting. You just have to look at a lot of good paintings."

But he does offer advice on cleaning works of art. Always use mild solvents (he usually does the surface cleaning himself just to see what a painting is really like) but give it to an expert if it needs filling in.

He praised the lasting quality of the paints used by 17th century artists and harbors doubts about the durability of some of the more modern paints, although he said one can still buy good linseed oil products today.

Full of anecdotes about forgeries and found art, Dr. Bader tells of finding a small painting at a British college. Although it was in poor condition, with some of the paint peeling off, he told the administration that it might be valuable and that they ought to care for it. They replied "Oh, we do. We clean it with Ivory soap and water." Bader cleaned it properly and it turned out to be very valuable indeed.

He told of the case of an almost identical copy of an important Dutch work which many dealers thought to be just that—a copy. Through the use of chemical analysis, he determined it was the work of the original artist

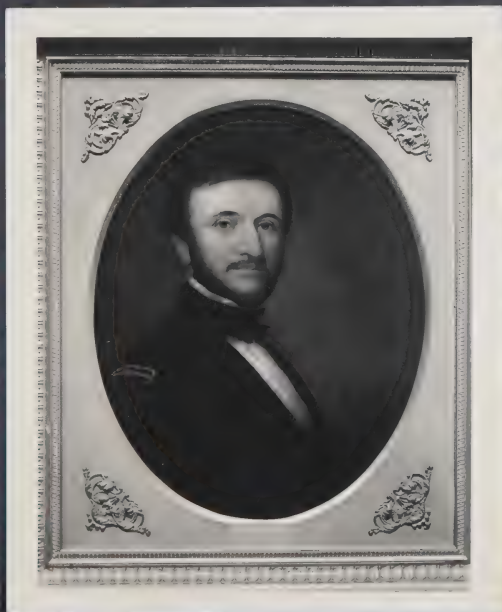


Journal Photo by Judy Warner

Dr. Bader with the Ruchmans ...solving the mystery

who had copied his own work but with some improvements. He cautioned would-be collectors not to ignore old or ripped paintings which might easily be restored and their value enhanced.

Although Dr. Bader noted that since more and more people began buying fine art as a hedge against inflation it is not as easy





CITY ART MUSEUM OF SAINT LOUIS

ST. LOUIS MISSOURI 63105
TELEPHONE (314) 721-0067

SHIPPER Dr. Alfred Bader
c/o Aldrich Chemical Co., Inc.
940 West St. Paul Avenue
Milwaukee, Wisconsin 52233

No. E 2964

packer: Milwaukee Art Center

ENTRY RECORD

REF. _____

OWNER (If other than shipper) _____

VIA Emery Air Freight B/L NO. _____

PREPAID COLLECT NO. CASES OR PKGS. _____ WEIGHT _____

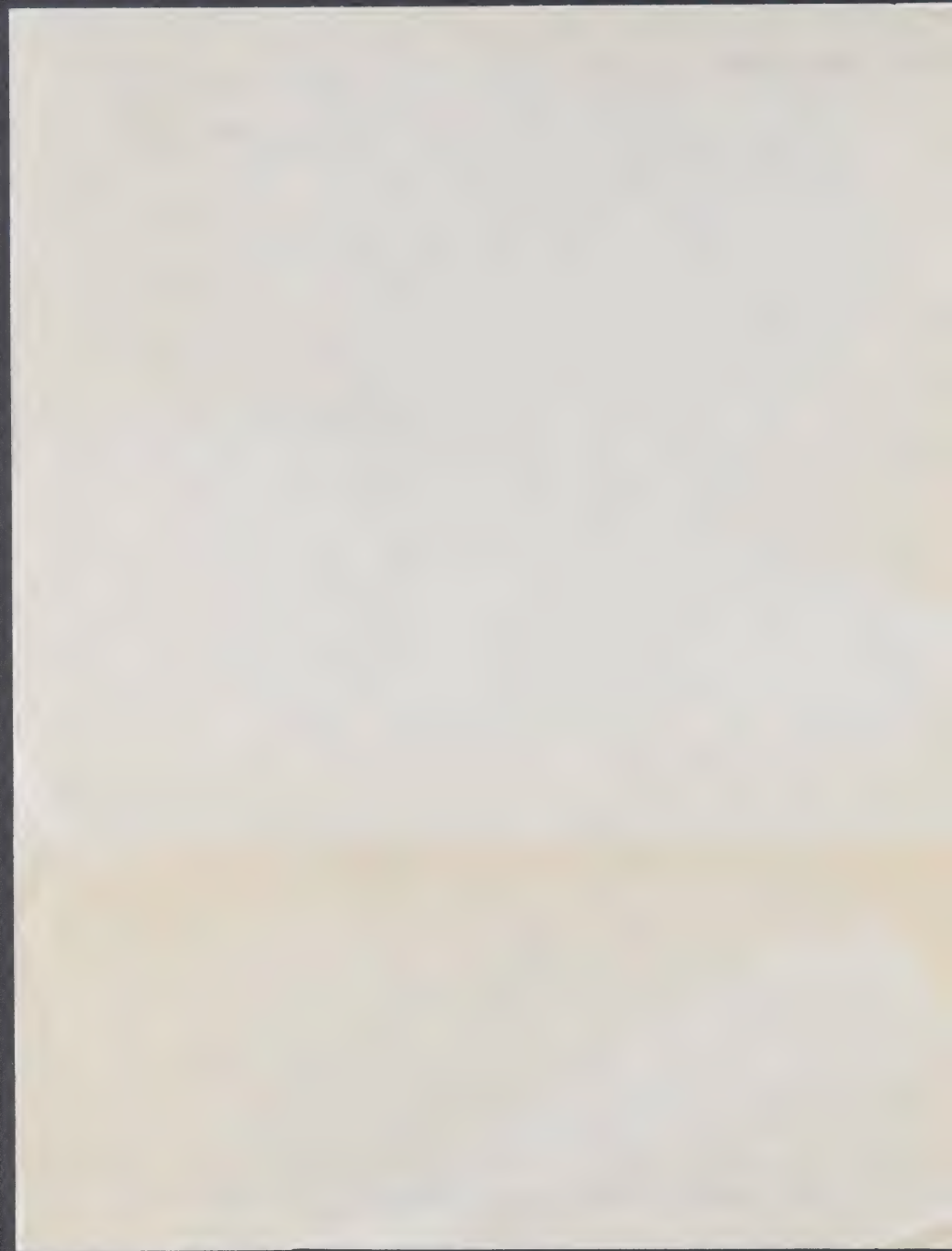
NUMBER	OBJECT	CONDITION UPON RECEIPT	VALUE
2964.1	LANDSCAPE William Sonntag oil on canvas		
2064/2	TORSO OF A MALE Richard Andriessen oil on canvas		

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DATE RECEIVED 11/10/76 BY William J. ... ASSISTANT REGISTRAR

ART OBJECTS RECEIVED BY THE MUSEUM ARE NOT INSURED EXCEPT BY WRITTEN AGREEMENT RECEIPT



The St. Louis Art Museum

November 5, 1976

Mr. Alfred Bader, President
Aldrich Chemical Company
940 West St. Paul Avenue
Milwaukee, Wisconsin 52233

Dear Mr. Bader:

I understand that The Milwaukee Art Center has agreed to crate and ship the two paintings that you have so graciously lent to us for the exhibition Currents of Expansion: Painting in the Midwest, 1820-1940.

I am enclosing our certificate of insurance.

We are looking forward to receiving these paintings:

Torso of a Male

Richard Andriessen

Landscape

William Sontag.

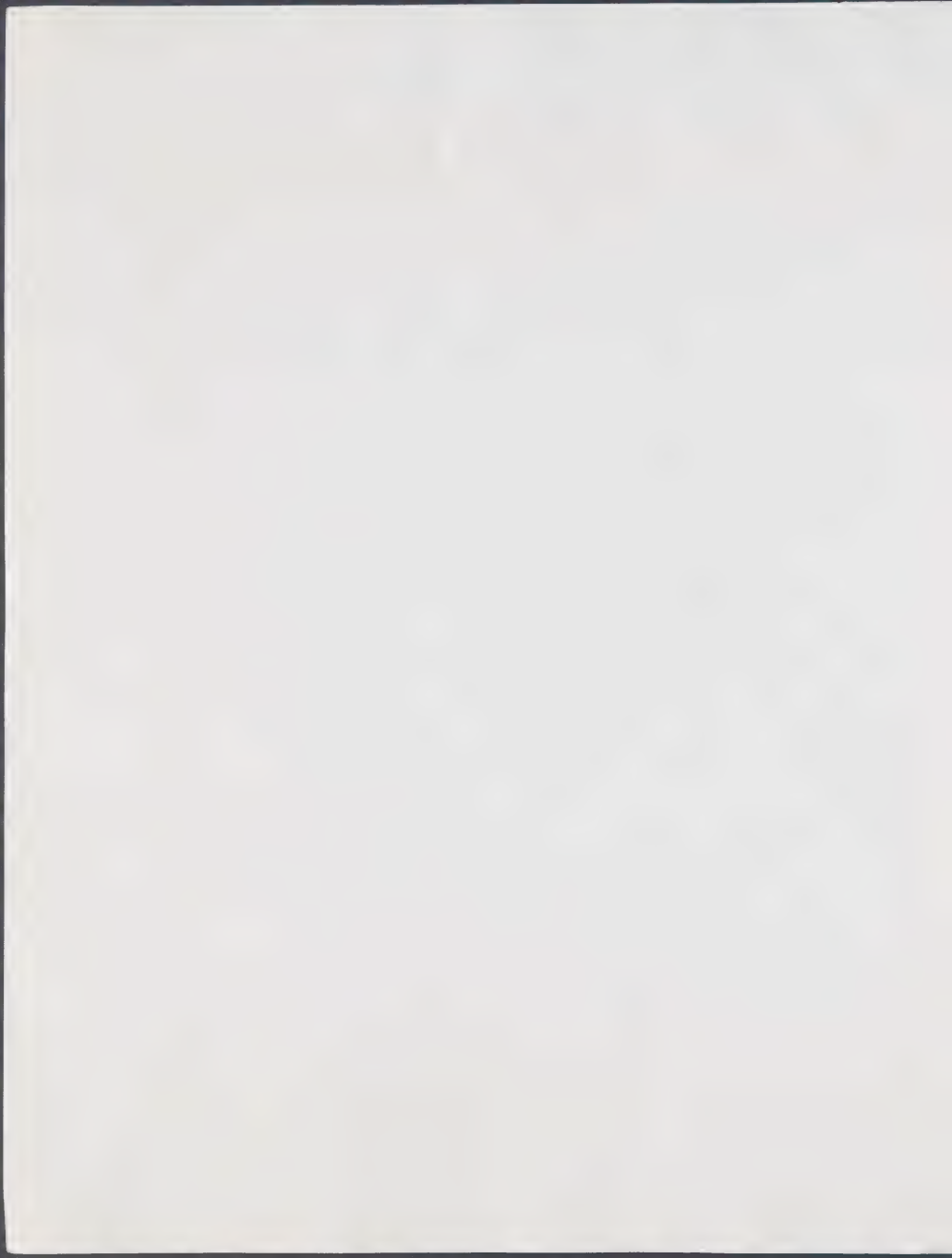
Sincerely

Mary-Edgar Patton

Mary-Edgar Patton
Registrar

enclosure:

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Amount \$ 18,000.00 Rate Premium \$

In consideration of the stipulations herein named and of the above stated premium,

Does Insure

St. Louis Art Museum

Whose address is

Forest Park, St. Louis, Missouri

from the 1st day of November 1976 , at noon,

to the 30th day of April 1977 , at noon,

Standard Time at place of issuance, to an amount not exceeding the amount above specified,

on the following described property: Standard all risk wall to wall insurance on the following works of art on loan to the St. Louis Art Museum for their "Currents of Expansion" Exhibition:

Sontag	LANDSCAPE	\$ 12,000.00
Andriessen	TORSO OF A MALE	6,000.00

Certificate issued to:

Dr. Alfred Bader, President
Aldrich Chemical Company
Milwaukee, Wisconsin 52233

Aetna Insurance Company

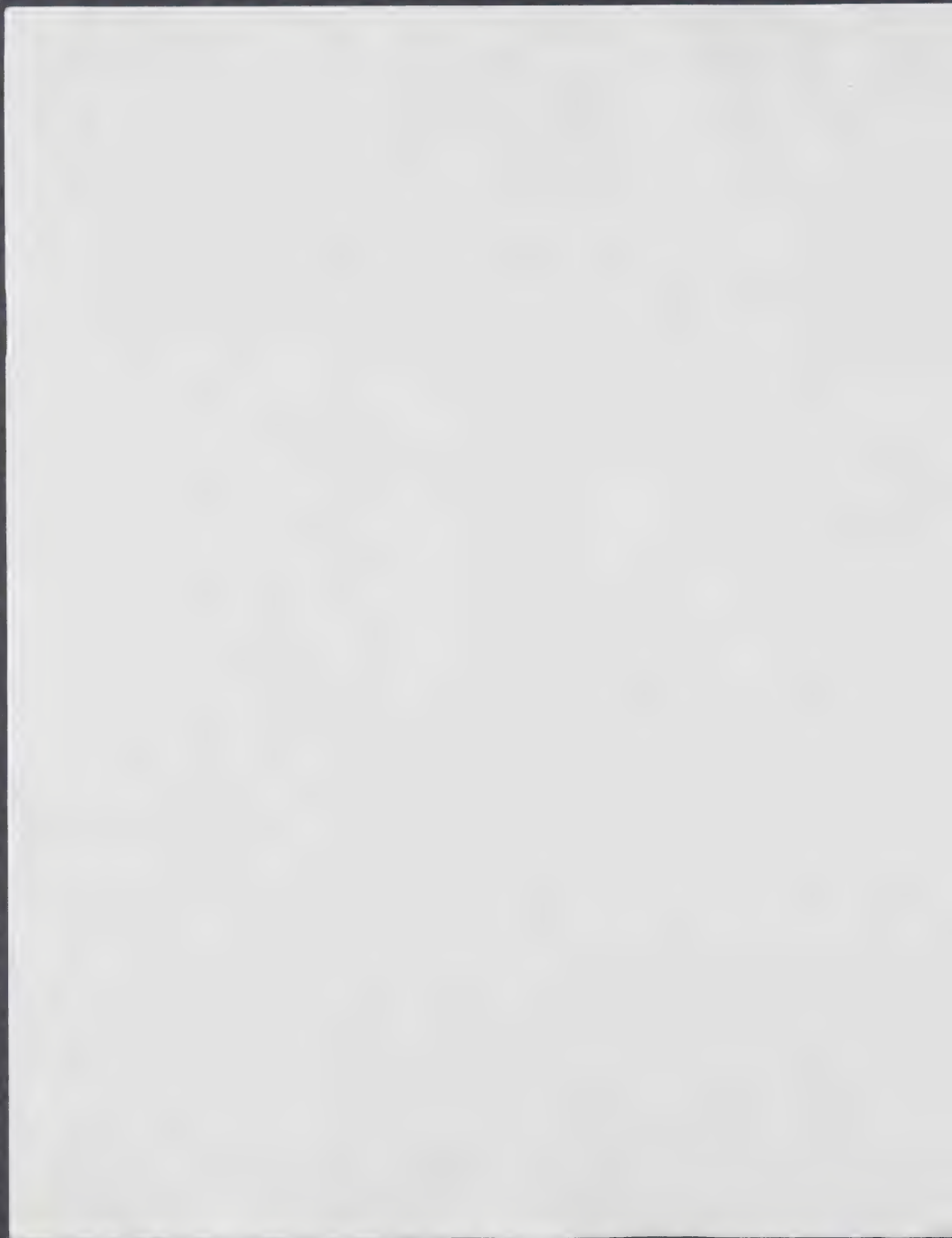
Policy No. IMF 95 29 37

Signed

Mary-Edgar Patton
Mary-Edgar Patton

Registrar

11/1/76



MUNSON-WILLIAMS-PROCTOR INSTITUTE

310 CENEDEE STREET • UTICA, NEW YORK • TELEPHONE 5870000

June 15, 1971

RECEIVED
JUN 17 1971
ALDRICH CHEMICAL CO. INC.

Professor Howard Merritt
Department of Fine Arts
COLLEGE OF ARTS AND SCIENCE
THE UNIVERSITY OF ROCHESTER
River Campus Station
Rochester, N. Y. 14627

Dear Howard:

Many thanks for writing about the Gole (?). I'm sending a copy of your letter to the owner of this painting. He is Dr. Alfred R. Bader, President, ALDRICH CHEMICAL CO. INC., 940 West St. Paul Avenue, Milwaukee, Wisconsin, 53233. I believe he has decided to have the landscape restored in Europe and could send you a better photograph after restoration. I will leave that up to him.

Enclosed is a photograph for your research on M. E. D. Brown. It is signed and dated, but we don't own the painting and do not know who does or how we got the negative.

Please let me know the name and address of the owner if you have it. It looks like a Mohawk Valley landscape.

Have a pleasant summer.

As ever,

EHD/awh
enclosure
cc: Dr. Bader ✓

Edward H. Dwight, Director

COPY

1870

Faint, illegible text, possibly bleed-through from the reverse side of the page.

RECEIVED JUN 14 1971 MUSEUM

THE UNIVERSITY OF ROCHESTER

COLLEGE OF ARTS AND SCIENCE

RIVER CAMPUS STATION

ROCHESTER, NEW YORK 14627

DEPARTMENT OF FINE ARTS

10 June 1971

Dear Ed,

Have been in Europe and find your letter now. Frankly, I can't tell enough from the photo to give a real opinion as to Dr. Bader's picture. The figures don't look like Cole to me, but the general mood could be his. What is the information about it on the back? If I had that and a better photo perhaps I could be more definite.

Hope to see you some time this summer.

Best regards,

Howard



, 1973

Mrs. Nancy Moure
Assistant Curator
American Art Department
Los Angeles County Museum of Art
5905 Wilshire Blvd.
Los Angeles, California 90036

RECEIVED
MAR 14 1973
ALDRICH CHEMICAL CO., INC.

Dear Mrs. Moure:

This museum has no works by Robert Swain Gifford or William Sonntag.
One of the most intriguing Sonntags I have seen, about 1849, is a
brilliantly lit panoramic river view owned by Dr. Alfred Bader,
c/o Aldrich Chemical Company, 940 West St. Paul Street, Milwaukee,
Wisconsin 53233.

I also see both names appearing in the annual exhibition of Gills Art
Gallery in Springfield, Massachusetts. Gills Gallery catalogues are
very hard to find and the G. W. Smith Museum has an almost complete run.

Sincerely yours,



Jeffrey N. Brown
Curator of Collections

JNB:ifp

cc: Dr. Alfred Bader ✓

12/12/21

1921

300 00 100 00 100 00

Cch

May 12, 1972

Mr. Mitchell A. Wilder
Director
Amon Carter Museum of Western Art
3501 Camp Bowie Blvd.
P. O. Box 2365
Fort Worth, Texas 76101

Dear Mr. Wilder:

Mr. Tracy Atkinson, the Director of the Milwaukee Art Center, has kindly suggested that you might be able to help me in identifying a water color with an Indian and a trapper. I enclose photograph and would much appreciate your help.

I remain,

Yours sincerely,

Alfred Bader

AB/ds

Enc.



DATE _____

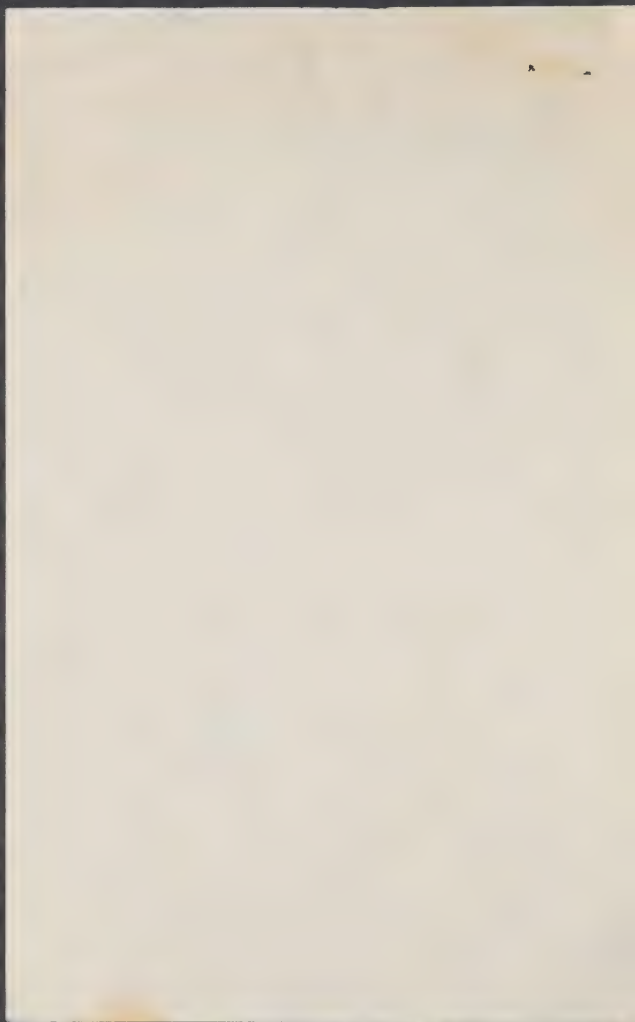


TO: _____

FROM TRACY ATKINSON

MITCHELL A WILDER, DIR
ANDY CARTER MUS.
of WESTERN ART
3501 CAMP ROWIE BLVD.
PO BOX 2365
Fort Worth, Texas
76101
817 738-1933

IN THE MOUNTAINS OF TRUTH YOU NEVER CLIMB IN VAIN.





Cincinnati Art Museum Cincinnati, Ohio 45202 Telephone 513-721-5204

May 12, 1978

Dr. Alfred R. Bader
Aldrich Chemical Company, Inc.
940 West St. Paul Avenue
Milwaukee, WI 53233

Dear Dr. Bader:

The Museum's Librarian, Pat Rutledge, gave me your letter concerning a painting, possibly by Frank Duveneck. I am sorry to be so late in answering it.

Judging from the photograph, the painting is probably not by Duveneck. While it exhibits the realism associated with the artist, I do not think that the brush strokes or the pose are typical of Duveneck's style.

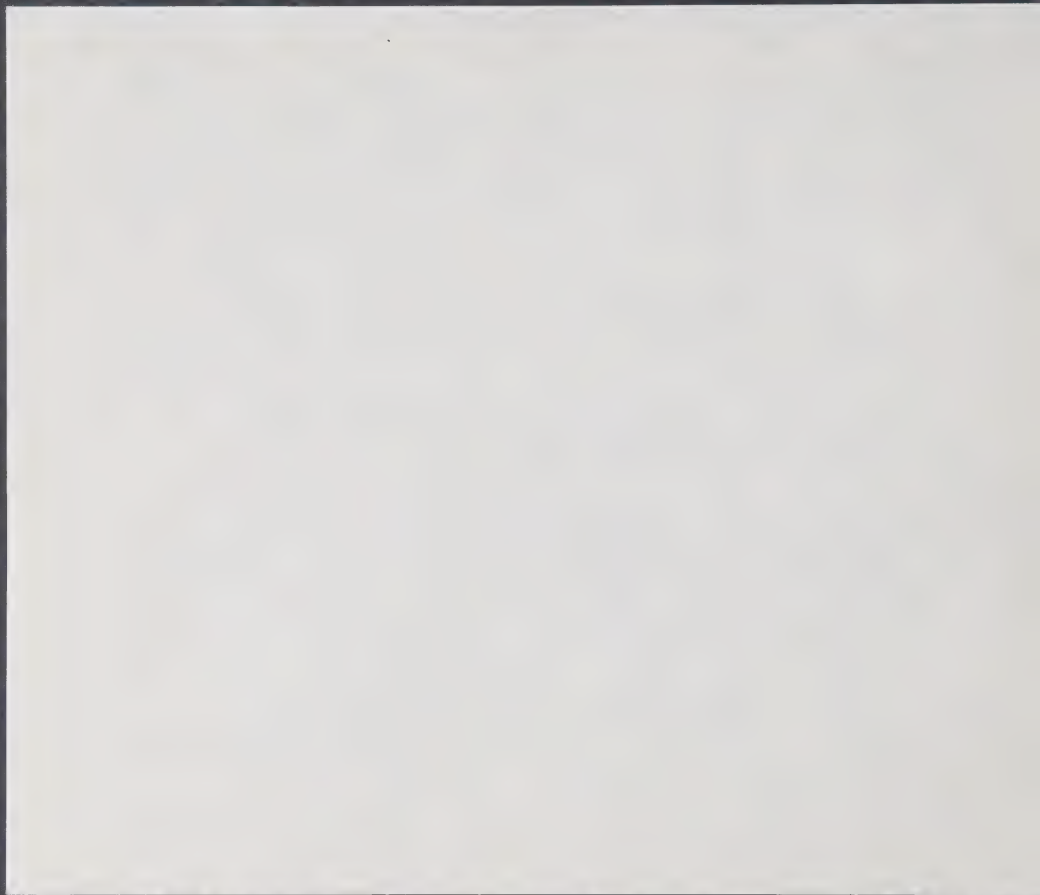
I am sorry not to be more hopeful.

Sincerely,

(Mrs.) Denny Carter
Associate Curator of Painting

DC:cst

John W. Warrington, President Millard F. Rogers, Jr., Director



Kodachrome
TRANSPARENCY



+

THIS SIDE
TOWARD SCREEN

Kodachrome
TRANSPARENCY



+

THIS SIDE
TOWARD SCREEN

Kodachrome
TRANSPARENCY



+

THIS SIDE
TOWARD SCREEN



Gene Stapleton

1/5

~~W. P. M. M.~~

313 882 9254

Gene Stapleton

~~W. H. H. H. H. H.~~

313 882 9254

September 25, 1972

Mr. Alfred Bader
Aldrich Chemical Company, Inc.
940 West St. Paul Avenue
Milwaukee, Wisconsin 53233

Dear Mr. Bader:

I have your letter of September 13 which has found its way around to my office as Mr. Wilder is currently out of the city on vacation. The painting that you have seems to be a most interesting piece of naive artistry. I cannot identify the hand, but would suggest that it is a copy executed by an untrained painter of Albert Bierstadt's THE ROCKY MOUNTAINS. The Bierstadt painting is owned by the Metropolitan Museum and I enclose a xerox page from their recent exhibition of nineteenth century American painting which outlines a little of its history. This was one of Bierstadt's most famous paintings. A wide variety of prints were made of this picture in the nineteenth century and the artist of your painting may well have copied it from either a lithograph or metal plate engraving.

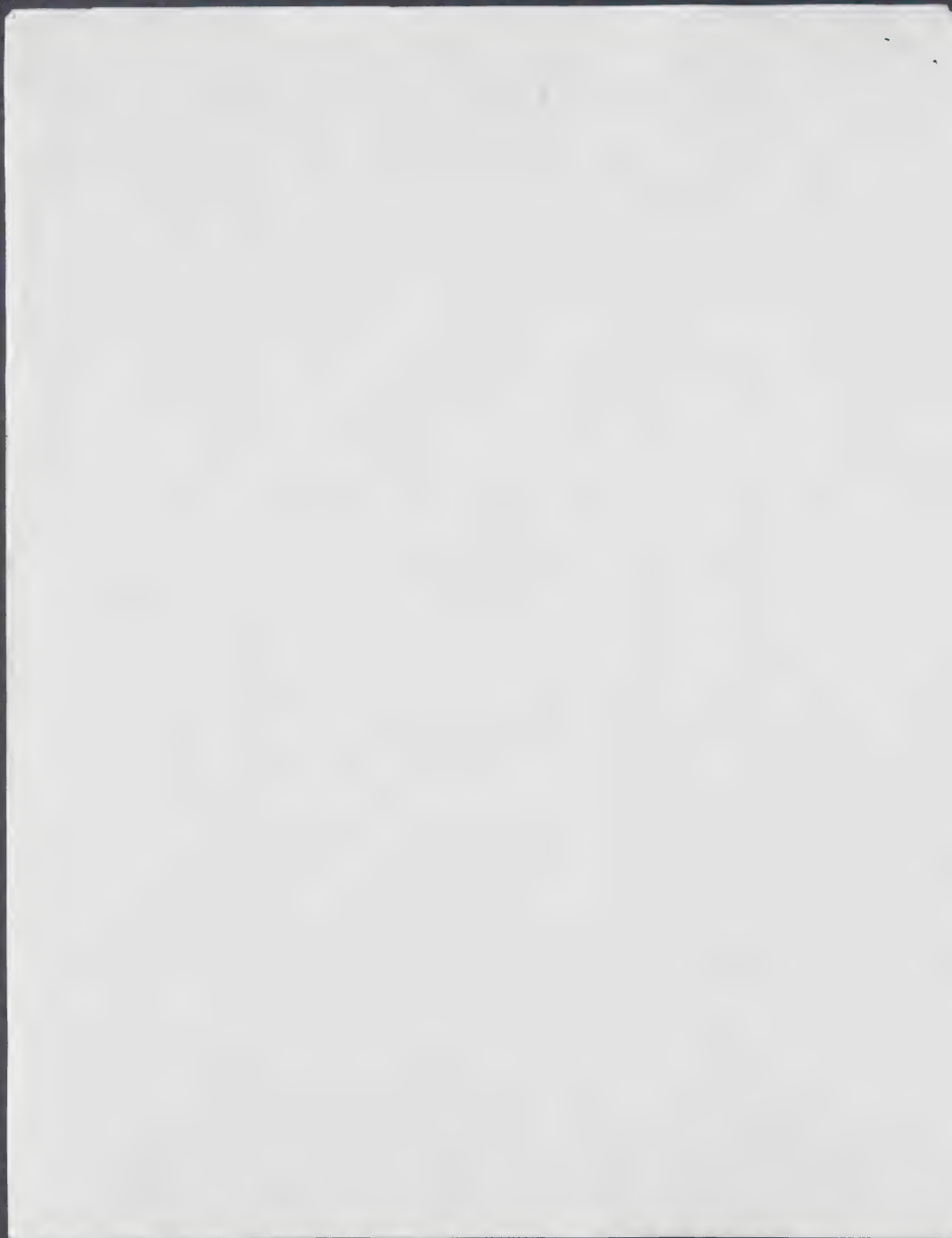
In February of 1973 I am making a lecture in St. Louis on The Rocky Mountain School of Painting. Your picture would make a fascinating addition to my list of folk artists who painted the western scene. Do you, by chance, have a slide that I might purchase.

Thanks for your help in this matter. I hope my suggestions are useful.

Sincerely yours,


Peter H. Hassrick
Curator of Collections

PHH:flt
enclosure



121 The Rocky Mountains

Albert Bierstadt

In 1859 Bierstadt joined Colonel Frederick William Lander's expedition to survey an overland wagon route to the far West. In a letter dated "ROCKY MOUNTAINS, July 10, 1859," he wrote: "The mountains are very fine; as seen from the plains, they resemble very much the Bernese Alps. . . . They are of a granite formation. . . . their jagged summits, covered with snow and mingling with the clouds. . . . the cotton-wood, lining the river banks, the aspen, and several species of the fir and the pine. . . . the Indians are still as they were hundreds of years ago, and now is the time to paint them. . . ." Bierstadt spent the summer of 1859 in the Wind River Range, Nebraska Territory. The Rocky Mountains, painted in 1863, is based on studies and sketches

made at that time. It is a view of the western slope of the range, with Mount Lander (now Frémont Peak) in the central distance. In the foreground a band of Shoshone Indians camps near the headwaters of the Green River. This is one of the earliest and most popular of the large, panoramic studio pictures, combining extreme accuracy of detail with a melodramatic sense of nature, that established Bierstadt's reputation during his lifetime.

Oil on canvas, 73¹/₄ x 120³/₄ inches

*Signed and dated (lower right): A. Bierstadt
1863*

*The Metropolitan Museum of Art, Rogers Fund,
07.123*



RECEIVED
SEP 28 1972

FOGG

HARVARD UNIVERSITY CAMBRIDGE, MASSACHUSETTS

13 April, 1978

Dr. Alfred Bader
Aldrich Chemical Co.
940 West St. Paul Avenue
Milwaukee, Wisconsin

Dear Alfred,

The picture has arrived and I still like it as much as I did when I saw it in your plant. Yet some scholars in American art who happened to be here looked at it and gave a rather negative opinion. The question that came up immediately was both about the work of the restorer and about the indication you had given me that the canvas was tested and turned out to be a New York canvas of the 1820's. Do you have any documentation about this test? We tried to look on the back of the canvas with infrared in order to see whether there was a stamp, but could not find anything. We have not yet been in contact with Barbara Novak because we wanted to test out the work on the local scholars of American art first. I will let you know about the outcome of further investigations.

*Thank you so much for
sending the picture!
I love it!*

Very sincerely yours,

Konrad
Konrad Oberhuber
Curator of Drawings

KO/ms



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UTICA, NEW YORK 13502

EDWARD H. DWIGHT
DIRECTOR
MUSEUM OF ART

March 14, 1979

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

Dear Alfred:

Thanks for sending a photograph of the portrait of an attractive girl. I'll check at the Frick Library the next chance I get. I'm not certain who painted it, possibly Henry Inman.

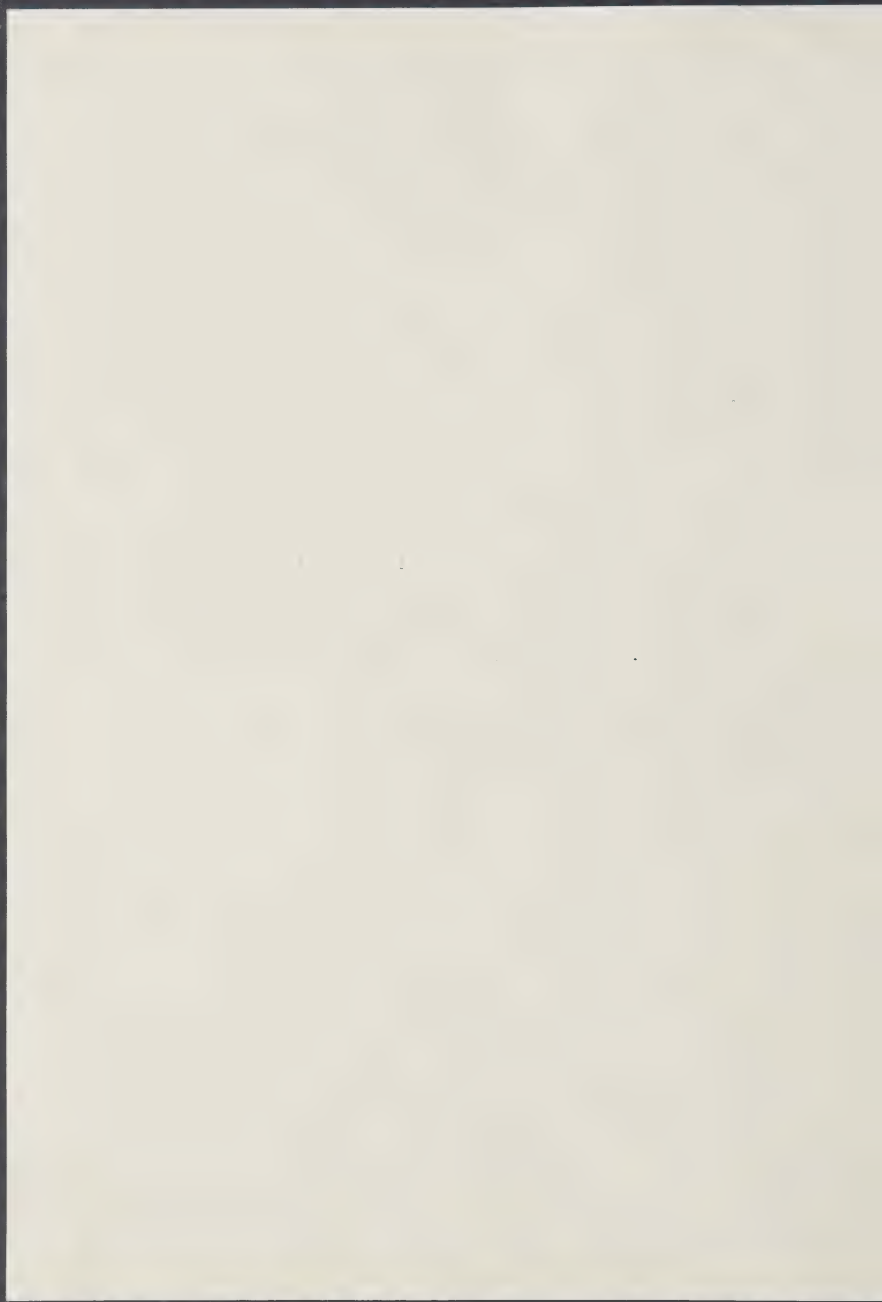
Wish I could look over your American paintings —

As ever,



Edward H. Dwight
Director

EHD/awh



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DATE 4/76

PHOTO

COMPILED BY EDWARD H. DWIGHT

ARTIST *Ed Dwight*

SUBJECT *Mother and the children*

DATE DONE *1975*

MEDIUM *oil*

SIZE *29 x 21*

INSCRIPTION

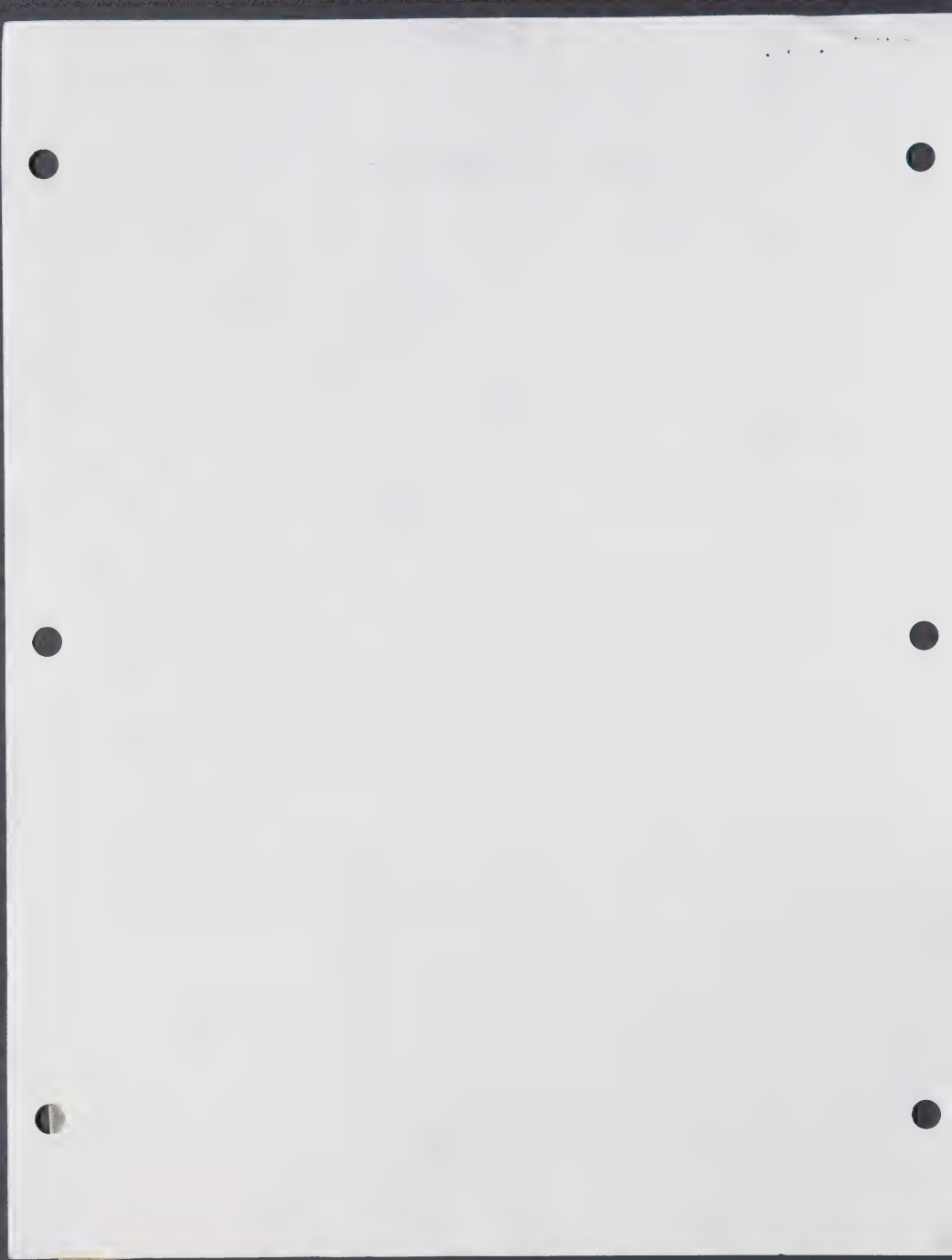
COLLECTION

REFERENCE

DESCRIPTION

ADDITIONAL - OVER

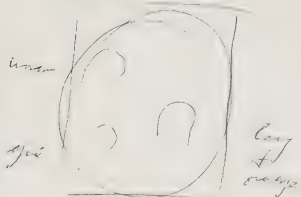




Fruticosa, 1890

1/21/76

1890
D. Boden



Chas. C. 1900
Central's family?
Boston

The Dequest Bank

Mr. H. F. Fuller
Haverhill

1895

50

London

1852

WAGER & KORNHAUSER
ART CONSERVATORS

22 MAIN STREET - COOPERSTOWN, NEW YORK 13326 - (607) 547-5600

OWNER: Munson-Williams-Proctor Institute
TITLE: Artist's Wfie and Children
ARTIST: att. to George deForest Brush
DIMENSTIONS: 29" x 29" (off square)
SUPPORT: fabric attached to Masonite
MEDIUM: oil
SURFACE FILM: natural resin varnish
SIGNATURE: none
DATE OF EXAMINATION: May 24, 1977

CONDITION

The painting has become detached from its Masonite backing board along the top edge. Adhesive in the area of detachment appears to be a wax.

There is a small hole through the painting and the backing board at top center. The paint film is severely cupped, particularly in the top right quarter.

The very heavy, discolored varnish covers overpaint in the faces of all three figures and throughout the background. The overpaint appears to cover cupped or abraded areas of the paint rather than losses.

PROPOSED TREATMENT

Take condition photographs before, during, and after treatment.

Remove varnish and overpaint to extent safely possible with combinations of organic solvents. Attach a protective facing of Japanese tissue with a water soluble paste reinforced with resin solutions.

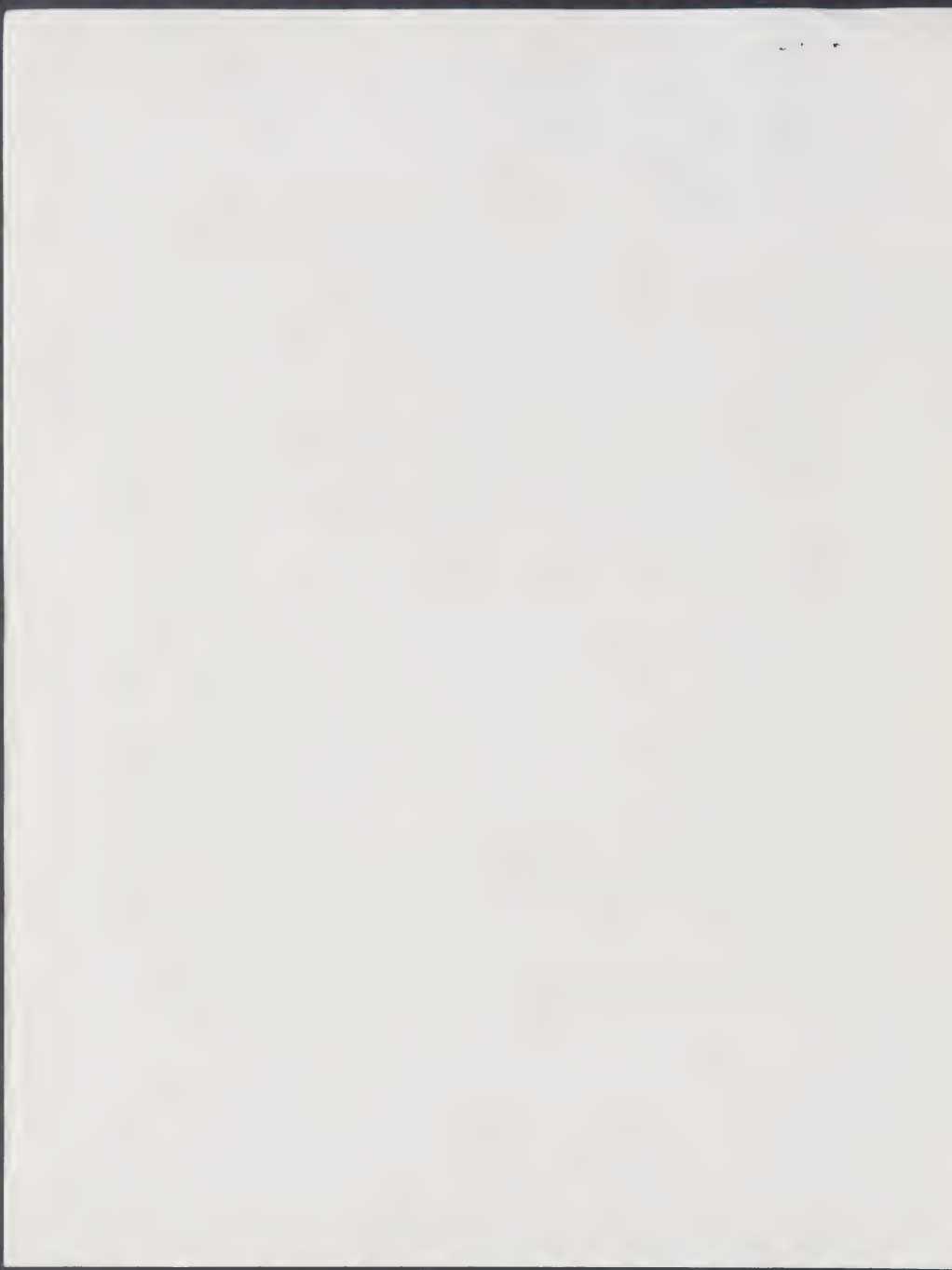
Remove the Masonite backing board. If the wax adhesive was used throughout the previous treatment, the board should be easily removed with applications of heat. If the wax was used only as a temporary repair in the areas of detachment and another type of adhesive was used originally, the board will have to be removed with chisel and scalpel.

Infuse painting with a wax-resin adhesive and moisture in order to reduce cupping of the paint film. Attach a lining canvas to the reverse of the original with a wax-resin adhesive. Attach lined painting to a solid support.

Apply isolating coat of synthetic resin varnish. Fill any areas of paint loss with a gesso putty. Inpaint fills and abrasions with pigments ground in synthetic resins. Apply final protective coats of synthetic resin varnish.

Attach protective stripping to the edges of the solid support.

COST OF TREATMENT: \$700-1000.00



And for the man who has everything,



Robert Pine's portraits of George Washington and his adopted grandson, George Washington Parke Custis

Artist portrayed heroes of American Revolution

By Waldon R. Porterfield
of The Journal Staff

Robert Edge Pine, born in 1739, was a British artist who finally became the painter of the American Revolution.

He came from an artistic family and was associated from childhood with painters. His father, John Pine, a well known engraver, was stout and jovial, but his son was recalled as a little man of irritable disposition. Instructed by his father, Pine early attained recognition as a painter of ability. He was always interested in the theater, and his first known paintings were of actors and actresses in widely-known characters.

Pine received a prize of 100 guineas in 1760 for his painting of "The Surrender of Calais." The money was offered for the best historical work.

He won the same prize again in 1763 for his painting "Canute Rebuking His Courtiers."

Withdrew from society

In 1772 because "of an insult from the president," he withdrew from the Royal Society and thereafter exhibited in the Royal Academy.

In 1782 he showed in London a series of paintings illustrating scenes from Shakespeare. He brought this collection with him to America and exhibited it in the State House in Philadelphia, possibly the earliest exhibition of paintings ever displayed in the US. Two portraits in his collection showed the actor Garrick — one now being in the National Portrait Gallery in London and the other in the New York Public Library.

Pine was a close friend of John Wilkes, whose principles he espoused, and he was very much in sympathy with the American cause.

Pine left England in 1784, carrying with him a valuable piece of paper —

a letter of introduction to George Washington. It had been written by a Virginia landowner, William Fairfax, an old friend and neighbor of Washington. The letter said Pine was a "fine a gentleman can be, but he made so many enemies in this selfish nation that he is compelled to go to America to seek bread in this profession tho he is of the first Artists in the Isle."

Brought art treasure

With Pine came his wife and two daughters, all of whom are said to have been diminutive like himself — almost dwarfs. He also brought an art treasure, one of the earliest casts of the Venus de Medici, but since "the manners of the country at that time would not tolerate the public exhibition of such a nude figure," it was kept shut up in its case and only shown privately.

Pine's leaving England was a sad thing for an established artist, but it was a fine start for a brief, but extremely productive period, during which he immortalized American revolutionary heroes and statesmen. They included Gen. Washington, Benjamin Franklin and Robert Morris and Thomas Stone, both signers of the Declaration of Independence.

According to Robert G. Stewart, a curator at the Smithsonian Institution's National Portrait Gallery, the importance of Pine's work now is that it "conveys a strong insight into the men who created this nation."

Little was known about Pine until recently. Some years ago, after the Smithsonian Portrait Gallery was given its first Pine portraits — of Stone and his wife — Stewart began researching the artist's life, both in America and England. He soon decided that a huge gap existed in American art history — nothing had been published about the painter.

Although the subjects he painted were important, Pine's portraits usually were unknown because few of them survived. However, once Stewart found a portrait of Robert Morris, the Portrait Gallery decided it should hold a show for the works of this almost forgotten artist.

Long rivalry

After his early recognition in England, Pine failed to be elected to the Royal Academy. This was perhaps because of a long rivalry with Sir Joshua Reynolds, another leading portraitist, or maybe because of Pine's extremely cantankerous temperament and well voiced anti-monarchist policies.

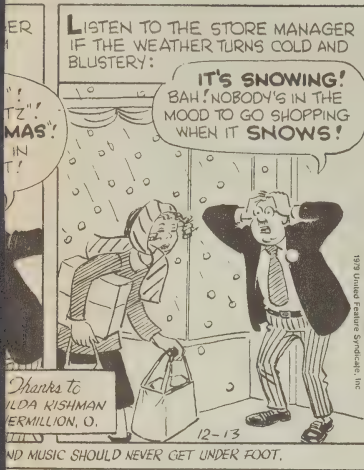
Although Pine lived only a short time in America — he died in 1788 — he accomplished much, says Stewart.

In connection with an exhibition of his work, Pine published the first recorded catalog in the US. He was the first person in America to build an art gallery, and, despite his few years here, he did at least 88 portraits and partly finished four large historical paintings.

Pine had to travel to do some por-

Turn to page 2

Whipple and Borth



PRISCILLA'S POP By Al Vermeer



STAR WARS By Russ Manning and R.S. Helm



WORDS, WIT AND WISDOM

Soaping the tube

By William and Mary Morris

Q. I'm a bit ashamed to admit it, since I am well educated — with a college degree — and really should spend my spare time reading good books. But the fact is that I have become hopelessly addicted to a couple of soap operas and spend at least an hour and a half each day mesmerized before the tube. My question: How did they come to be called "soap operas"? — Anonymous, Pittsburgh.

A. This goes back to the early days of network radio, when the programmers resorted to suspense serials to fill the daytime hours. "Mary Noble, Backstage Wife," "Young Widder Brown" and "Our Gal Sunday" were among the most notable and long-running of these sentimental sensation-packed cliff-hangers.

These serials had in common the fact that usually all of them were

tion, better-than-run-of-the-mill acting, and oodles of sex. Though they have multiple sponsorship as a rule, the soap makers are still heavily represented. Indeed, one of CBS's major hour-long afternoon entries is actually produced by Procter and Gamble.

Q. In a 1930s gangster movie recently shown on TV, a cop threat-

ened to send a crook "up the river." He meant to jail, of course, but where did the expression come from? — Fred Palmer, Omaha.

A. From the fact that one of the nation's most feared penitentiaries, Sing Sing, was just a short way "up the river" from New York City.

United Feature Syndicate

Firestone HEADQUARTERS

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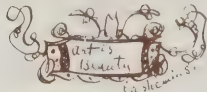
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American Paintings



PEGGY AND HAROLD SAMUELS, P O BOX 465, LOCUST VALLEY NY 11560, 516/671-6059

Oct 06 1975.

Alfred Sader
Aldrich Chemical Company, Inc.

We are of course very pleased to have your Oct 2nd letter in connection with our Remington search.

We will be back to you with our listing forms.

In the meantime, the xeroxes you sent will do fine. We have similar xeroxes for sketches Remington did on the front flyleaf of the book *Love Songs of Childhood* by Eugene Field.

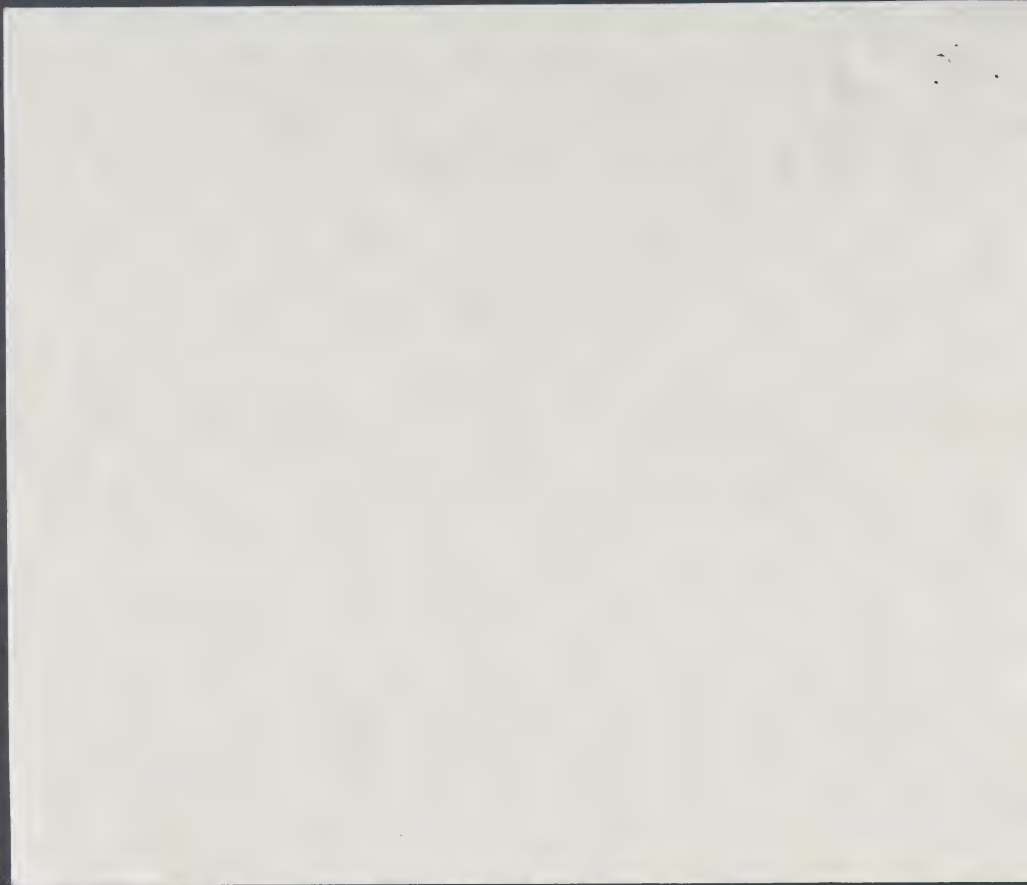
We would be glad to reciprocate your kindness. We maintain a substantial art reference library specializing in the American and Canadian West and particularly in Remington.

Thanks again.

Harold Samuels.

Harold Samuels

RECEIVED
OCT 09 1975
ALDRICH CHEMICAL CO., INC.



The Metropolitan Museum of Art

Fifth Avenue at 82nd Street, New York, N.Y. 10028 212-TR 9-5500

April 24, 1978

Dr. Alfred R. Bader
President
Aldrich Chemical Company, Inc.
940 West St. Paul Ave.
Milwaukee, Wisconsin 53233

Dear Dr. Bader:

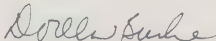
I was so delighted to receive your kind letter and the collection catalogue, which arrived safely. My husband, who is also an art historian, and I have developed quite an art library, and I must confess that collection catalogues, particularly of outstanding personal collections, are of the greatest interest to us. Many thanks!

Enclosed is a photograph of our painting -- I meant to send you one the last time I wrote.

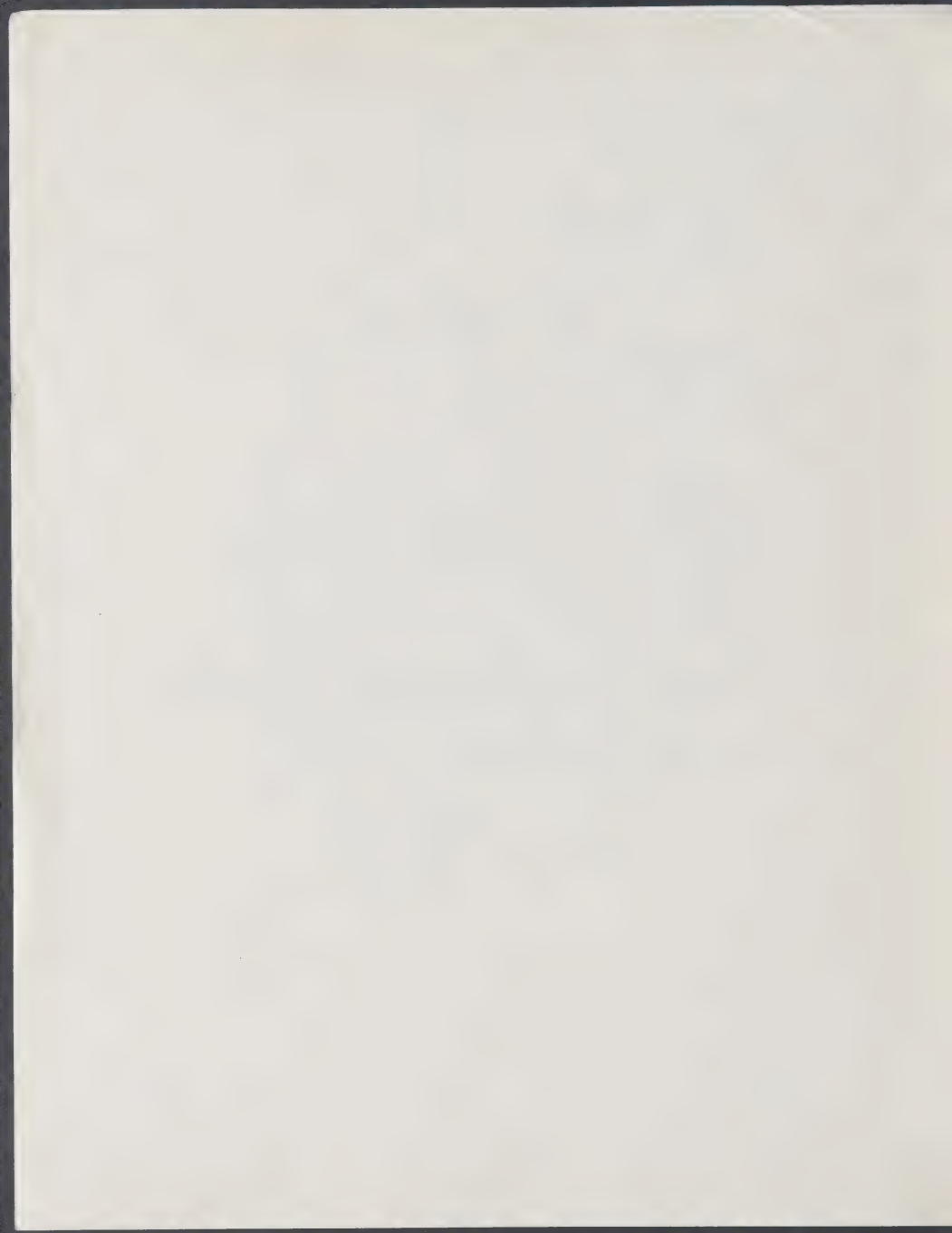
I should also mention that Mr. Quick is organizing a major exhibition of American artists trained in Munich, which will open shortly in Oakland. A major catalogue will accompany the exhibition.

I wish you the best of luck with your painting.

Sincerely,



Doreen Burke
Assistant Curator
American Paintings and Sculpture





1-111

1911

4200

98

8

Frank Duveneck was late in receiving the general notice of a change in his own appreciation of his own work, although his fame was widespread enough. Now he is one of the greatest artists in all the great collections, and of course no who, more than the rest when few, wanted to look at the study of the museum in his hands. In more or less characteristic manner it is difficult to join Duveneck's name to being altogether "charismatic" and admirable hand. Thus far he has remained at the Metropolitan Museum, but the fortune attends those who wait for their day and it is pleasant to learn that Duveneck will soon be in place there, a three-quarter length portrait of an elderly Duveneck had the vision and skill and depth of feeling to make more beautiful than youth, and the photograph shows not only the dignity of aged wisdom, but the kindness intensified by years. The effect of the physiognomy is enhanced by the costume, said to be that of a Bavarian peasant of the 1840's, and rich enough for



Frank Duveneck, 72 in the



LOS ANGELES COUNTY MUSEUM OF ART

5905 Wilshire Boulevard, Los Angeles, California 90036 Telephone 937-4250

July 23, 1978

Dr. Alfred Bader
Aldrich Chemical Company, Inc.
940 West St. Paul Ave.
Milwaukee, Wisconsin 53233

RECEIVED
MUSEUM OF ART
LOS ANGELES

Dear Dr. Bader:

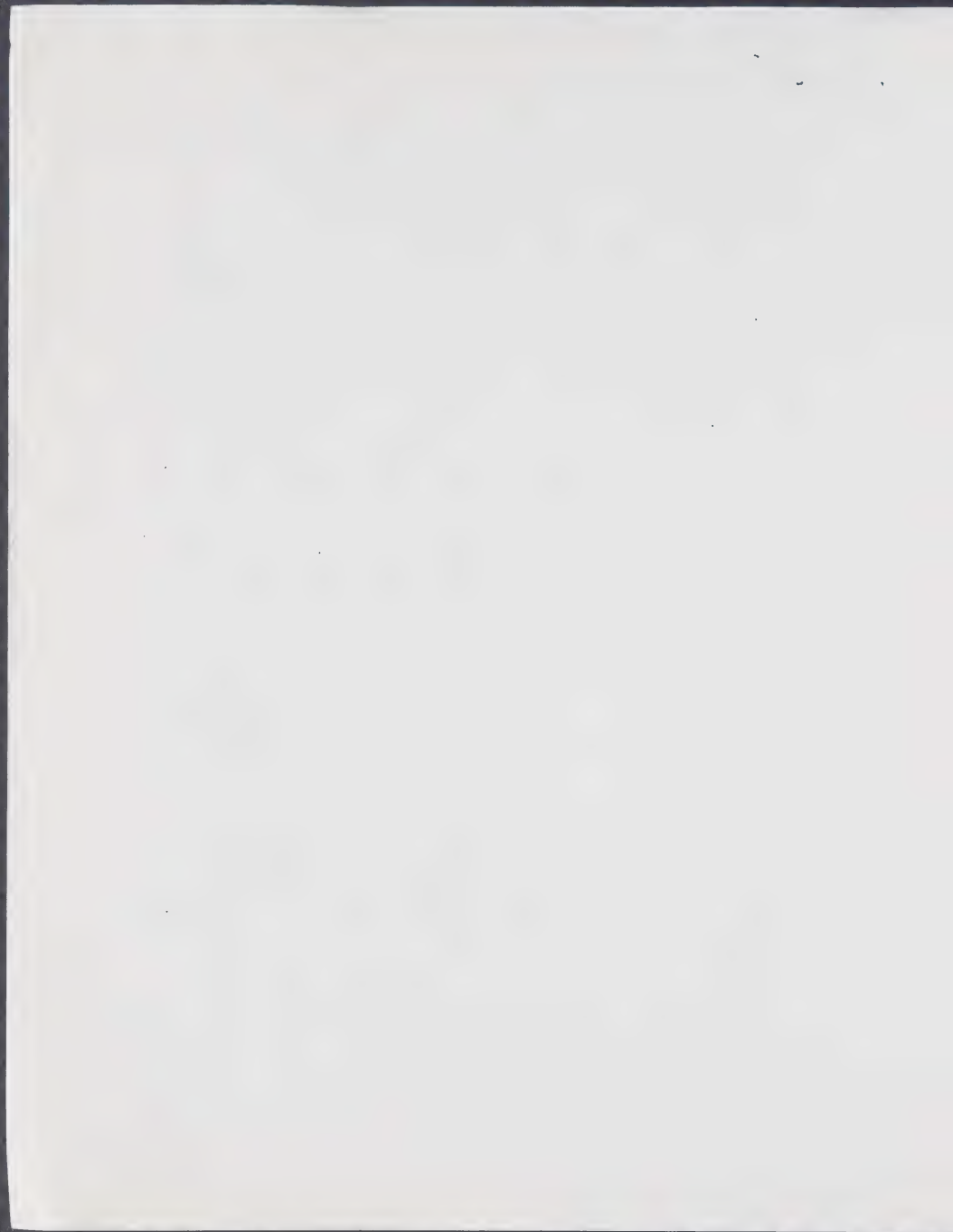
Please forgive me for my delay in responding to your letter of April 20. I felt I should do as much research as possible before attempting an opinion on your painting.

The subject of your painting is quite familiar to me. Enough portraits of her by art students in Munich during the 1870s and early 1880s have come to my attention, that I have concluded that she must have been a professional model at the Academy. The old man in your painting by Richard Andriessen is another such, who turns up many times.

Frank Duveneck's name is generally ascribed to almost any painting of the Munich school of this period which turns up in this country. It is applied with the same generosity and imprecision that the name of Rembrandt was used a century ago. Unfortunately, we have not yet brought art historical certainty to most periods of American art.

In my opinion, your painting is almost certainly not by Duveneck. It is no doubt by a pupil of the Munich Academy in the period 1875-1885, perhaps one studying under Professor Wilhelm von Diez. As you know, works by art students generally look similar, since they are still learning, and have not yet developed a distinct artistic personality, in most cases. Thus it is usually difficult to sort out the work of different pupils of the same professor. I would not attempt, at this point, to ascribe your painting to any particular artist.

If I may, I should like to keep your photograph for my files. As I continue to gather information about this group of artists, perhaps I may at some point come across a signed work which is close enough to serve as a basis of attribution for your painting. I shall certainly let you know if that happens.

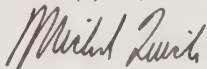


Dr. Alfred Bader
July 23, 1978
Page 2

Have you visited the Munich school exhibition with your two paintings in mind? I can imagine it must have been of particular interest to you.

I do not know whether you might happen to remember that I came to visit you and see your collection one winter afternoon, at least two years ago. You were kind enough to ask me to join you for supper, and then take me to the airport. I remain grateful to you for your kind hospitality.

Sincerely yours,

A handwritten signature in cursive script that reads "Michael Quick".

Michael A. Quick
Curator of American Art

MAQ:ra

cc: Doreen Burke



July 28, 1978

Mr. Michael Quick
Curator of American Art
Los Angeles County Museum of Art
5905 Wilshire Blvd.
Los Angeles, CA 90036

Dear Mr. Quick:

Thank you so much for your most informative and helpful letter of July 23.

Of course I remember your visit with me two years ago and I do hope that you will be able to visit us again before very long.

Your Munich School Exhibition at our Milwaukee Art Center is really beautiful and my family and I will go there again this Sunday to enjoy it some more. It is as enjoyable as it is scholarly.

I do think that the study of my old woman is by an American artist working in Munich because it is inscribed with her name and her birth date, in English. This is not totally convincing but persuasive; of course the artist could have been an Englishman working in Munich but I think there were many more Americans than Englishmen.

I recently acquired fourteen very fine portrait drawings by Richard Andriessen, as well as many smaller sketches and some oil studies.

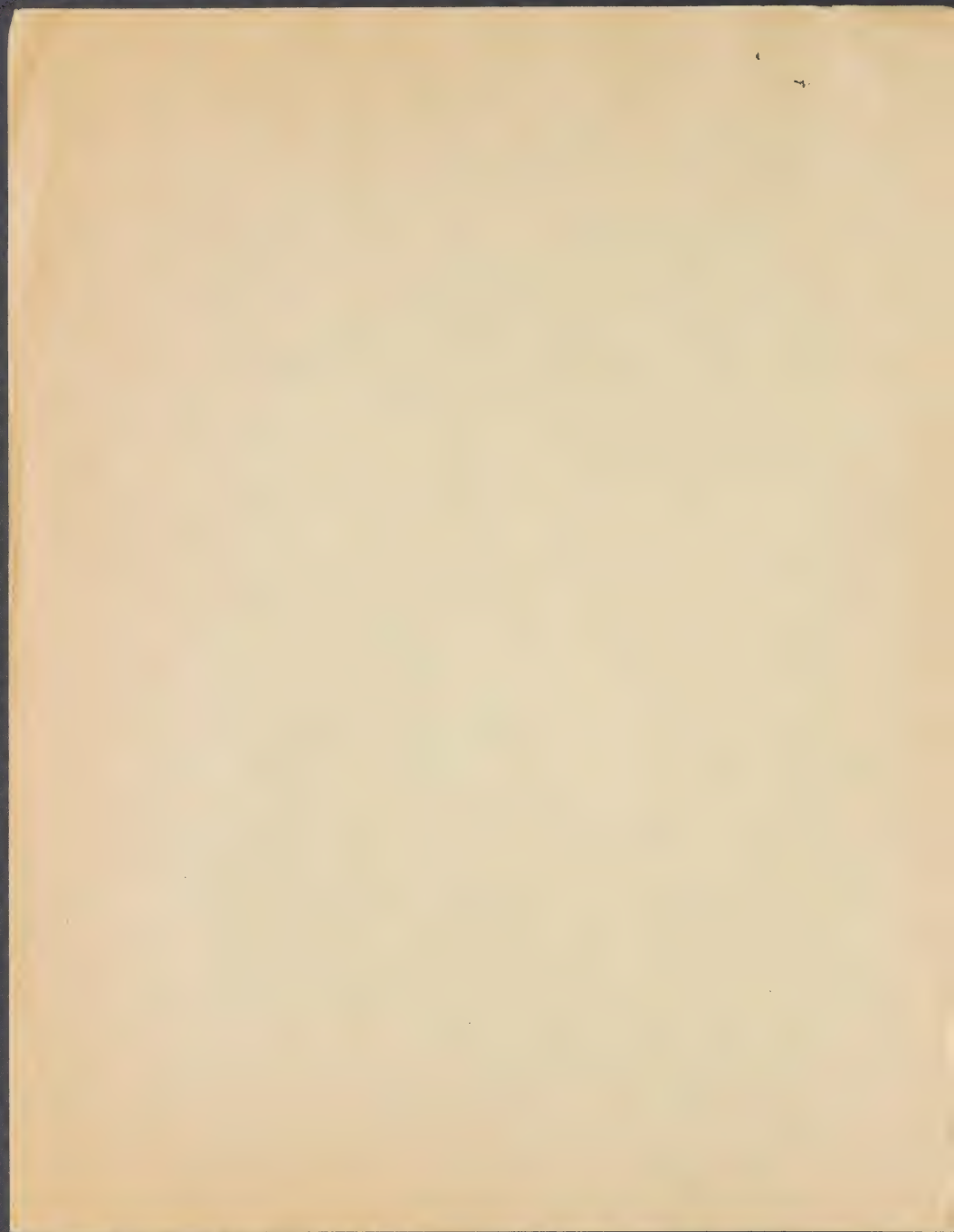
If you ever do find out who painted my portrait of an old woman, please do let me know.

Best personal regards.

Sincerely,

Alfred Bader

AB/lsm



April 20, 1978

Ms. Doreen Burke
Assistant Curator
American Paintings and Sculpture
The Metropolitan Museum of Art
Fifth Avenue at 82nd St.
New York, NY 10028

Dear Ms. Burke:

Please accept my sincere thanks for your detailed and most interesting letter of April 11 regarding my painting on paper which I had thought might be a study for the Metropolitan painting.

As a small token of my appreciation for your kindness, I am sending you a book on my collection which, while not dealing with American painting might still be of interest to you. It is really the kindness of people such as you which makes collecting such a great pleasure.

I will of course write to Mr. Michael Quick.

May I ask you for one more favor: could you please send me a black and white photograph of the painting at the Met which had been attributed to Juvenack. I think I know enough about paintings to be certain that my work, on paper, is not a copy and as the inscription is in English, it is likely to be by an American artist who had studied in Munich. Conceivably your painting is a pastiche after this painting on paper, and it would be interesting to be able to compare.

Again with many thanks for your help and best personal regards, I remain

Yours sincerely,

Alfred Bader

AB/lsm

C
O
P
Y

[The page contains extremely faint and illegible text, likely bleed-through from the reverse side of the document. The text is too light to transcribe accurately.]

The Metropolitan Museum of Art

Fifth Avenue at 82nd Street, New York, N.Y. 10028 212-TR 9-5500

April 11, 1978

Dr. Alfred R. Bader
President
Aldrich Chemical Company, Inc.
940 West St. Paul Avenue
Milwaukee, Wisconsin 53233

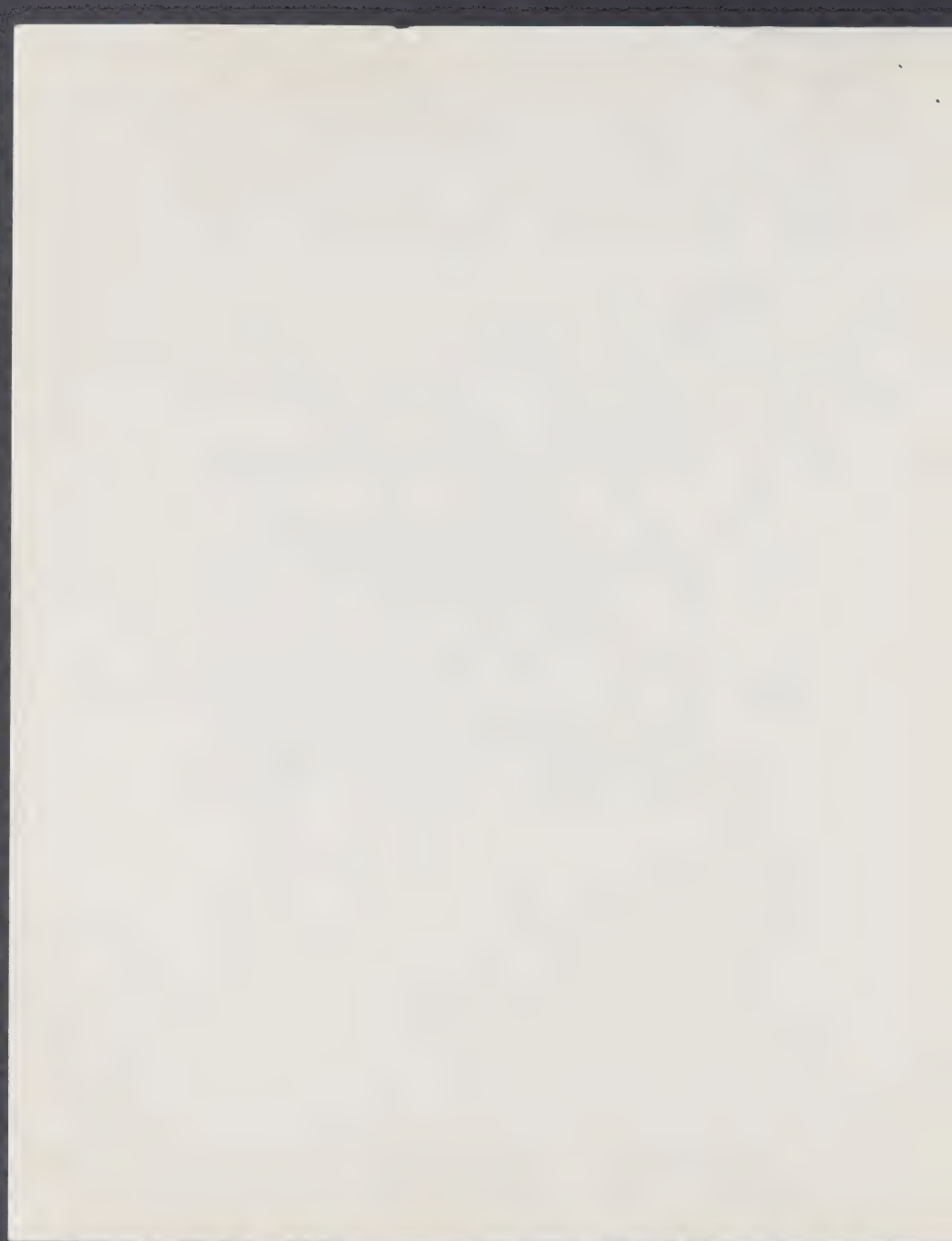
Dear Dr. Bader:

Professor Begeman and John Howat, Curator of the American paintings department, have forwarded your request for information about Frank Duveneck to me for response, as my specialty is late nineteenth century painting.

The painting illustrated in the xerox enclosed in your letter is indeed Portrait of an Old Woman (23.243), formerly attributed to Frank Duveneck. The authenticity of this portrait has been in question since its acquisition in 1923. It has been variously dated within the decade of the 1870s, and its model identified, almost certainly incorrectly, as both the artist's landlady in Germany and Maria da Pontremoli of Florence.

The painter, Martin Rettig (1868-1956), a Duveneck student, was among the first to voice doubts about the Duveneck attribution. The Cincinnati Times Star (Feb. 16, 1924) reported his comments after viewing it in New York. "I'll stake my reputation on the assertion that it is no Duveneck," he said. "I knew Duveneck, and I know Duveneck's work. My studio was next to his for ten years Only one detail need be noticed to convince anyone ... that he never did it. The hands show the crudest and most inexpert painting ... The signature of this picture is, in my opinion, a plain forgery. The capital letters of the name are distinctly and perceptibly different from the letters Duveneck used in signing his works." The same reporter noted that another "art expert in New York is reported to have declared that the picture was actually without a signature when it was first seen in New York." This later assertion is supported by scientific information: although the inscription "München" is authentic, the signature "Duveneck" was merely added above the varnish layer and is only faintly visible with the aid of ultra violet light.

It seems likely that this painting was actually done by an artist working in Munich, after 1870, but possibly as late as 1890 or 1900. Given the international character of this city's art community during the late nineteenth century, it is impossible to speculate on the national origin of its author.



Another painting given to Duveneck appears to be related to the Metropolitan painting. For an illustration, see the sales catalogue, American Art Association, New York, May 10 and 11, 1933, Oil Paintings ..From Private Collections and Other Sources, p. 46.

Judging from the photograph you provided, I would doubt that the Metropolitan painting and the one in your collection are by the same artist. However, I would suggest that you contact an authority on American artists who studied in Munich -- Michael Quick, Curator of American Art at the Los Angeles County Museum of Art. He is most knowledgeable on the subject.

Thank you for your interest and I am sorry that I couldn't be more helpful. I am taking the liberty of keeping your photograph for our files.

Sincerely,

Doreen Burke

Doreen Burke
Assistant Curator
American Paintings and Sculpture





842.38

Camera's influence detailed in Marquette show

From Page 1

Kind of precise observation of nature and detailed rendering of Renaissance-style perspective that was later applied to artlessness on film.

Only later, with the work of Fox Talbot and others, did the development of photographic chemistry lead indirectly to the conventions involved in photo-mechanical image making — from the gauzy grandeur of the 19th-century pictorial aesthetic through the documentary and flower-quest of today.

Whether the photographic cliché or the painterly egg emerged first is a signatory battle that will surely not be resolved in these columns.

What matters, in the case of this most interesting, if selective, survey, is that over the last century and a third many influences — among them the film camera — have caused us to change the way we, and the artists we admire, look at the world around us.

There's an almost linear progression, in the early years of the chronology, from the mimetic figures and magnific landscapes of Scoutay and Durand to the eloquently executed close-up character studies of Davenock and Homer.

Indeed, Homer's "Watermelon Boys" of 1876 is a perfect example of how a modestly conceived painting becomes great. It is monumental but

human, beautiful and moving without being either precious or sentimental. Its subject matter — white and black youths eating watermelon in a field — is handled in a sophisticated fashion, yet it is in many ways the epitomization of 19th-century innocence.

Portrait by Eakins

Another 19th-century canvas that pleases 20th-century tastes is the sparsely detailed and vigorously painted "Portrait of Professor Marks," of Thomas Sattin (1844-1916).

Eakins, who learned composition from his mentor, the French academician, Gerson, is seen here going about his business in a manner that points up his dedication to structural strength and deep psychological validity. The study is perhaps the more persuasive because it is unadorned.

All that is being put on public display for the first time in this show is "Miss Mabel," an icon from the Metropolitan Museum of Art. This is a long-ignored canvas that might well have scandalized the more genteel public of its day, but which Robert Bechler's "Sacramento Montage" (1959), with its dreary trio of middle-aged man, tract home and

of "Gen. Lucius Fairchild," all medals and uniform and supercilious expression. We learn more about the pompous Fairchild, one is sure, than the general spectator was being conveyed by his wry — and expensive — interpreter.

By contrast, George H. Hall's "The Turner's Shop" (1880) is measured and a trifle overblown, very much defined cursorily with its laboratorily detailed interior, diligent artisan and flitting models.

Wary and twisted

One of the powerful surprises of the survey, drawn from a local collection, is Richard Andriessen's wry and twisted "Tossie of a Male" (1881), which adapts the techniques of sanity portraiture to contemporary purposes.

Once we cross the aisle, so to speak, to figurative paintings of the last 30 years, the influence of the camera is seen to grow — but by no means overwhelmingly.

Certainly Alfred Leslie's superb "Fig Newtons and Milk" (1980) owes more to the Baroque than to the Brecht. And Jack Burt's equally persuasive "Hope, Faith and Charity" (1977-78) is more a child of modernism than of the Minolta.

But one would be hard put to deny that Robert Bechler's "Sacramento Montage" (1959), with its dreary trio of middle-aged man, tract home and

incient Marquy, is an extension of the Instamatic mystique. Or that D.J. Hall's "Hawaiian Gothic," a classic depiction of a middle-aged couple in sports shirts and ties, didn't give its genesis in the Kodacolor snapshots the artist enjoys making at resorts.

Audrey Fluck pursues the aim-and-shoot aesthetic with equal diligence in the lively "Oaxaca Market," yet another example of art springing automatically, and Jerry Ott caps it off with a photo-realistic self-portrait of himself holding, of all things, a Kodak Retina reflex.

Where Mall, Flack and Ott do homage to the assembly-line photo-finisher, Keith Smith and Philip Lang recall all those hand-colored black-and-white prints of yesteryear with their skillful touch of a muscular amateur model, bare to the waist, captured forever in an ornate, hinged frame.

It's at once vigorous and degenerate — a strangely venomous hymn to swasty, pimply labor. You may not like it, but you won't be able to forget it.

Melanchoy ode

Perhaps the finest of the strictly photo-based artworks is Paul Staiger's melancholy visual ode to the poet, "White Screens." This is not a painting in the usual meaning of the word, but a hand-colored enlargement of a photograph whose clumps of grain add to the sense of cross-axed media.

It's moving and — in context of the exhibition — rather seer.

Quite the opposite of Staiger's evocative return to mood and anecdote is Philip Perdom's "Model" (1982), a female nude that is in actuality an astute exercise in architectonic relationships, all angles and curves, patches of light and incidents

of shadow — and not really human at all.

Indeed, with a few exceptions (the Vermeer takeoff by John Clem Clark is one of them), the contemporary selections are as technically laudable as those of a century earlier — all of which suggests to the viewer's eye a year quest for interrelated works of the last 150 years has been, in large measure, a success.

Impact is individual

In the end, of course, the impact of "Changes: Art in America 1881/1981" will depend on what the spectator brings to it, rather than simply what the show offers to the viewer.

There are too many threads to be distinguished here, too many themes to be assimilated, too many questions to be answered on the basis of a single visit.

But one thought did cross my mind. And that is that both painters and photographers had best be wary, too photo-based painting, thus enshrined, becomes the new academicism.

After all, it's happened before. And revolutions, institutionalized, lead to further revolutions. Apes, mol, anyone?

Viewing times after today's installation reception will be from 1 to 5 p.m. Monday through Friday and 1 to 5 p.m. Sunday. The converted reading room is closed Saturdays. There is no admission fee.

Poster exhibit

A collection of posters illustrating the richness and diversity of cultural programming at Wisconsin museums and arts institutions in the past 10 years continues through Nov. 8 at the John Michael Kohler Arts Center in Sheboygan.

Called "Wisconsin: Art on the Road," the show was selected from more than 150 entries, almost equally divided between the visual and performing arts.

"Simultaneous on view" will be "Las Artes del Valle," weavings and embroideries by Hispanic-American women folk artists of Colorado.

Public art topic

STANLEY Tigerman, internationally known Chicago architect, will be keynote speaker at the one-day conference "Art in the Public Place," to be held Oct. 30 at the Alverno Cultural Center, American Legion Post, 1716 N. Prospect Ave.

The conference is limited to 200 persons. A fee of \$7.50 will include luncheon and reception, according to Anthony Busalack, president of the sponsoring body, the Milwaukee Art Commission.

A multimedia program produced and directed by John Thurman & Associates will be shown at 10:45 a.m. The 25-minute presentation considers a "visual inventory" of the city's art, as compiled by a special team of photographers.

A panel discussion on the general topic, art in public places, will follow Tigerman's luncheon talk. Panelists include Frank V. Corbell, curator of the Standard Oil Co. art collection; Howard C. Schroeder, chairman, UWM art department; Wayne Flack, a City of Milwaukee alderman; and D. Erlin, a Milwaukee art dealer.

Kurt Anderson, head of the Milwaukee Public Schools art department, will chair the panel.

Tigerman's appearance is sponsored by the UWM Department of Urban Outreach. More information on the conference is available from Tom Pergoli at (414) 278-3097.

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Michelle Lucci, in the Milwaukee Ballet Company's 1981-'82 season-opener at the PAC.

Showgoer's Guide

Musique

Milwaukee Symphony
2:30 today, PACC grand conductor Szymon Goebel and William Steinert. Tomorrow, 8 Tuesday, Massachusetts North High School. All tickets with associate conductor Paul Polivka.

Bellini Duo
2 today, Carroll College. **Stauritsa, Bredini, Helli Frances Bedford, Barnichand, and Marie Bedford**, soprano, with soprano Lea Deugnot.

Piano Recital
8 today, North Shore Congregational Church. **Mark Gorn**, piano.

LYNN Wind Ensemble and Symphony Band
8 today, PAC/Village.

Organ Recital
2:30 Monday, St. Mark's Episcopal Church. **Andrew Silverthorn**, organ. Carillon in England.

Milwaukee Chamber Orchestra
8 Friday, PAC/Village. **John Pabst**, conductor.

theater

Spotlight Series
14 Cinema Lane - 8 Monday-Saturday, 2 Thursday and Saturday PAC.

Milwaukee Symphony Theater
"Prayers," 2 and 7:30 today, 2 Wednesday, 8 Tuesday, Tuesday, 7 and 8:15 Saturday, 8:15-'82 PAC.

Carroll College
"Renaissance and Golden Age of Spain," 8:15 Friday, 8 and 8:15 Saturday, to Oct. 18. **Olson Theater**, Waukesha.

Blackberry Stage Theater Company
"Man (A Black Love Play)," 7 and 8 today, **Three tickets available. FreeFriar Lodge, 5902 W. Capitol Rd.**

Madison Civic Repertory Theater
"Letters Home," 8 Wednesday-Saturday. **Madison Civic Center.**

Marquette University
"The Skin of Our Teeth," 8 Wednesday-Saturday, to Oct. 18. **Miller Theater.**

Paragon Studio Theater
"The Adventures of Sherlock Holmes," 2:30 Saturday, to Oct. 11. **Lamont Center.**

Pomona Players
"The Merchant of Venice," 8 Thursday-Saturday. **Plu Circle.**

Village Players
"Othello," 8 Friday, 2 and 8 Saturday, to Oct. 18. **Munroe High School.**

West Allis Players
"The Merchant of Venice," 8 Friday-Saturday, West Allis Central High School.

Margarette University
Chicago. Art in America, 100-11001 Oct. 8-Nov. 2, 9:30-10:00 a.m., **Menomonee Valley.**

Milwaukee Art Museum
Teaching Artists Oct. 8-30, 10:00-11:00 a.m., **Lorraine Center, Pritzker's View of Rome (Oct. 8-Oct. 31), Print, Drawing Gallery.**

Cardinal Stritch College
Photographic, **Tom Acker (to Oct. 25); opening 7 today, Stritch Sun Classroom.**

Carroll College
Non-art/factory show (to Oct. 28); opening 4-8 Oct. 10, **Union Gallery, Waukesha.**

L'W - Parkside
Robert 500, **Jeffrey Johannes (Oct. 5-26) Remold.**

L'W Union Gallery
Four Acts (to 10/14/81) (Oct. 4-22).

West Bend Gallery
Opening of Milwaukee Artists (to Nov. 12) opening 1:30-4 today, **West Bend.**

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flight - it's a good start.

This season's ballets allow the dancers to work with nationally known dancers and choreographers, as they have in the past. Lupa Soriano, who first set "Swan Lake" on the company in 1974, will be back to set it again. Last month Salie Wilson, a former leading dramatic ballerina with American Ballet Theater, set "Les Sylphides" for the company.

"It was great working with her," sighed dancer Paula Weber. "She has that romantic style down pat, to the fingertips." Christine Saray, a fiery, spirited ballerina formerly with the Elit' trouppe, will dance two performances of "Rodeo." Agnes de Mille will come to Milwaukee for a few days to help with finishing touches and audition three MAC dancers in the Cowgirl role for the two remaining performances.

The 1981-'82 season is not simply good for the dancers. Milwaukee audiences are getting a mighty bright ballet.

Why not 'cheap'?

True, we may not need another look at "Scottish Symphony" and "Graduation Ball" is coming around a bit too soon. But we should see this company in demanding classics like "Giselle," "Serenade" and Act II of "Swan Lake." Such ballets are merciless tests of how well a company dances. These types of ballets win no prizes for

being easy on the eyes, but they show that if we want the audience to love what they're seeing and love it enough to come again, ballet is a combination of theater, music and dance. I feel you have to have a variety, you have to touch all different areas. I know what sells, and it's the mixed sort of program."

If selling dance is the goal, the most hard-bitten sales manager would have loved the dancers who reported last month to the new MAC quarters in Walker's Point. The impact of more than 3,000 square feet of open space in the main studio sent spirits soaring closer to its 30-foot ceiling.

The ballet company had the dancers individually photographed by Milwaukee photographers Becklett and Beckett. So while the pictures in last year's program looked like mug shots, this year's look elegant. Dramatic blowups of these photos will soon be on display throughout the new building, said Rivitt.

Next: The Future

Company through music center, he said. "The attitude has completely changed from the summer, and I think it's because of the building. It's the moving into a new apartment. You only think of how nice things are going to be."

Rivitt didn't hesitate to pitch the new building when recruiting new dancers. Curwen appreciated leaving the converted basement bowling alley that served as studios for his former company, the Hartford Ballet. At 6-foot-3, he especially likes Tivo's 30-foot main studio ceiling.

"Partnering was a problem in Hartford," he said, with ballerinas' heads grazing the ceiling when he lifted them. "Add I like the repertoire here in Hartford we mainly worked with choreographers on new pieces. That's nice, but I like the chance to do some of the standard repertoire."

Next: The Future

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Mignon Dunn (above),
Elisabeth Soderstrom
and Elliot Palay will
give vocal recitals at
the Pabst this season

Lively arts



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By ROXANE ORGILL
Journal Music Critic

WHEN DONE right, a vocal recital is like an evening of story-telling.

With a beautiful voice, a singer who understands the story and can convey its meaning, and music that heightens the story, a vocal recital is a splendid evening's entertainment. Should words in a foreign language deter some listeners, the obstacle can be eliminated by printed translations or a singer telling each story before singing it.

Thanks to the people who put together Artist Series at the Pabst, we'll have three evenings of what should prove to be superb musical storytelling this year. Mignon Dunn, Elisabeth Soderstrom and Elliot Palay will give solo recitals in the Pabst Theater.

Dunn, who will perform on Oct. 19, is an American mezzo-soprano who has been on the roster of the Metropolitan Opera for 20 years. The concert begins at 8 p.m. and tickets are priced at \$10.50, \$7 and \$3.

Soderstrom, performing here on Jan. 26, is a Swedish soprano who sings in the world's great opera houses. She will give only four recitals in the US this year.

Singing on March 1 will be Palay, a heldentenor (a heroic, or robust tenor voice) who was born and raised in Milwaukee and now lives in Dusseldorf, West Germany. He sang the role of Siegfried last summer at the Pacific Northwest Wagner Festival with considerable critical success.

Dunn was interviewed recently on the telephone from her home in Hartford, Conn. While most telephone interviews are perfunctory affairs between two distant, faceless voices, this one had the easy familiarity of a call between acquaintances.

There is nothing diva-ish about Dunn. Lacking the airs that seem to come automatically with star status, she talked casually about growing up in the South, opera, her love for animals, and her long courtship and frequently long-distance marriage to conductor Kurt Klippelstatter.

She was born in Memphis, Tenn., and attended high school there, but was raised on a cotton plantation near Tyroneza, Ark., about 30 miles from Memphis. Her mother ran the plantation and took Mignona and her two sisters to the symphony and opera in Memphis.

"I made up my mind after I saw my first opera that that was for me," Dunn says. "It's fortunate that I grew a voice along with it."

The opera was "Carmen" and she was about 8 years old. "Aida" was the second opera she saw, and she "liked it a lot better because the girls looked prettier and there was more glitter."

The young Mignona "loved all the things about opera" — the costumes, "the tunes," the glamor and the language. "My grandfather had a large library and I used to pore over Shakespeare. I'd take a book with me into a tree. For about three months once I went around saying 'methinks, I was a ham from the beginning.'"

Dunn, whom People Magazine called a "sturdy 5-foot-9-inch brunette," was discovered when she was 18 by Metropolitan Opera conductor Max Rudolf and subsequently studied with Karin Branzell under a Met scholarship.

She lived in New York for the next 10 years and paid the rent by singing in a Yorkville beer

Turn to Page 2

Century of art

By JAMES AUER, Journal Art Critic

AROUND Marquette University they've taken to referring to "Changes: Art in America 1881/1981" as "the show of the century." Actually, that's not a value judgment, but a statement of fact.

The show does indeed span a century — the first 100 years of MU's existence, as it happens — plus the three decades immediately preceding its founding.

As such it is, in effect, two separate and parallel exhibitions. One is made up of work that might have been shown in 1881, the year MU was born. The other attempts to bring viewers up to date on contemporary figurative painting of the last three decades.

The exhibits occupy the same gallery and are interlinked by two common themes: a concern with the use of the human body in art, then and now, and an investigation into the influence of photography on 19th and 20th-century painting — and, possibly, vice versa.

The show, which opens to an invited audience today and to the general public Monday in room 121 of MU's Memorial Library, is far from doctrinaire.

As devised by Curtis L. Carter, chairman of the University Committee on the Fine Arts, it pretty much lets the viewer make up his or her own mind about the stylistic and topical concerns of painters of a century ago and today.

And, as a corollary, it encourages — but does not force — conclusions about the role of the camera in the development of what has come to be called modern painting.

Even that, as it turns out, is something of a misnomer because, as both the exhibition and Dennis Adrian's introductory essay make clear, most American figurative painters of the mid-19th century weren't terribly interested in the developing heresies of modernism.

Instead, with a few notable exceptions, they contented themselves with assimilating the influences of French and German academicism, as enunciated by their European and European-trained teachers.

Also, and this does come as something of a shock, it was not the invention of the camera *per se* but the emergence of the photographic print as an expressive medium that had the greatest impact on the painters of the 130 years covered here.

Pointing this up is the fact that the camera obscura, a sketching device utilizing lens, mirror and translucent glass plate, was available to painters and draftsmen many years before the development of sensitized emulsion.

This primitive, filmless SLR made possible the



Alfred Leslie's oil-on-canvas painting, "Fig Newtons and Milk" (1980), is a highlight of Marquette University's centennial exhibition.

Turn to Page 4



1303

1303. Oil on Canvas, portrait of a woman seated with clasped hands, black gown, lace collar and cap, unsigned, American, c. 1850, 28½" x 35½", framed. Est. \$300-\$600.

400



1304

1304. Oil on Canvas, portrait of a man in yellow vest, black jacket, holding eye glasses, unsigned, American, c. 1850, 28½" x 35½", framed. Est. \$300-\$600.

200

1305. Oil on Panel, portrait of nobleman in red coat with black collar, unsigned, label on back reads "attributed to John Singleton Copley", (American, 1737-1815), 18" x 22", framed. Est. \$600-\$1200.

1050

1306. Oil on Canvas, portrait of gentleman and child, three-quarter figure of seated man holding book, with child standing at his left, unsigned, American, c. 1840, 31" x 40", framed, (canvas marked "prepared by Theo. Kelley, Rear 35 Wooster St., N.Y."). Est. \$800-\$1200.

650
AB

1307. Oil on Canvas, portrait of a woman wearing lace cap, collar and cuffs, black gown, signed lower right J.E. Williams, 1847, (possibly John Edgar Williams), English, 19th Century, 25½" x 30", framed. Est. \$800-\$1200.

500



1306



1305

All Items Sold "AS IS"

ESTIMATES

Price estimates are included for your convenience. They are based on national and international sales records and are to be used ONLY AS A GUIDE. No guarantee for their accuracy is made by the Galleries.

3000
1308. Oil on Panel, interior of woman feeding a baby, signed lower left Albert Neuhuys, Sept. 1894, 18" x 24", framed. Est. \$5000-\$6000.

Albert Neuhuys, Dutch, 1844-1914.

1400
1309. Oil on Canvas, interior with woman seated before a fire, signed lower right A. Benedictier fee Munchen, 16" x 12 1/2", framed. Est. \$1500-\$1800.

Alois Joseph Benedictier, Dutch, 1843-

1000
1310. Oil on Canvas, interior with seated woman knitting, signed lower left Edoard Frere, R.I., 12 1/2" x 16", framed. Est. \$5000-\$6000.

Charles Edoard Frere, 1837-1894.

3000
1311. Oil on Canvas, still life with grapes, peaches and basket, signed lower right M. Chase, 16" x 20", framed. Est. \$7000-\$9000.

William Merritt Chase, 1849-1916.

4000
1312. Oil on Canvas, still life, overturned basket with apples, signed lower right M. Chase, (Wm. Merritt Chase), 16" x 20", framed. Est. \$7000-\$9000.

1313. Oil on Canvas, still life with apples, two glasses and bottle, signed lower right Martha Dunbar Ramsey, 188, 21" x 16 1/2", framed. Est. \$2000-\$4000.



1308

3000



1309

ESTIMATES

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All Items Sold "AS IS"

6000
1313A. Oil on Panel, landscape with stream in foreground, trees to left, signed lower right Bruce Crane, 36" x 24", framed. Est. \$4000-\$6000.

Robert Bruce Crane, American, 1857-1934.

1300
1314. Oil on Panel, landscape, signed lower right Dessar, 14" x 8", framed, (extremely poor condition). Est. \$150-\$250.

Louis Paul Dessar, Indianapolis, 1867-1952.

300
1315. Oil on Canvas, landscape with sheep, signed lower right Ahl, 12" x 14", framed. Est. \$400-\$600.

Henry Hammond Ahl, Connecticut, 1869-1903.



Joslyn Art Museum

2200 Dodge Street, Omaha, Nebraska 68102-1292

Telephone (402) 342-3300

November 6, 1985

Lee Howard
516 Howard Avenue
Rockville, Indiana 47872


Dear Mr. Howard:

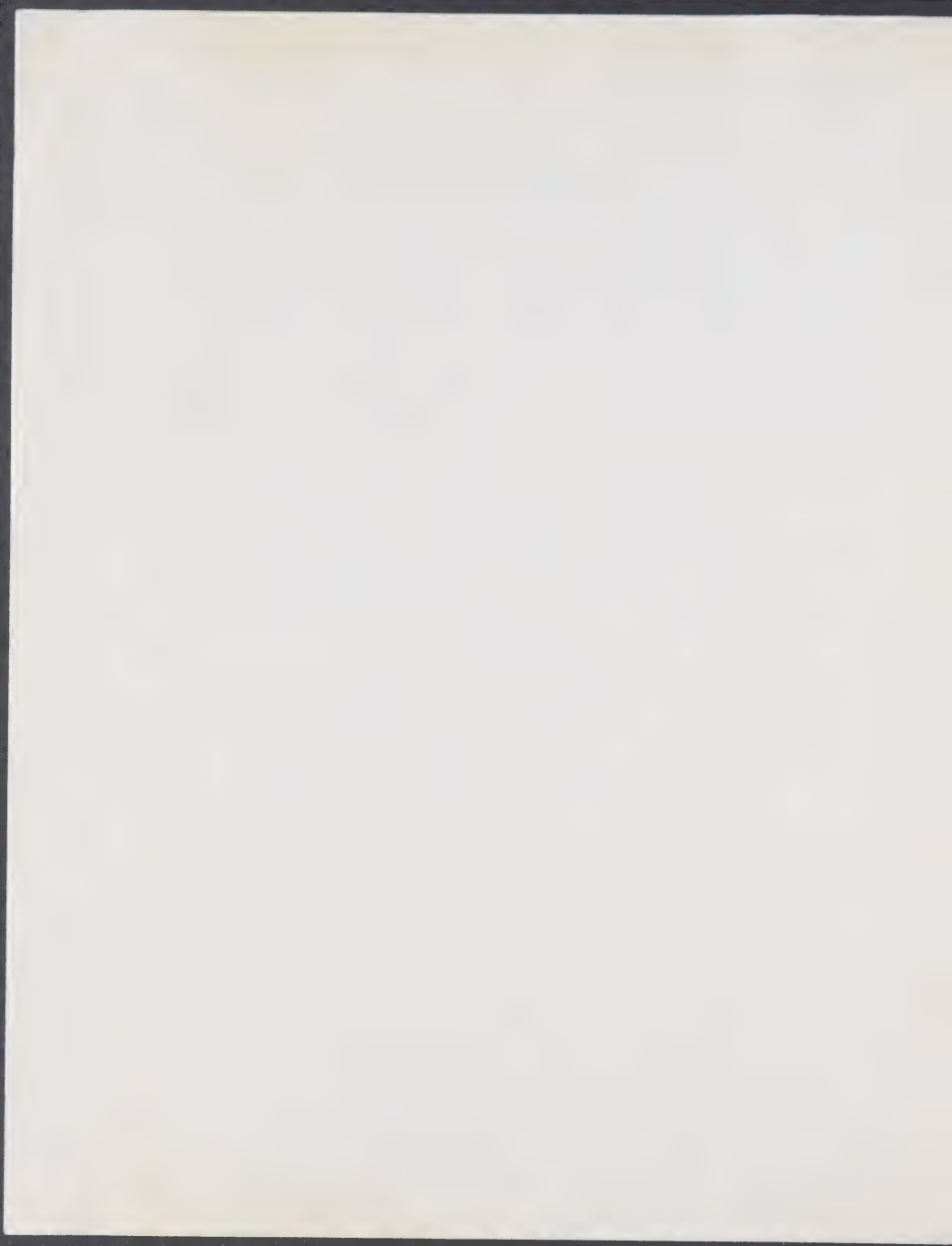
I have received your letter and photograph of the painting "Indian Camp" in your possession. In brief, from what I am able to determine from the photographic print, the work strongly suggests the hand of frontier artist George Catlin, who traveled among the various Indian nations in the West from 1830 to 1836 and later exhibited his paintings in this country and abroad. You did not indicate in your letter what the history of this piece might be, how you happened to have it, or when you acquired it. Thus I cannot really make anything more than an educated guess as to its origin or provenance. However, because it resembles the work of Catlin in style as well as subject, I am recommending to you that you send the photograph (enclosed) to another person who has made the study of Catlin his specialty over the last several years.

The man in question is William H. Truettner, associate curator of paintings and sculpture for the National Museum of American Art, Smithsonian Institution, at 8th and G Streets, NW, in Washington, D. C. (20560). Mr. Truettner recently published a book on Catlin titled The Natural Man Observed: George Catlin's North American Indian Gallery. You might find this of special interest. In any case, I feel that Truettner is in an excellent position to question or to confirm my initial reaction to, and opinion of, the painting pictured in the photograph you supplied. An official authentication or certification, however, would probably require a first-hand inspection of the piece for insurance or other purposes; and Truettner may request that you ship him the painting for a closer examination before making a judgment on it.

If convenient, I would appreciate knowing what his opinion is when you receive it. I could send this on to him myself, but I think it is better that you write directly and make whatever arrangements might be necessary with him personally. My reaction to the photograph in this instance is largely instinctive. I think you may need a more authoritative opinion if I happen to be correct. If a Catlin, the painting could be worth some money, and deserves a qualified appraisal.

Sincerely,


David C. Hunt
Center for Western Studies
Joslyn Art Museum



ROBERT SHADE

American, b. Munich 1861

Came to Milwaukee, circa 1863

Studied Art here beginning 1876 under Vianden

Made many trips to Munich to study

Exhibition: Art Association Exhibition 1891

Won \$100 prize

"Two Ducks Against Barnwood," signed and dated
'94, 30" x 25", May 22, 1982, Du Mouchelle

\$ 850.00



Robert Schade
May 13, 1908

Dream of Real Work to Be Done for Art and Fame Still Lingers

Portrait of Vander MAY 1908

Mr. Schade, who has been in the city for some time, is a native of Germany and was educated in the art of painting in his native land. He has spent several years in Europe, and has been a pupil of the famous painter, Carl Friedrich Schinkel, in Berlin. He has also studied under the direction of the artist, Carl Friedrich Schinkel, in Berlin. He has also studied under the direction of the artist, Carl Friedrich Schinkel, in Berlin.

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SCHADE POINT.

ARTIST.

Born in New York (1841) IN 1861 CAME WITH
HIS PARENTS TO MINNAPOLIS. IN 1866 HE COMMENCED
TO STUDY ART AT THE SCHOOL OF THE ART

ACADEMY, WHICH WAS UNDER THE DIRECTION
OF B. FRODISHAW, THE TEACHERS BEING MESSRS.

VON OEN GUGGER AND KUNZ, AFTER THAT WAS
HE A PUPIL OF H. VIDNER FOR TWO

YEARS, IN 1870 HE WENT TO MUNICH, REMAINING
THREE AND A HALF YEARS STUDYING FROM THE

ANTIQUE AND LIFE UNDER ALEXANDER

STRACHUBER AND JULIUS BENZIER AND
PAINTING UNDER ALEXANDER WAGNER.

HE RETURNED TO MINNAPOLIS AND BETWEEN
THIS TIME AND UP TO 1889 MADE SEVERAL

TRIPS BACK TO MUNICH FOR THE PURPOSE
OF FURTHER STUDY. SOON AFTER HIS RETURN

TO MINNAPOLIS, IN 1889 HE HAS BEEN
CONSTANTLY ENGAGED, IN HIS STUDIO,

PAINTING FIGURES, FIGURES AND STILL LIFE.

MR SCHADE EXHIBITED IN THIS CITY, AT THE
ART ASSOCIATION'S EXHIBITION IN 1891 A

FIGURE PICTURE WHICH WON THE PRIZE OF
ONE HUNDRED DOLLARS.

HISTORY OF MINN. BY CONRAD VOLK P 80

PUBLIC
AMERICAN BIOGRAPHICAL
CHICAGO & NEW YORK
PUB CO
UP TO YEAR 1885

Star



Artist

From Page 1

traits from life, and he went to Mount Vernon in 1785, shortly before George Washington was elected president. Washington's adopted grandchildren sat for him. Pine then went north to Annapolis, from where he wrote to Washington that he was "painting the portraits of Patriots, Legislators, Heros and Beauties."

One Pine technique, caused by his travels, sometimes produced funny results. Large canvasses were too heavy to carry on the poor roads, so Pine would paint the heads of his subjects on small, thin pieces of canvas and then make pencil sketches of their figures on another surface. When he got home, Pine would paste the heads on large canvasses, then finish the bodies. However, he sometimes confused one pencil sketch with another, giving the subjects bodies that belonged to somebody else. A slender frame, for instance, might be substituted for a fat one.

Pine's reputation became strongly established, and he was enthusiastically received in the US. A prominent English intellectual and world traveler, Katherine MacCauley Graham, looked at Pine's rendering of George Washington and said it "bore the strongest resemblance to the original of any I have seen." Rembrandt Peale, the noted American portraitist, considered Pine a "conjurer with . . . the rainbow tints of his palette." William Dunlap, the art historian, said "that for coloring Pine is much beyond any of the artists, his contemporaries in this country, Gilbert Stuart alone excepted."

When Pine died, his widow and two daughters sold his painting collection and went back to England. Daniel Bowen, one of America's first museum keepers, bought most of the collection. He moved the paintings to New York in April, 1749. They stayed there until the following year when Bowen's Columbian Museum opened. In January, 1803, a blaze destroyed the museum with all its paintings, including Pine's British pictures and his American historical works.

His style can be learned only through the portraits that remain in private collections. Stewart traced down the surviving Pine portraits, which are now on view until Jan. 8, 1980, at the National Gallery in Washington. Included, says the Smithsonian, "are the portraits of Washington, Stone, Morris and Franklin — all depicted as majestic, heroic figures. The ladies of the period, Mary Nevett, Lydie Ridgley and Betsy Patterson, are portrayed as totally feminine, glorified, sensual."

came out of the sky."

For \$5.95, a buyer gets a "title" to a celestial black hole and a "map" pinpointing his property.

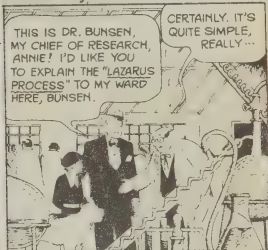
The family has promoted the idea in a Salt Lake City newspaper, and so far, orders have come in at the rate of about 50 to 100 a day, she says.

A "deed" gives the buyer the right to create any kind of world he wants on his black hole property. The "map" is really an artist's drawing of the night sky, Mrs. Kohler said. She and her children place peel-and-stick

Radio newsman fails to play boss' tune

Edmonton, Alberta —UPI— Fred Griffis, a newsman for radio station CKST, tried to liven up a staff Christmas party by finding some dancing music on the radio. He tuned in a rival station and promptly was fired by general manager Ron McLeod. When news director Jason Edwards went to his defense the next day, he was demoted to newsman. He immediately resigned.

ANNIE by Leonard Starr



ards run, i



between the long toes. There also are slight fringes of skin on the sides of the toes.

They move with great speed, and Ketcham said it was something like watching a stone skip across the water.

"Pop, pop, pop and they're gone," he said.

Ketcham

and were not things to play tricks with. He did not paint a sunrise effect, he painted 'Sunrise.' He did not paint 'Fog—an Impression—' he painted fog on a certain day."

ROBINSON, ROBERTA, (T.). A member of the Society of Illustrators since 1909, and has taken an active part in the new movement—a sort of renaissance of the art of the cartoon.

"Of all the newspaper artists in this country," says William Brewster Reedy of the *St. Louis Mirror*, "Robertan Robinson has the finest, freest, swiftest stroke, the greatest daring in missing his mark and letting it in the white."

The editor of *Cartoons* says: "His ideas are refreshing, the spirit of his work being attack on sham and on things, animate or not—customs, habits, individuals, corporations, and so forth—that obstruct the path of progress."

Mr. Robinson is no unworthy successor of the French masters of caricature, Gavarni and Daumier, and his work shows kinship with that of Forain, the brilliant artist of the *Figaro*. (Cyr. lit. 53:441.)

Herbert Adams, the sculptor, also pays a tribute to the art of Mr. Robinson.

ROUSSEAU, THÉODORE, (P., I.) b. Tralange, Vt., June 3, 1852; d. April 2, 1896. Studied art in Paris under Carolus-Duran and Gérôme. He spent the years 1884-88 with Monet at Giverny, then returned to this country and devoted himself to the Delaware and Hudson River Canal scenery. In earlier years he did a great deal of mural painting in New York, and he was well known as an illustrator.

"He accepted the impressionist theory that the first consciousness we receive of an object consists of a confusion of color dots, but he painted merely in pulsantle color strokes, varying in size according to the sub-ject." (Hartmann)

"In many of his works, especially in 'The girl and cow' he shows the soft, hazy, atmospheric effects characteristic of the impressionist school, but with a certain strength of impressionist imitation. He revealed in light and analyzed it with subtle intuition growing emotional at every stimulus." Was strictly a neo-impressionist.

Robinson had the faculty to impress one with the spontaneity of his expression. His work always seems to be done *au premier coup*. He possesses the true tonality of nature." The same tone of nature is found in his "Winter landscape" as in his "The girl and cow."

While studying under Carolus-Duran and Gérôme he painted his "Study of a girl" the first of his pictures to be accepted by the Paris

salon. In 1890 "Winter landscape" was awarded the Webb prize as the best landscape by an artist under forty years of age. In 1892 he won the Shaw prize of \$1,000 for the figure painting in his "In the sun."

Soon after his death in 1896 one of his pictures was offered as a gift to the Metropolitan Museum, New York, and the gift was declined. Within the first four years the museum has acquired three of his pictures and exhibits a fourth which is loaned.

One writes of the "bold and intellectual gaiety" of Robinson's views of Giverny.

ROBERTS, JOHN, (S.) b. Salem, Mass., October 30, 1829; d. New Canaan, Conn., July 26, 1904.

He was compelled to abandon the profession of civil engineering on account of weak eyes and entered a machine shop and modeled in clay during his leisure moments. With the exception of three months in Rome in 1850 when he worked in the studio of Mr. Spencer, an Englishman, he was self-taught. In 1859 he executed the first of his small plaster groups which met with such popular success. He sent twenty-nine "Rogers' groups" to the Centennial Exhibition in Philadelphia in 1876, and received the highest award at the Columbian Exposition in 1893 for his dignified seated figure of Lincoln.

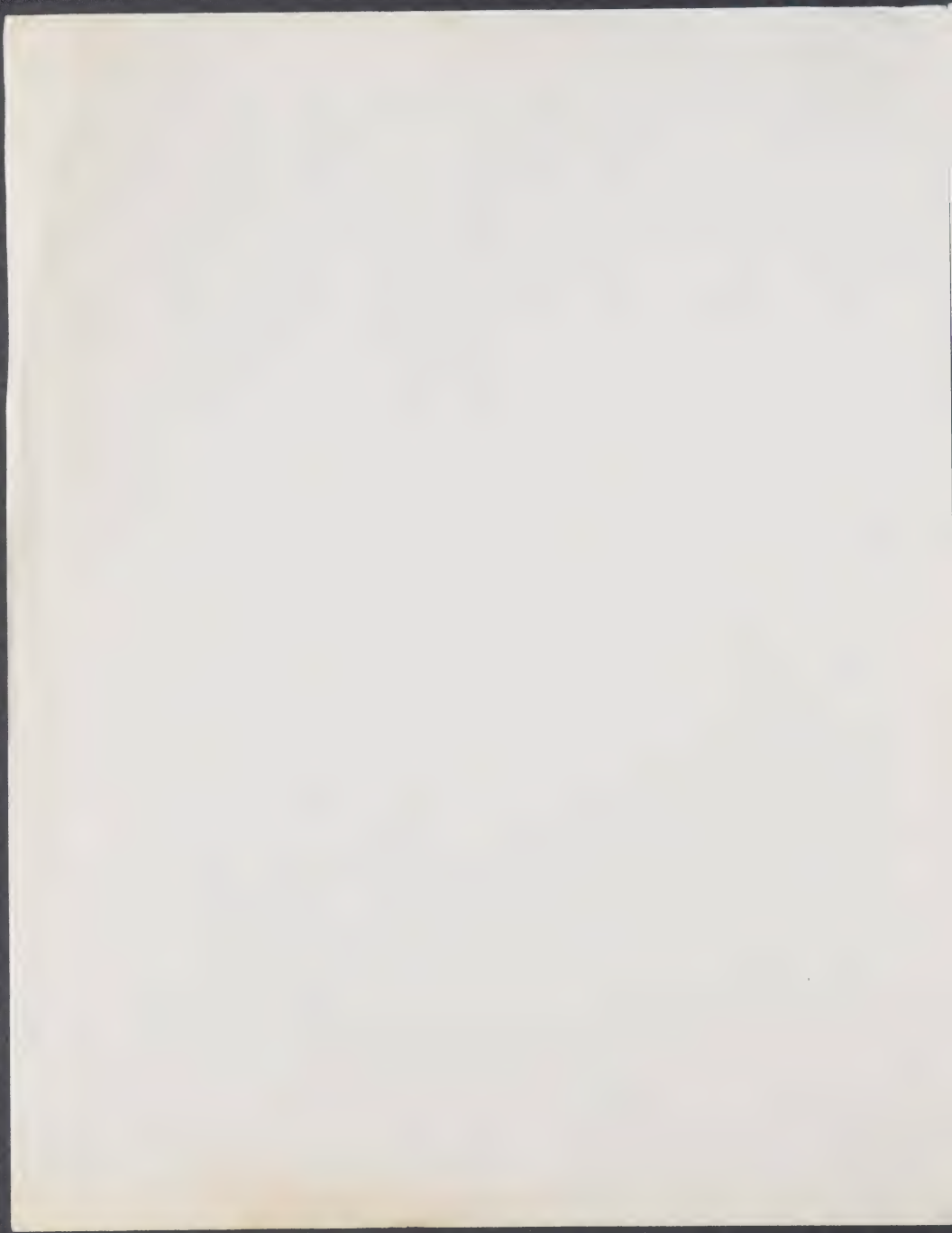
Mr. Roberts was elected a member of the National Academy in 1863, and belonged to the National Sculpture Society. (American Art Annual, Vol. 5.)

ROUSSEAU, JÉRÔME, (P.) b. Detroit, Mich., October 28, 1858. Studied art in Düsseldorf and Munich where he met Frank Duveneck with whom he also studied, accompanying him to Italy. In 1882 he went to Paris and worked in the studio of Helmer-Elsner. He has exhibited in Paris, Munich, Berlin, London, Brussels, Vienna and Florence and in the principal cities of the United States and received honors and medals and artistic recognition from these exhibitions.

Mr. Rousseau has instructed art classes in Paris, London and Florence, and is a member of the Munich Seershowers, the Société Nationale des Beaux-Arts, Paris, and the Cluison Art Club, London.

His present address is 15 Viale Michelangelo, Florence, Italy. Drawing is perhaps the most noticeable strength of Mr. Rousseau's work. He is also noted for the poetic way in which he treats interior and out-of-door scenes.

His beautiful nude "La Venere bagna," an echo of his Paris period done in pastel, was given the place of honor in the first pastel exhibition in London. This work has of late years rebuilt itself upon a sturgeon



AL DIRECTORY

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WHO'S WHO IN AMERICAN ART

Fitzgerald Art Gallery, Brookline, Mass.; "La Dame aux Tulipes" and "Summer," Museum d'Orléans; Autumn, England, Moscow (Russia); and in collections at Glasgow, Dundee, London and Manchester, England (*)

ROBINSON, Alice, 1607 Perry St., Columbus, O. L. T. W.—Born Westmoreland, Pa. Pupil of Miami Univ. (grad.); Columbia Univ., Charles Haselhorne, Henry B. Snell; Civ. Art Acad. A.S.L. of N. Y. Member; Coll. AA; Columbus Gal. PA; Friends of Art, Columbus Ohio W.C.S. Professor of art education, Ohio State University. (*)

ROBINSON, Boardman, Colorado Springs Fine Arts Center, Colorado Springs, Colo. P. L. Carr, H. Bora Somerset, Nova Scotia, Sept. 6, 1876. Member; Am. In. A. Letters, A. W. 244. Gold medal of honor, N. Y. Arch. Ex., 1910. Work: "In New Mexico," watercolor, Harrison Gallery, Los Angeles Museum. Met. M. Denver, AM. Detroit In. A. medals, A. History of Com. mercial Knifemaking, Department, Store, Pittsburgh, Pa. "Man and his Toys," R. K. O. Building, Rock-feller Center, New York City. Frescos, Colorado Springs. Fine Arts Center, exhibition, Department of Public Building, Washington, D. C. Illustrations: "Caricatures of the War," (Denton, 1913); "Rimes of If and Why," by Betty Sorens, (Duffield); "The War in Eastern Europe," by John Reil; "The Brothers Sarsimov," "The Hero" (Random House). Art Director, Colorado Springs Fine Arts Center, Fountain Valley School for Boys, Colorado Springs, Colo.

ROBINSON, David, Silvermine, Conn. L.—Born Warsaw, Poland, July 31, 1882. Studied in America, France and Germany. Member; P. S. 1210; Salma, C. S. Indp. A. Artists' C.; Silvermine GA; 1934 (*)

ROBINSON, Della Mary, Waterloo, Neb. P. E. T.—Born Waterloo, Neb. Pupil of Washburn; Emma Church; Chichester. Member; P. Laguna Beach AA; Omaha AG. Work: Decorative study, Junior High School, Kearney; "Poemias," Masonic and Eastern Star Home, Plattsmouth, Neb.

ROBINSON, Mrs. Frederic G. See Few, Gertrude L.

ROBINSON, Ione, 64 East 90th St., New York, N. Y. P.—Born Oct. 9, 1910. Member; Am. A. Cong. Award; Guggenheim Memo. Fellowship, 1937. W. F. K.; Fresco, National Palace, Mexico D. F. Illustrations: "Impressions of South America," Andre Seignol (Harcourt, Brace, 1933). (*)

ROBINSON, Irene (Brown), (Mrs. W. W. Robinson), 122 North Almond Drive, Los Angeles, Calif. P.—Born South Bend, Wash. Pupil of John F. Carlson; Otis Al. Member; Juli AC; Laguna Beach AA; Calif. W.C.S. Awards: P. P. S. Phila. AC, 1937; mention, Esch C. Los Angeles, 1932; mention, Los Angeles Co. Fair, 1933; exhibition, water color, Calif. AC, 1936. Illustrations: "Archaic Animals," W. W. Johnson; "Macmillan"; "Animals in the Garden," E. Phyllis; "Helen," W. W. Robinson (Harpers).

ROBINSON, Kathleen Beverly Ingels

ROBINSON, Margaret Frances, 3405 Garden St., New Orleans, La. Lalep, P., Des. Born Ft. Revere, Mass., Jan. 1, 1908. Pupil of Adams, Randall, Dasey; Lee I ditte. Member; NOAA, SSAL; American Civic Theatre Players, New Orleans, La.

ROBINSON, Mary Turley, 171 West 1 St., New York, N. Y.; summer, Sisson, Mass. P.—Born South Attleboro, Mass. P. P. Dismal Lakes; Despuella, Bourd. Fontainebleau, France. Member; Soc. of N. Y. (life); French Fresco Soc. (found. President); Palmis, Académie (French) and "Chapel of St. Anne," (Congo) and New York, N. Y. Award; Lucille, Donato Mon. prize, Am. Women's Assn., 1937.

ROBINSON, Maude, 175 East 71st St., New York, N. Y. Ceramics, Born Corning, N. Y. Pupil of John Tschuchman, Arthur W. Dow, John Carlson, H. Seldons Mowbray, Keosauqua, Newcomb Pottery, Arthur Baggs, Charles F. Burns. Member; Keramie Soc. and Design Guild of N. Y. (Honorary). Art. of "Technique of Terra Cotta Sculpture," 11th Edition of the Encyclopaedia Britannica; Chapter in "Alabine Glass," Potter's Craft, by Charles F. Binns; chapter "The Worker in Ceramics," Careers for Women, by Catherine Etienne. Director of Greenwich House Pottery, New York City.

ROBINSON, Ruth Mae, 307 North Hollis Rd., Springfield, Delaware Co., Pa. P., Des. L.—Born Philadelphia, Pa., Jan. 2, 1892. Grad. of Women's Inst. and High School of Des. for Women (grad.); Ban Harter. Member; Phila. WCC; Plastic C.; Phila. A. Art.; Bryn Mawr A. Cent. Chester Vitz.

ROBINSON, Virginia Isabel, Box 247, Catyon, Tex.; summer, South Gifford, Mo., and Lake Vermilion, Conn., Minn. B., Des., Dr., E. P., P. W.—Born Adams Co., Mo., Nov. 16, 1895. Pupil of Marston Northrup, Allen, Staples, Minshuff, Yowdon. Member; Nat. Art; Coll. AA; SSAL; Work: "Pictorial Map of The Panhandle of Texas in Pioneer Days," Columbia University Library, New York; Public Library, Amarillo, Tex.; Panhandle Plains Historical Society Museum, Canyon, Tex. Writer and lecturer on Art. Head of Art Dept., West Tex. State Teachers College, Canyon, Tex.

ROBINSON, Walter Paul, 5355 Ellis Ave., Chicago, Ill. P.—Born Oct. 29, 1903. Pupil of Art. Member; Chicago NPSA; Chicago Artistic. Work owned by U. S. Government.

ROBINSON, Will (Sam) S., Old Lyme, Conn. P.—Born East Gloucester, Mass., Sept. 15, 1901. Pupil of Mass. Normal Art School in Boston; Julian Academy in Paris. Member; ANA 1901; SA 1914; AWCC 1907; NAWCC 1921; Salma, C., 1930 (life); Latos C. (life); A. Fund S., 1880; NAC (life); Allied. A., 1919; Lyons AA. Award; Hon. mention, Paris 1900; hon. mention, Pan-Am. Exp., Buffalo, 1901; Showcase prize (\$500), Salma, C., 1901; bronze medal, St. Louis Exp., 1904

ROBINSON

ROBINSON, Kathleen Beverly Ingels

ROBINSON, Margaret Frances, 3405 Garden St., New Orleans, La. Lalep, P., Des. Born Ft. Revere, Mass., Jan. 1, 1908. Pupil of Adams, Randall, Dasey; Lee I ditte. Member; NOAA, SSAL; American Civic Theatre Players, New Orleans, La.

ROBINSON, Mary Turley, 171 West 1 St., New York, N. Y.; summer, Sisson, Mass. P.—Born South Attleboro, Mass. P. P. Dismal Lakes; Despuella, Bourd. Fontainebleau, France. Member; Soc. of N. Y. (life); French Fresco Soc. (found. President); Palmis, Académie (French) and "Chapel of St. Anne," (Congo) and New York, N. Y. Award; Lucille, Donato Mon. prize, Am. Women's Assn., 1937.

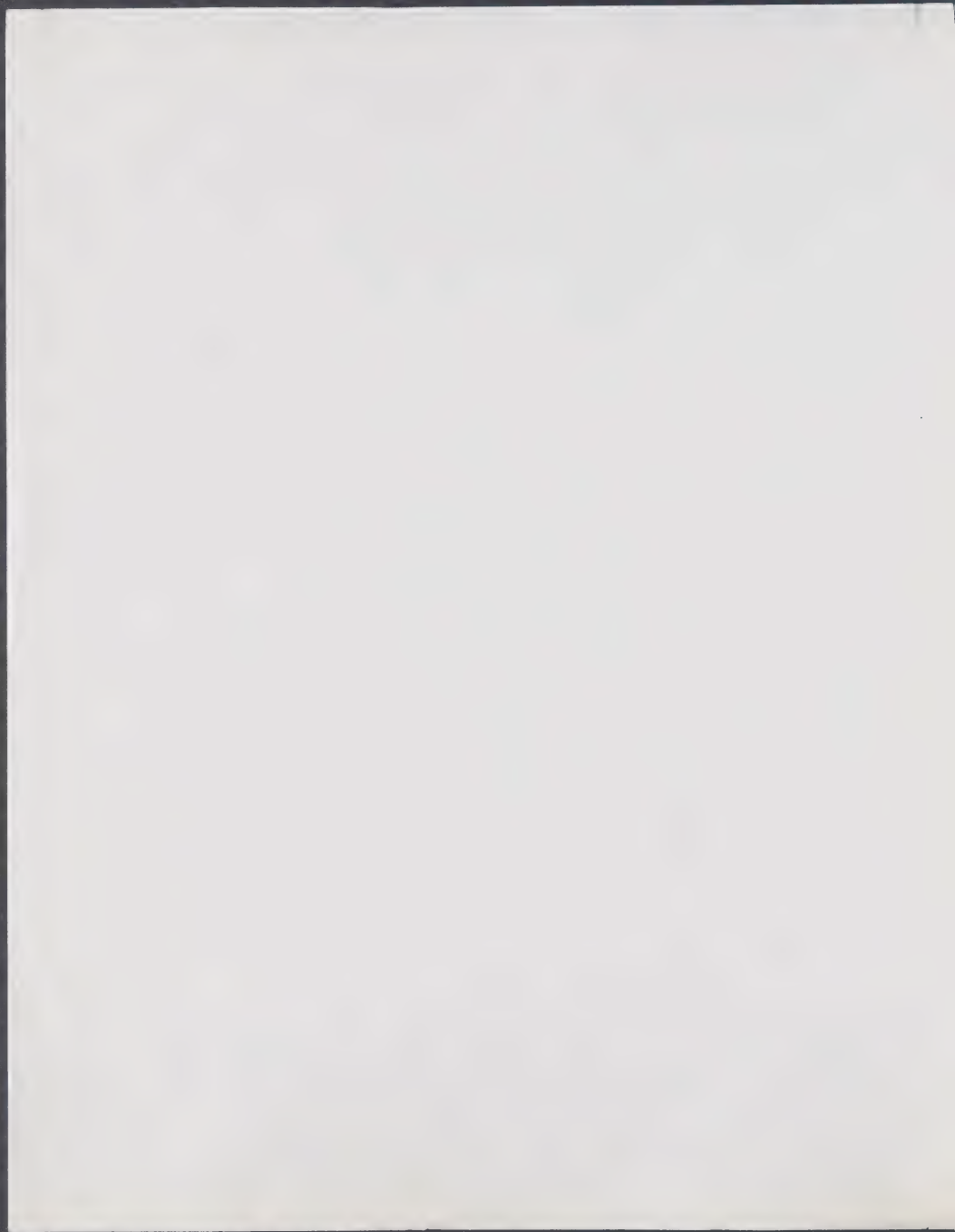
ROBINSON, Maude, 175 East 71st St., New York, N. Y. Ceramics, Born Corning, N. Y. Pupil of John Tschuchman, Arthur W. Dow, John Carlson, H. Seldons Mowbray, Keosauqua, Newcomb Pottery, Arthur Baggs, Charles F. Burns. Member; Keramie Soc. and Design Guild of N. Y. (Honorary). Art. of "Technique of Terra Cotta Sculpture," 11th Edition of the Encyclopaedia Britannica; Chapter in "Alabine Glass," Potter's Craft, by Charles F. Binns; chapter "The Worker in Ceramics," Careers for Women, by Catherine Etienne. Director of Greenwich House Pottery, New York City.

ROBINSON, Ruth Mae, 307 North Hollis Rd., Springfield, Delaware Co., Pa. P., Des. L.—Born Philadelphia, Pa., Jan. 2, 1892. Grad. of Women's Inst. and High School of Des. for Women (grad.); Ban Harter. Member; Phila. WCC; Plastic C.; Phila. A. Art.; Bryn Mawr A. Cent. Chester Vitz.

ROBINSON, Virginia Isabel, Box 247, Catyon, Tex.; summer, South Gifford, Mo., and Lake Vermilion, Conn., Minn. B., Des., Dr., E. P., P. W.—Born Adams Co., Mo., Nov. 16, 1895. Pupil of Marston Northrup, Allen, Staples, Minshuff, Yowdon. Member; Nat. Art; Coll. AA; SSAL; Work: "Pictorial Map of The Panhandle of Texas in Pioneer Days," Columbia University Library, New York; Public Library, Amarillo, Tex.; Panhandle Plains Historical Society Museum, Canyon, Tex. Writer and lecturer on Art. Head of Art Dept., West Tex. State Teachers College, Canyon, Tex.

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you were not obliged to pay fines with. He had one painting exhibited in public houses. He did not pass his life in idleness.

Johnson, Thomas, [E]. A member of the artist's association since 1869, and has taken an active part in the work of the association of preservation of the art of the cartoon.

"I will not judge of his work," says the artist, "because I have heard of one St Louis Mirror, Ferdinand Robinson has the same expression, smiling stroke, the greatest during his time and being in the white."

The editor of Caricatures says: "His lines are refreshing, the skill of his work being struck on steel and on things, which are not the same, but his individual conceptions, and so forth, are the signs of progress."

"Mr. Robinson is no unworthy successor of the French artist of former times, and his work shows a slight improvement of people, the faithful artist of the future," says the artist.

Harvey Adams, the sculptor, also joins in the praise of Mr. Robinson.

Harvey, Thomas, [E]. In Hamburg, N. Y., June 2, 1827; d. April 2, 1896. Studied art in Paris under Toussaint-Duress and others. His sister, the countess with Moore at Geneva, then returned to the country and dressed himself to the fashion of the English. He received a commission to do a group of seven figures in New York and the work was known as the Harveys.

"He received the highest honors. The first exhibition was devoted to an object of art, a commission of seven works. He received medals in Paris, London, Vienna, and Philadelphia. He was elected a member of the Académie des Beaux-Arts in Paris. He was elected a member of the Académie des Beaux-Arts in Paris. He was elected a member of the Académie des Beaux-Arts in Paris.

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"Study of a girl," the first of his pictures to be accepted by the Paris

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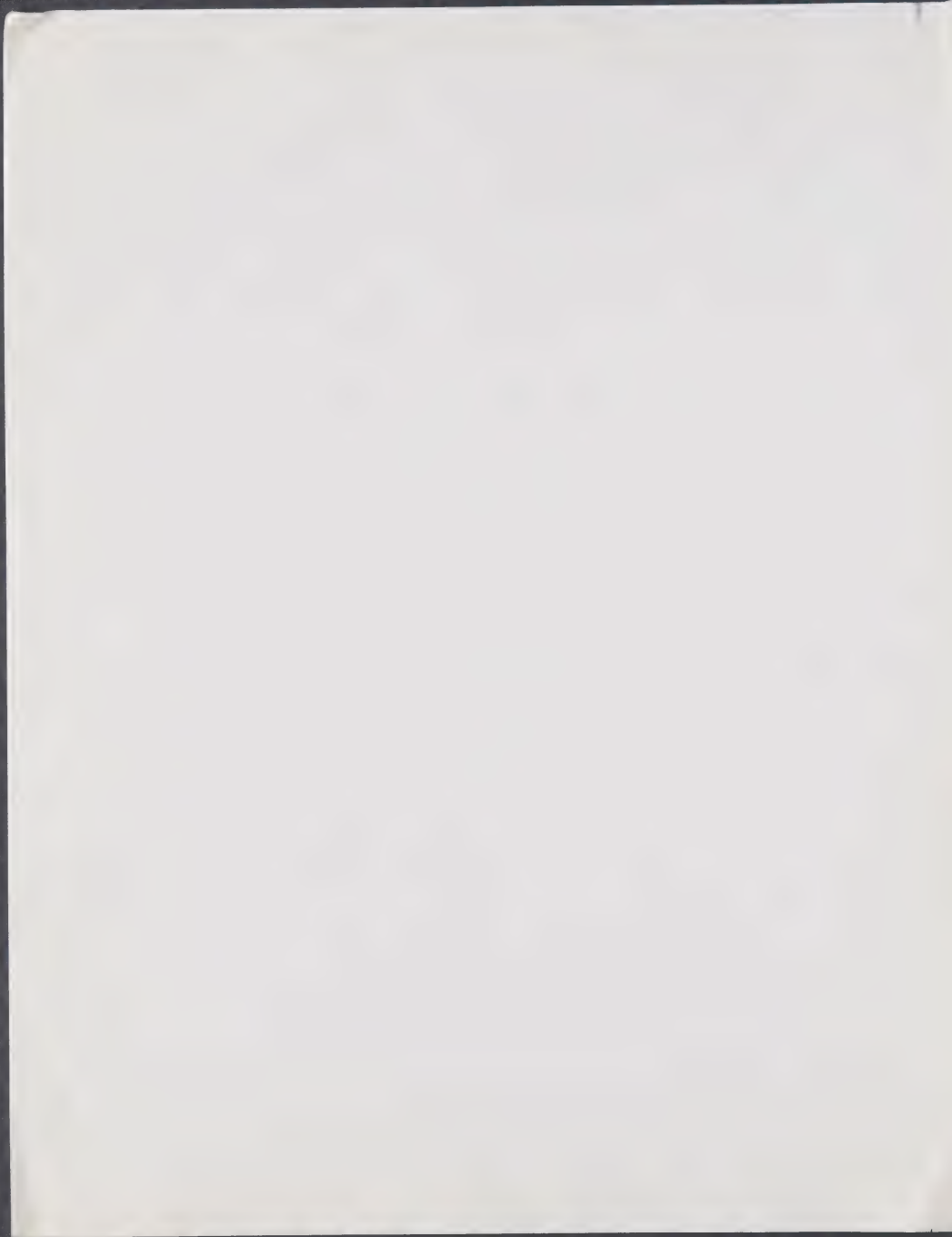
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and were not things to play tricks with. He did not paint a sunrise effect, he painted "sunrise." He did not paint "fog"—an impression—he painted fog as reality."

Boissonay, Raymond, (L.) A member of the Society of Illustrators since 1904, and has taken an active part in the new movement—a sort of renascence of the art of the cartoon.

"One of the newspaper artists in this country," says William Stearns Hooley of the St. Louis Mirror, "Berndman Robinson has the finest, freest, swaying stroke, the greatest daring in massing his black and letting in the white."

The editor of *Cartoons*, says: "His ideas are refreshing, the spirit of his work being attack on sham and on things, animate or not—concepts, habits, individuals, corporations, and so forth—that obstruct the path of progress."

Mr. Robinson is no unworthy successor of the French masters of caricature, Gavarni and Daubier, and his work shows kinship with that of Fernin, the brilliant artist of the *Figaro*. (Chr. lit. 25:461.)

Herbert Adams, the sculptor, also pays a tribute to the art of Mr. Robinson.

Boissonay, Raymond, (R, L) b. Tralburg, Vt., June 3, 1852; d. April 2, 1896. Studied art in Paris under Carolus-Duran and Gérôme. He spent the years 1884-88 with Monet at Giverny, then returned to his country and devoted himself to the Delaware and Hudson River Canal scenery. In earlier years he did a good deal of mural painting in New York, and he was well known as an illustrator.

"He accepted the impressionist theory that the first consciousness we receive of an object consists of a confusion of color dots. But he painted merely in prismatic color strokes, varying in size according to the subject." (Hortmann.)

"In many of his works, especially in 'The girl and cow,' he shows the influence of the impressionist doctrine, very rarely, to those whose high artistic strength repels ill-digested imitation. He revealed in light and analyzed it with subtle intuition growing emotional at every stimulus." Was strictly a neo-impressionist.

"Robinson had the faculty to impress one with the spontaneity of his expression. His work always seems to be done *en premier coup*. He possesses the true tonality of nature." The same tone of nature is found in his "Winter landscape" as in his "The girl and cow."

While standing under Verolles-Parrain and Gérôme he painted his "Study of a girl" the first of his pictures to be accepted by the Paris

salon. In 1890 "Winter landscape" was awarded the Webb prize as the best landscape by an artist under forty years of age. In 1892 he won the Shaw prize of \$1,000 for the figure painting in his "In the sun."

Soon after his death in 1896 one of the latter's sons offered as a gift to the Metropolitan Museum, New York, and the gift was declined. Within the past four years the museum has acquired three of his pictures and exhibits a fourth which is loaned.

"For wisdom of the 'gold and intellectual gentry'" of Robinson's views of Giverny.

Rogers, John, (S.) b. Salem, Mass., October 30, 1829; d. New Canaan, Conn., July 26, 1904.

He was compelled to abandon the profession of civil engineering on account of weak eyes and entered a machine shop and modeled in clay during his leisure moments. With the exception of three months in Rome in 1850 when he worked in the studio of Mr. Spencer, an English man, he was self-taught. In 1850 he executed the first of his small plaster groups which met with such popular success. He sent twenty-nine "Rogers's groups" to the Centennial Exhibition in Philadelphia in 1876, and received the highest award at the Columbian Exposition in 1893 for his dignified seated figure of Lincoln.

Mr. Rogers was elected a member of the National Academy in 1868, and belonged to the National Sculpture Society. (American Art Annual, Vol. 5.)

Roosnovas, Jeanes, (P.) b. Detroit, Mich., October 28, 1858. Studied art in Düsseldorf and Munich where he met Frank Duveneck with whom he also studied, accompanying him to Italy. In 1882 he went to Paris and worked in the studio of Robert-Fleury. He has exhibited in Paris, Munich, Berlin, London, Brussels, Vienna and Florence and in the principal cities of the United States and received honors and medals and artistic recognition from these exhibitions.

Mr. Roosnovas has instructed art classes in Paris, London and New York, and is a member of the Munich Seceession, the Société Nationale des Beaux-Arts, Paris and the Chelsea Art Club, London. His present address is 15 Viale Michelangelo, Florence, Italy.

His present address is 15 Viale Michelangelo, Florence, Italy. Drawing is perhaps the most noticeable strength of Mr. Roosnovas's work. He is also noted for the poetic way in which he treats interior and out-of-door scenes.

His beautiful nude "La Venere bruna," an echo of his Paris period done in pastel, was given the place of honor in the first pastel exhibition in London. His work has of late years rebuilt itself upon a strong



July 22, 1970

Mr. Richard J. Koke
Curator of the Museum
The New York Historical Society
170 Central Park West
New York, New York 10024

Dear Mr. Koke:

Mr. Tracy Atkinson, the Director of the Milwaukee Art Center, has shown me your kind and detailed letter of June 22, regarding a portrait of an unknown man by Waldo and Jewett, which I am considering purchasing for the Art Center.

Recently, just by accident, I came across a picture of Peter Mark Roget, the author of the famous Thesaurus, and this bears a striking resemblance to the sitter of the Waldo and Jewett painting. Would you perhaps have any information about any records that Roget was ever in New York and/or that Waldo and Jewett painted Roget.

With many thanks for your help, I remain

Yours sincerely,

Alfred Bader

AB/ds

CC: Mr. Tracy Atkinson
Milwaukee Art Center





MILWAUKEE ART CENTER • 750 N. LINCOLN MEMORIAL DRIVE • MILWAUKEE, WISCONSIN 53202 • 271-9508

July 7, 1970

AIR MAIL

Frick Art Reference Library
10 East 71st Street
New York, New York

Dear Sir or Madame:

I enclose a photograph of a portrait by Waldo and Jewett about which we would very much appreciate any help you can provide in identifying the sitter. I have already contacted the New York Historical Society where Mr. Koke has confirmed that attribution but no one was able to identify a hauntingly familiar face.

The painting has been offered to our collection as a gift, and we are most anxious to advance our research as far as possible.

With my best thanks for your attention, I am

Sincerely,

Tracy Atkinson
Director

TA/bh

Enclosure

Dear Tracy:
Thanks.

I have written to the Frick
to enquire whether it could be
Peter Mark Roget whose picture
you will see on p. 12 of the
July 6 Milwaukee Journal.

As Always,
Gene



THE MINNEAPOLIS INSTITUTE OF ARTS

201 East 24th Street, Minneapolis, Minnesota 55404 Telephone: 339-7661 Cable address: Minnart

Office of the Director

September 26, 1968

Dr. Alfred Bader
Aldrich Chemical Company, Inc.
2371 North 30th Street
Milwaukee, Wisconsin 53210

Dear Alfred:

Thank you very much for your letter of the 21st. I am not sure when I can see Shore in Chicago but will certainly keep you informed.

Roger and I believe that Dr. Bernt must be right about the Annunciation and wish you good luck in trading it.

Sam Sachs and I think Mrs. Clark is nice and that probably it was painted mainly by Waldo.

We love the French XIX century painting of a blacksmith. Since it is French, maybe it would be a good candidate for a museum gift (to us): it looks like a very nice picture.

The drawing looks nice, Dutch, and I hope not too expensive.

With fondest wishes,

Yours ever,



Anthony M. Clark
Director

AMC:ehm



FRICK ART REFERENCE LIBRARY

10 EAST 71ST STREET

NEW YORK, N. Y. 10021

MISS HELEN C. FRICK, DIRECTOR
MISS ETHELWYN MANNING
HONORARY LIBRARIAN

MRS. HENRY W. HOWELL, JR., LIBRARIAN

October 21, 1968

Dr. Alfred Bader
Aldrich Chemical Company, Inc.
2371 North 30th Street
Milwaukee, Wisconsin 53210

Dear Dr. Bader:

Thank you very much for the information in your letter of September 23rd. We look forward to receiving a copy of the catalogue of the Lenz Art Gallery in Milwaukee.

We regret to say that we had no previous record of the portrait of Mrs. Sarah Clark of Boston of which you sent a photograph. Our researchers have compared it with our reproductions of the work of Waldo and Jewett, to whom you say it is attributed but they, personally, feel that the style does not agree. They think that the artist may have been a Massachusetts painter but at the moment, they have no suggestions as to his identity. To our students of costume, the clothing and hairstyle date the portrait between c.1828 and the 1830's.

We are glad to keep the photograph for our files and also the cover of "Aldrichimica Acta," vol. 1, no.2, 1968, which reproduces the Paulus Lesire painting of Tobias healing his father, which, we conclude, is in your collection.

Sincerely yours,

Hannah J. Howell
Mrs. Henry W. Howell, Jr.

Research: H. Sanger
HJH:KOB

RECEIVED
OCT 24 1988
KIMBLE ENGINEERING CO., INC.

October 24, 1968

Mrs. Henry W. Howell, Jr.
Librarian
Frick Art Reference Library
10 East 71st Street
New York, New York 10021

Dear Mrs. Howell:

Thank you for your most helpful letter of October 21.

I am puzzled by your reference to the cover of the Aldrichimica Acta and presume that I just sent this to you to protect the photograph. As you do, however, seem interested, I am taking the liberty of enclosing the last issue of the Aldrichimica Acta, which will generally feature a painting, and I would like to refer you very specifically to the article in Volume I, No. 1, page 6, which may amuse you.

I also enclose an exhibition catalog from the Art Institute in Oshkosh, as well as a copy of the Lanz catalog.

Best personal regards.

Yours sincerely,

Alfred Rader

ABlh

Enc.





THE NEW-YORK HISTORICAL SOCIETY

FOUNDED IN 1804

170 CENTRAL PARK WEST
NEW YORK, N. Y. 10024

JAMES J. HESLIN
Director

RICHARD J. KOKS
Curator of the Museum

June 22, 1970

Mr. Tracy Atkinson, Director,
Milwaukee Art Center,
750 N. Lincoln Memorial Drive,
Milwaukee, Wisconsin 53202

Dear Mr. Atkinson:

Please pardon my lengthy delay in replying to your query concerning the Waldo and Jewett portrait which may possibly be purchased for your museum. This past month I have been on jury duty and my assistant has been away on vacation, which has, in turn, delayed all of my correspondence.

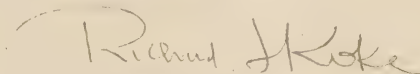
Your portrait is a fine-looking example of the Waldo and Jewett work, but I am afraid the likeness does not strike a bell with us, though it seems a visage which is hauntingly "familiar", without being able to place it. I have gone through our own holdings of Waldo and Jewett portraits to ascertain whether we may have a replica or copy, which was sometimes done when various members of a family desired similar portraits of someone in the family. Unfortunately, we have nothing to correspond with your subject's likeness.

One point which may possibly help in identification is the chart or diagram on which he is resting his hand. Can anything be made out on it which could give a clue as to the man's profession or job? If he was a public servant with some



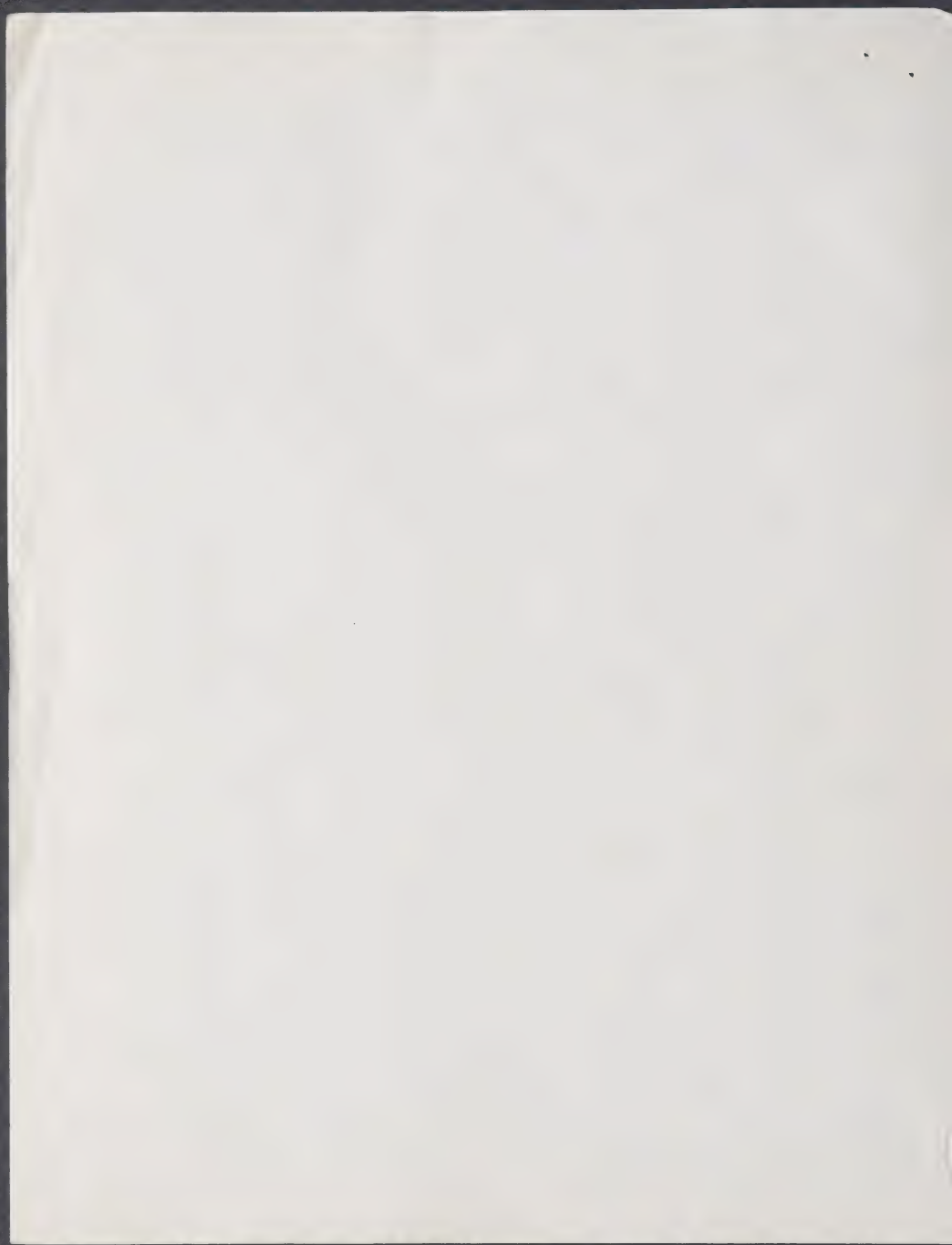
record of achievement in a public enterprise--indicated by the chart--then possibly we may have a clue which could be investigated further. Apart from this, the only other suggestion would be for you to contact the Frick Art Reference Library, 10 East 71st Street, New York, N.Y., to ascertain whether or not your portrait may be listed in its files under the Waldo and Jewett heading, and with it a possible identification.

Sincerely,

A handwritten signature in cursive script that reads "Richard J. Koke". The signature is written in dark ink and is positioned above the typed name.

Richard J. Koke,
Curator of the Museum

PS: I am returning your photograph. Should something appear on the chart which I could investigate further at the Society please return the photo to me.



1000000000





Pennsylvania
Academy
of the
Fine
Arts



A Growing American Treasure BROAD AND CHERRY STREETS PHILADELPHIA, PA 19102 (215) 972-7600

June 18, 1985

Mr. Lee G. Howard
516 Howard Avenue
Rockville, Indiana 47872

Dear Mr. Howard:

I have been on leave since last September, and so I am just now coping with research letters like your inquiry about your (perhaps?) Thomas Birch landscape. I am intrigued by this picture, for it is a difficult one to confirm. First, the subject is evidently 18th century (from the costumes), and the setting seems to be England (from the architecture and landscape.) Birch occasionally did such "ideal" pieces, but not frequently. Secondly, the canvas is very large for Birch, who did a few big paintings--but not many. Thirdly, the style seems a little flat and soft--but this is rather difficult to judge from a photograph. Nonetheless, I feel quite sure that you have a mid-19th century Philadelphia painting, perhaps 1840-50, based on general style and your canvas markings. Certainly the signature is a provocative item, too. I would suggest you send a photograph to Prof. William H. Gerdts, The Graduate School and University Center of the City University of New York, Ph.D. Program in Art History, 33 West 42nd Street, New York, N.Y. 10036-8099. Dr. Gerdts has written about Birch for the 1966 exhibition of his work at the Philadelphia Maritime Museum. He mentions in his catalogue essay a lost series of The Four Seasons, which certainly suggest to me the idea of your picture as "Summer" -- !! Secondly, you might write to the Historical Society of Pennsylvania. (1300 Locust St., Philadelphia, 19107), to ask about the canvas maker. They might tell you when this firm was in operation.

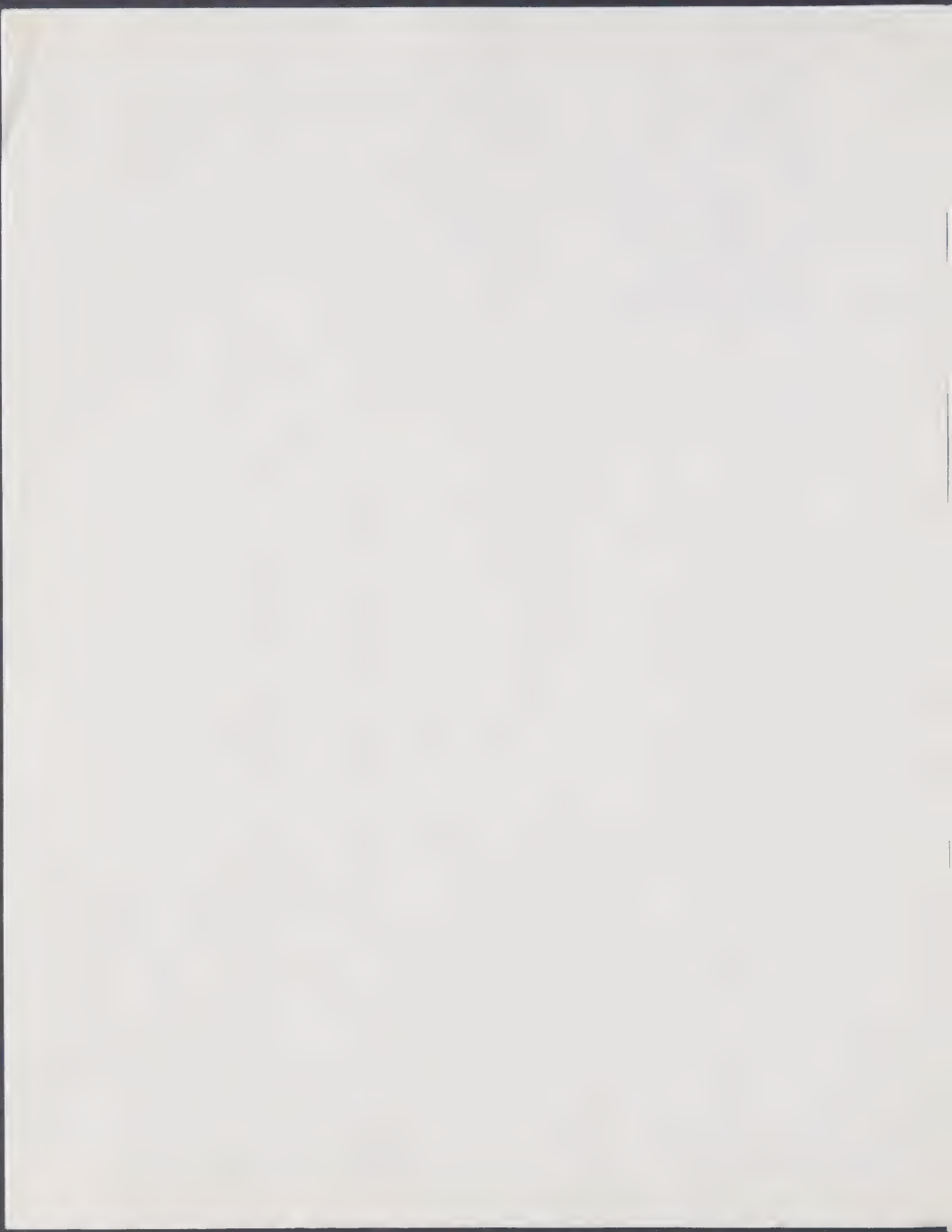
Please let me know what you discover. With apologies for the delay.

Yours truly,

Kathleen A. Foster

Kathleen Foster
Curator/Director of Publications

KF/mb





The Graduate School and University Center
of the City University of New York

William H. Gerdts, Professor of Art History

Ph.D. Program in Art History / Box 110
Graduate Center: 33 West 42 Street, New York, N.Y. 10036-8099
212 790-4451

July 8, 1985

Mr. Lee Howard
516 Howard Avenue
Richmond, Indiana

Dear Mr. Howard:

I am in receipt of your letter and photograph. No, I have not had a Professor James Madison concerning my forthcoming lecture in Indiana. I expect I will not want to have my lecture published presently, in an I have not, in fact, had much communication at all from Indianapolis so I agreed to present the lecture.

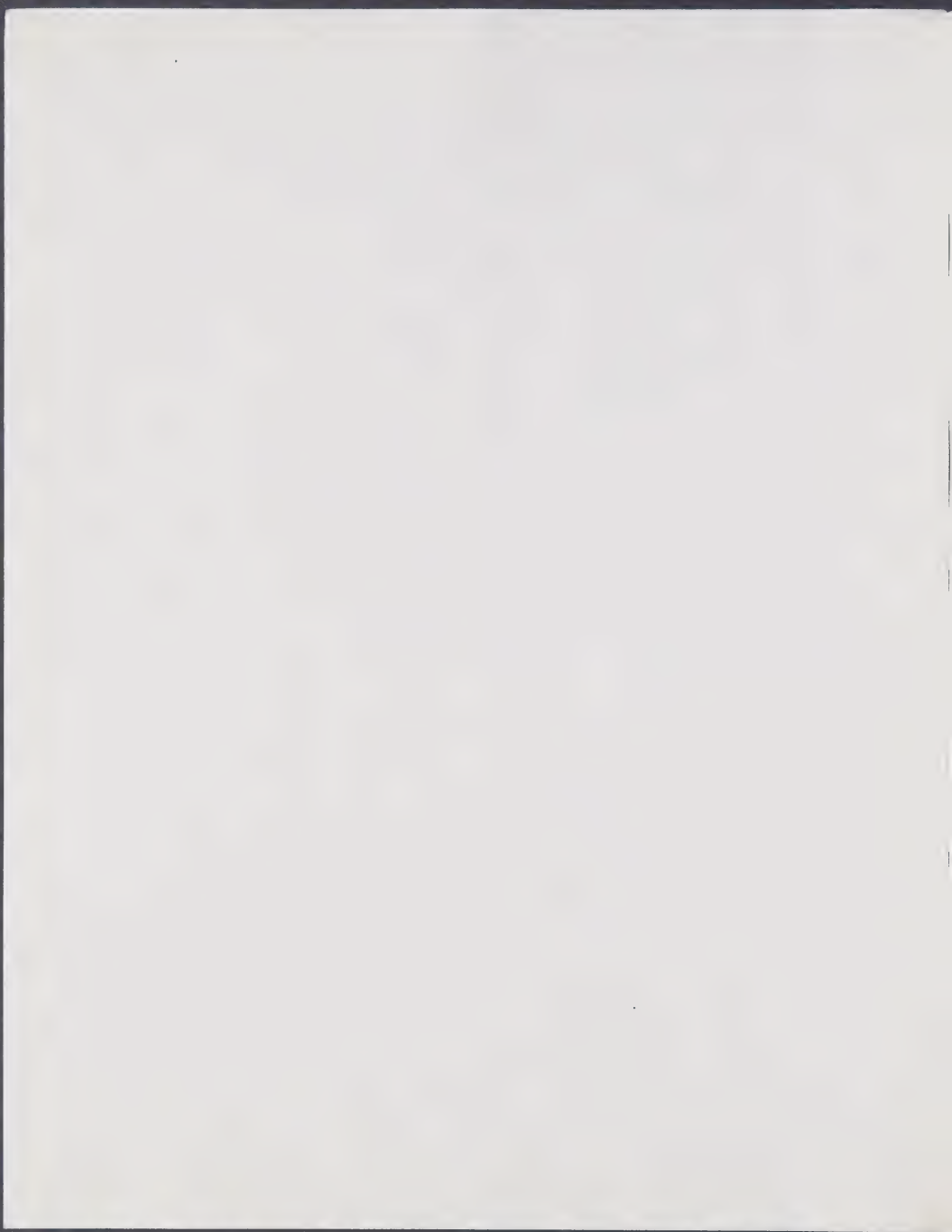
As to your picture, I agree pretty much with just about all Dr. you. Anything I say--including such agreement!--is conditioned by my the original painting itself, and the coloration might well be a clue authorship of the picture, so even a good black-and-white, such as you many limitations. But the work does not look like Birch's to me, except in the broadest sense, and even the subject matter is unusual although not in itself, there is something rather schematized about your picture which all it as a copy--of either another painting or very possibly a print. method of signing you suggest--the imposition of a semi-monogram in its position as a "third haystack" is distinctly un-Birchian; not impossible but awfully unlikely.

For me, the key to what you have, in general rather than specific to the canvas stamp. Unfortunately, while there has been some work done on stamps and a great deal on New York ones (I am working with a Masters student at Queens College now who is preparing his thesis on the subject), Philadelphia would assume to be the last in the trio of primary canvas sources here known, been studied for this subject. However, you might write to the laboratory at Winterthur in Delaware for information on Scholz.

I suspect, again, that Dr. Foster is correct that your picture is that it could be earlier, perhaps by one of the lesser-known English landscape artists settled in Philadelphia at the time, such as Samuel Scarlett, a contemporary of if it is later, of the ca. 1840-50 date Dr. Foster suggests, I have a very early work by some artist who went on to develop an independent style, such as Edmund Darch Lewis (who never lost totally that sense of which I sense in your picture), and that your work therefore constitutes a training piece, a "learning" piece, for such a young artist, working in models in either the oil or graphic form.

That's about the best I can do I'm afraid. And then again--may

Sincerely,





The Graduate School and University Center
of the City University of New York

William H. Gerdts, Professor of Art History

Ph.D. Program in Art History / Box 110
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I suspect, again, that Dr. Foster is correct that your picture is mid-eighteenth century, it could be earlier, perhaps by one of the lesser-known English landscape painters who settled in Philadelphia at the time, such as Samuel Scarlett, a contemporary of him. If it is later, of the ca. 1840-50 date Dr. Foster suggests, I have a hunch it is a very early work by some artist who went on to develop an independent career, say, such as Edmund Darch Lewis (who never lost totally that sense of schematization which I sense in your picture), and that your work therefore constitutes a training piece, a "learning" piece, for such a young artist, working from models in either the oil or graphic form.

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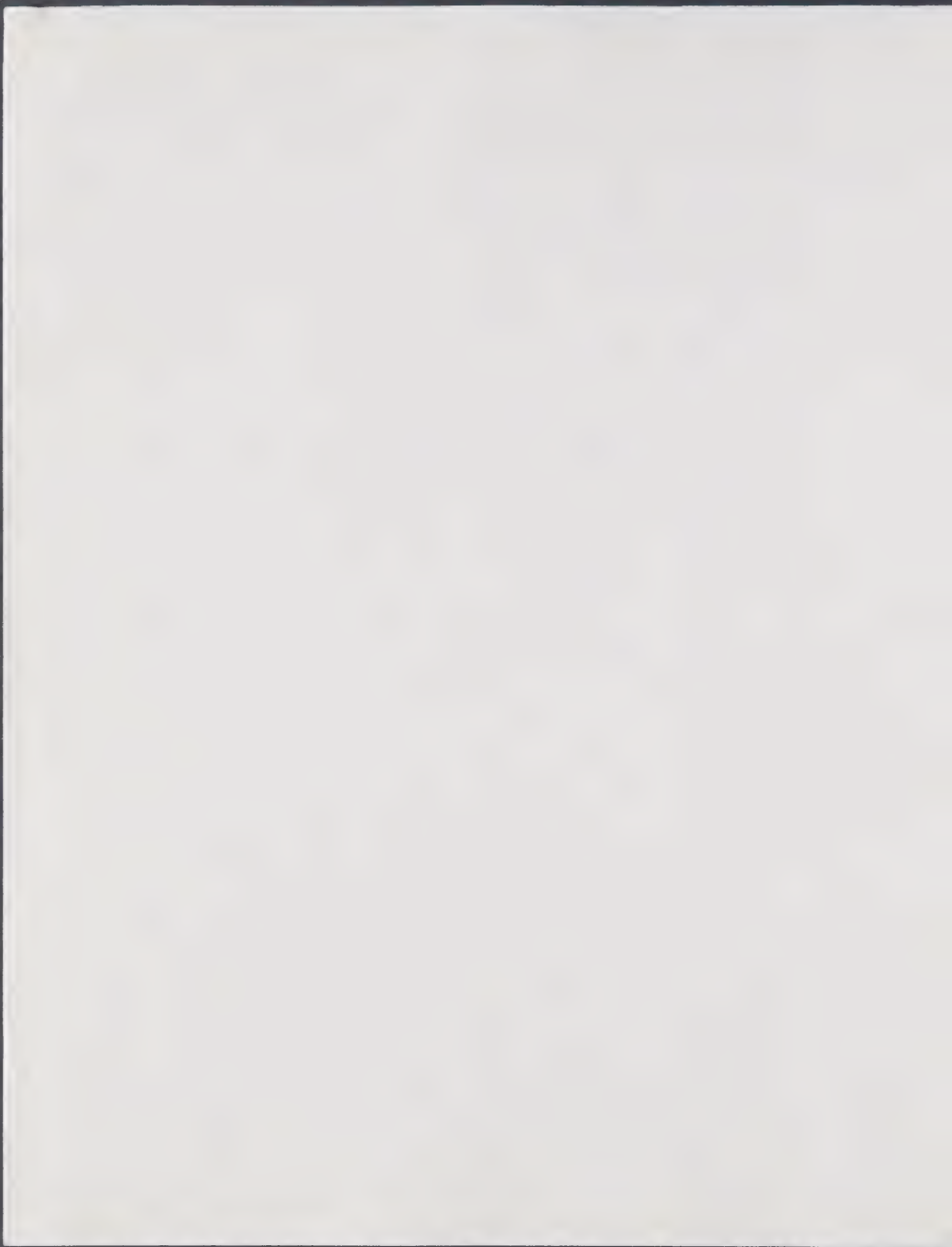
As to your picture, I agree pretty much with just about all Dr. Foster wrote to you. Anything I say--including such agreement!--is conditioned by my not seeing the original painting itself, and the coloration might well be a clue as to the authorship of the picture, so even a good black-and-white, such as yours, imposes many limitations. But the work does not look like Birch's to me, except in the broadest sense, and even the subject matter is unusual although not impossible. Furthermore, there is something rather schematized about your picture which almost suggests it as a copy--of either another painting or very possibly a print. Also, the method of signing you suggest--the imposition of a semi-monogram in so unlikely a position as a "third haystack" is distinctly un-Birchian; not impossible, I suppose, but awfully unlikely.

For me, the key to what you have, in general rather than specific terms, lies in the canvas stamp. Unfortunately, while there has been some work done on Boston canvas stamps and a great deal on New York ones (I am working with a Masters student at Queens College now who is preparing his thesis on the subject), Philadelphia, which we would assume to be the last in the trio of primary canvas sources here, has not, to my knowledge, been studied for this subject. However, you might write to the Conservatio laboratory at Winterthur in Delaware for information on Scholz.

I suspect, again, that Dr. Foster is correct that your picture is mid-century; it could be earlier, perhaps by one of the lesser-known English landscape painters who settled in Philadelphia at the time, such as Samuel Scarlett, a contemporary of Birch. If it is later, of the ca. 1840-50 date Dr. Foster suggests, I have a hunch it may be a very early work by some artist who went on to develop an independent career--an arti say, such as Edmund Darch Lewis (who never lost totally that sense of schematization which I sense in your picture), and that your work therefore constitutes something of a training piece, a "learning" piece, for such a young artist, working from establishe models in either the oil or graphic form.

That's about the best I can do I'm afraid. And then again--maybe it's a Birch!

Sincerely,





NATIONAL MUSEUM OF
AMERICAN ART
Smithsonian Institution

Gallery Place
Eighth and G Streets, N.W.
Washington, D.C.

Dec. 3, 1985.

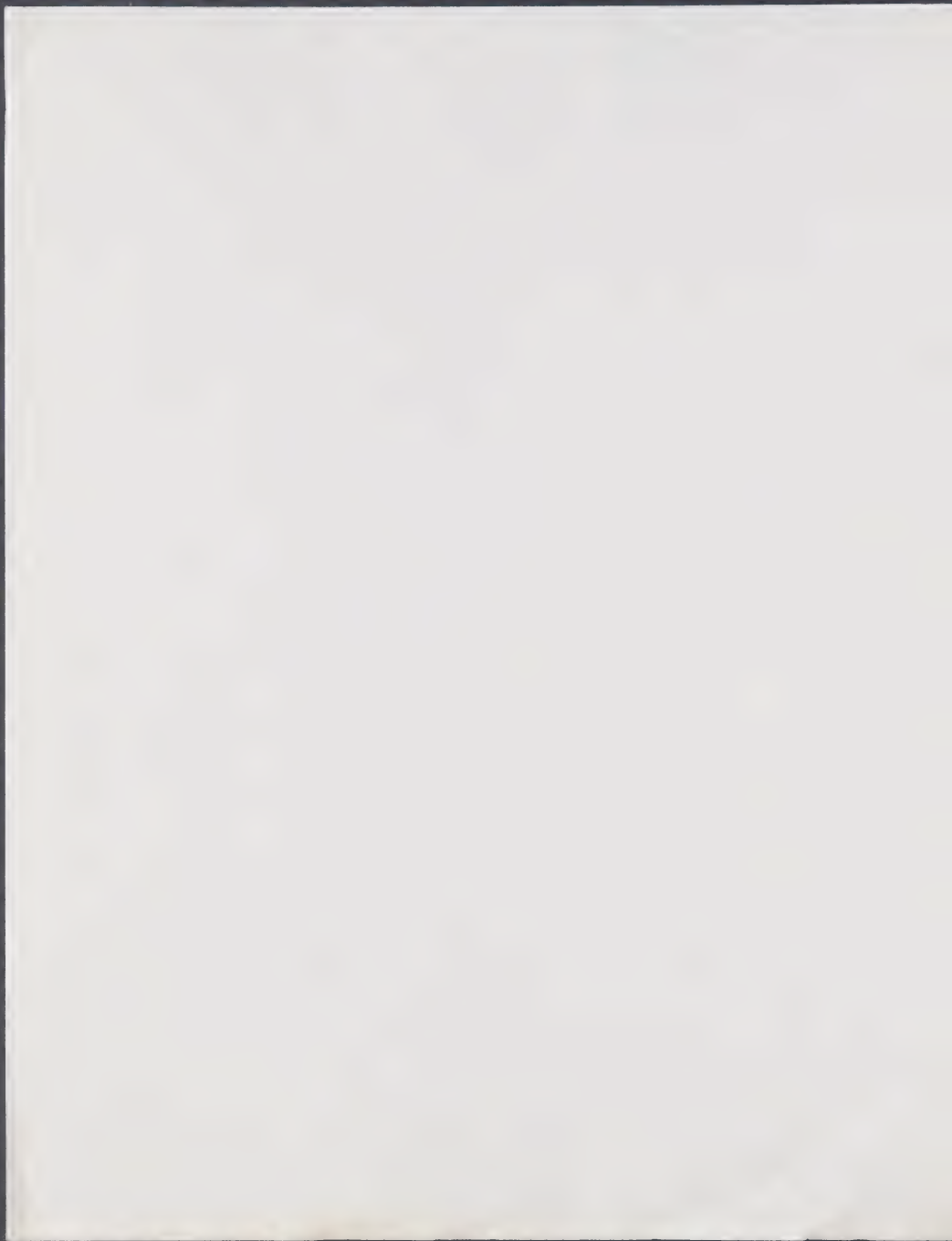
Dear Mr. Howard:

I have noted carefully the photograph and description of the oil sketch of an Indian family included in your recent letter. I doubt that it is by Callin. Although his brushwork was often broad and hasty, his forms were usually more distinct. Moreover, he rarely used black and never, to my knowledge, painted on a panel. The mood of your picture remind me of something done much later in the century, perhaps the 1880s, some years after Callin's death.

I'm afraid that is all I can say on the basis of this photo.

Mailing Address:
National Museum of American Art
Smithsonian Institution
Washington, D.C. 20560

Sincerely
WHT Miller





Joslyn Art Museum

2200 Dodge Street, Omaha, Nebraska 68102-1292

Telephone (402) 342-3300

November 6, 1985

Lee Howard
516 Howard Avenue
Rockville, Indiana 47872

Dear Mr. Howard:

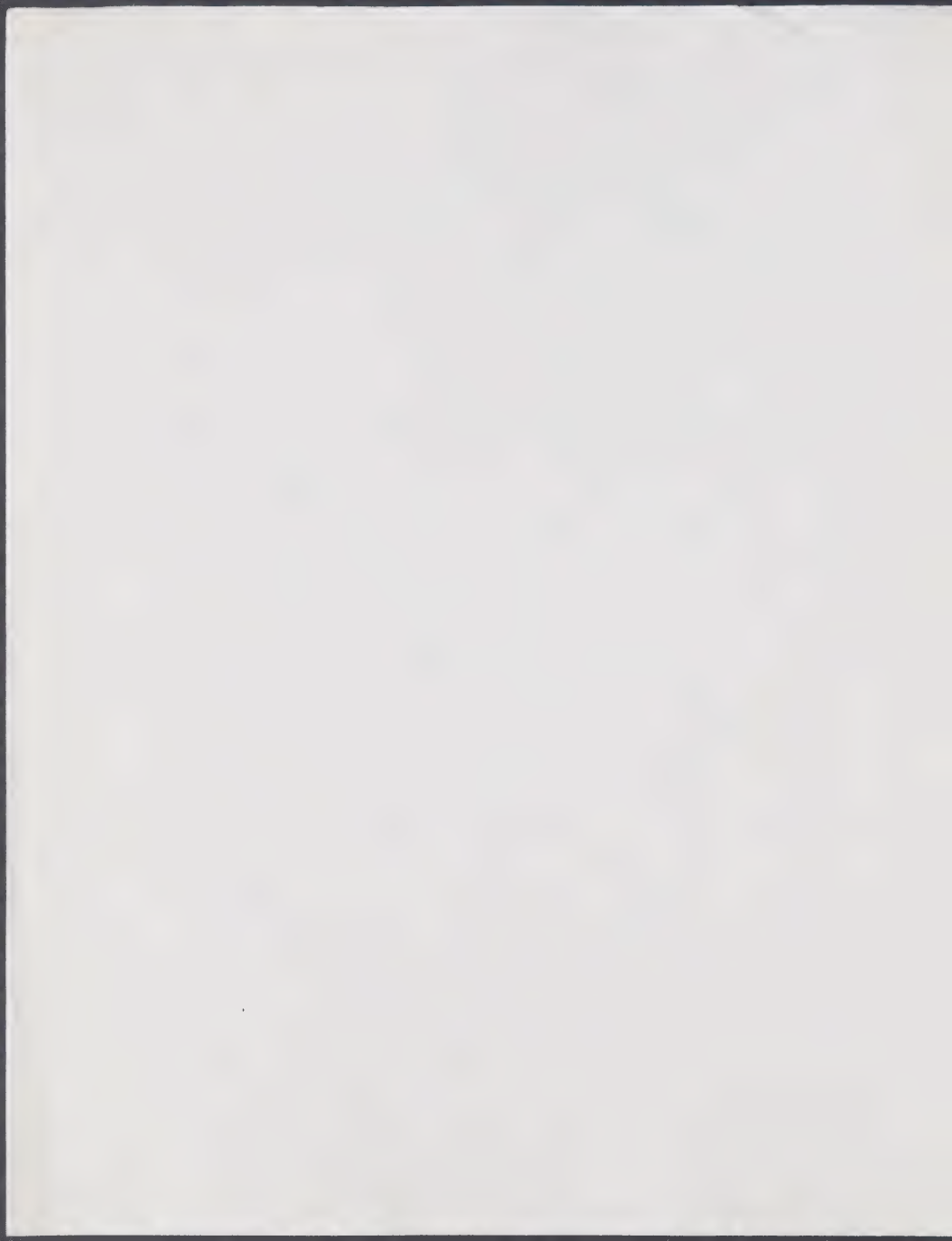
I have received your letter and photograph of the painting "Indian Camp" in your possession. In brief, from what I am able to determine from the photographic print, the work strongly suggests the hand of frontier artist George Catlin, who traveled among the various Indian nations in the West from 1830 to 1836 and later exhibited his paintings in this country and abroad. You did not indicate in your letter what the history of this piece might be, how you happened to have it, or when you acquired it. Thus I cannot really make anything more than an educated guess as to its origin or provenance. However, because it resembles the work of Catlin in style as well as subject, I am recommending to you that you send the photograph (enclosed) to another person who has made the study of Catlin his specialty over the last several years.

The man in question is William H. Truettner, associate curator of paintings and sculpture for the National Museum of American Art, Smithsonian Institution, at 8th and G Streets, NW, in Washington, D. C. (20560). Mr. Truettner recently published a book on Catlin titled The Natural Man Observed: George Catlin's North American Indian Gallery. You might find this of special interest. In any case, I feel that Truettner is in an excellent position to question or to confirm my initial reaction to, and opinion of, the painting pictured in the photograph you supplied. An official authentication or certification, however, would probably require a first-hand inspection of the piece for insurance or other purposes; and Truettner may request that you ship him the painting for a closer examination before making a judgment on it.

If convenient, I would appreciate knowing what his opinion is when you receive it. I could send this on to him myself, but I think it is better that you write directly and make whatever arrangements might be necessary with him personally. My reaction to the photograph in this instance is largely instinctive. I think you may need a more authoritative opinion if I happen to be correct. If a Catlin, the painting could be worth some money, and deserves a qualified appraisal.

Sincerely,

David C. Hunt
Center for Western Studies
Joslyn Art Museum





THE
FECHIN
INSTITUTE

March 4, 1986

Mr. Martin J. Radecki
Chief Conservator
Indianapolis Museum of Art
1200 W. 38th Street
Indianapolis, IN 46208

Dear Mr. Radecki,

Your letter to Carl Grimm and enclosed photographs were forwarded to me by him. I'm sorry to say that the painting is not my father's work. Neither is the signature. It always makes me very sad to see such forgeries and copies being sold to unwary people for all sorts of prices.

May I keep these photographs? We have quite a file of such works. Perhaps, slowly the public will be educated.

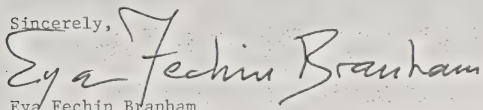
Carl Grimm has done a wonderful job on the whole Kerr Foundation collection of Fechin works, which is now at the Gilcrease Museum. It was such a joy for me to see the paintings again in such good condition and with no varnish! My father was bitterly against using varnish on his oils and said it ruined the harmony of his colors. Many dealers now claim that they can sell the paintings more quickly and for a higher price if they are highly varnished. I will do anything possible to stop this sort of thing and if I can be of any assistance to you, please let me know.

If you have any further details on this particular painting and where it comes from, I would be glad to have such information.

I hope someday you can come and see the Fechin House here. We will be having an icon show starting July 6th and the Sixth Annual Fechin Exhibition starting September 20th.

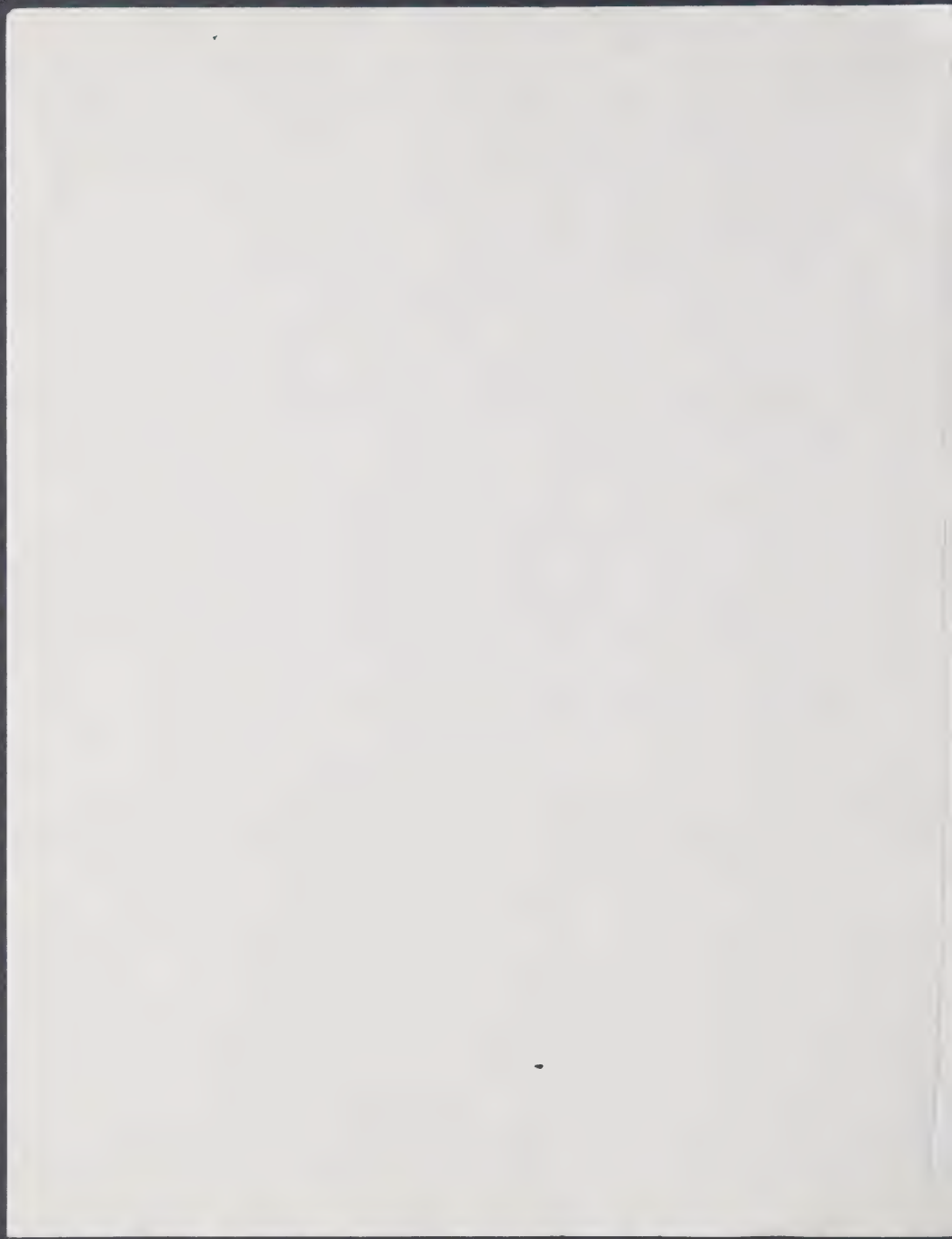
It is very good to be in contact with you.

Sincerely,



Eva Fechin Branham
President

EFB:md
Box 832, Taos, NM 87571, (505) 758-1710
cc: Carl Grimm



STYLE NO. 35-6P

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BALFOURIER

S. Zaccaria, S. Geminiano, S. Cassiano, S. Eustachio, S. Pantaleone, S. Marziale, and

B. Biv. Bf.
BFL. BILPR.

S. M. Mater Domini.—Ch. Blanc, École vénitienne;

Seguier, 9; Meyer, *Kunst. Lex.*, ii. 644.

BALFOURIER, ADOLPHE PAUL ÉMILE, born at Montmorency, Aug. 11, 1816. Landscape painter, pupil of Rémond. Medals: 3d class, 1844; 2d class, 1846. Has often engraved for l'Artiste. Works: Lake Lugano, near Tivoli, Valley of the Cevra (1846); Mazeppa, Study of Majorca; Lake Nèmi; St. Peter's Wells at Hyères (1863); Pine Woods near Sea (1864); Pond of Cotaria (1865); Ruins of a Convent (1866); Mouth of the Gapeau (1867); Fountain in Majorca (1869); Environs of Valencia (1874); Oil Press (1875).

BALLAVOINE, JULES FRÉDÉRIC, born in Paris, contemporary. History and genre painter, pupil of Pils. Medal: 3d class, 1880. Works: Interrupted Séance (1880); Surprise, Water-colour Painters (1882); Flower Market, Little Bohémienne (1883); Paris Bargeman, Before the Rehearsal (1884); Among the Rocks (1885).

BALLENBERGER, KARL, born at Anspach, Germany, July 24, 1801, died in Frankfort, Sept. 21, 1860. History painter, pupil of the Munich Academy under Friedr. Hoffstadt, with whom he went to Frankfort in 1833, and of the Stadel Institute under Philipp Veit. A mediævalist in spirit, he painted according to the traditions of the early German masters. Works: Portraits of Conrad I, Louis of Bavaria, Günther of Schwarzburg, and Ruprecht of the Palatinate, Kaiser Saal, Frankfort; Scenes from Niebelungen, Scenes from Life of St. Elizabeth, Scenes from Life of the Virgin, Nuremberg Merchants before Emperor Maximilian in Augsburg, Henry the Lion at Erfurt in 1181; Götz von Berlichingen among Gypsies, Scenes from Goethe's Faust, Spindler's Jew, Fouqué's Magic Ring, Fu-

neral of Frauenlob.—*Allgem. d. Biogr.*, ii. 21; Meyer, *Kunst. Lex.*, ii. 651.

BALLING, OLE PETER HANSEN, born at Christiania, Norway, April 23, 1823. History and portrait painter, pupil of one Jacob Wunderlich, and of the Berlin Academy; visited Copenhagen in 1846, Paris in 1854, and New York in 1856. At the outbreak of the Civil War, he joined the 1st N. Y. Volunteer Regiment as captain of a Scandinavian company, and afterwards commanded the 145th Regiment as lieutenant-colonel. In 1863 he resigned and devoted himself again to art. In America he painted mostly portraits. Works: Portrait of Gen. John Sedgwick, West Point Academy; do. of Admiral Farragut, Annapolis Academy; do. of Gen. Geo. H. Thomas, and Gen. Reynolds, Union League, Philadelphia; Group of 27 Generals on horseback, Agricultural Building, Washington.—Meyer, *Kunst. Lex.*, ii. 653.

BALMER, JOSEF A., born at Abtwyl, Switzerland, Nov. 27, 1828. History painter, pupil in Lucerne of Anton Butler, then, from 1852, of the Düsseldorf Academy, under Mücke and Schadow, and later in Carlsruhe under Des Coudres and Canon. Has painted many cheap altarpieces for Catholic churches in Baden and Switzerland. Works: Death of St. Joseph, Cycle for Tell's chapel, Fluellen; wall paintings and altarpieces, at Küsnacht, Mühlau, Oos, Baldegg, Nottwill, Appenzell, and Meierskappel.—Meyer, *Kunst. Lex.*, ii. 654; Müller, 24.

BALSGAARD, CARL VILHELM, born in Copenhagen, Denmark, Dec. 29, 1812. Flower painter, pupil of Copenhagen Academy, where he at first studied history and portrait painting; visited Berlin, Dresden, Düsseldorf, and Paris in 1855, and Italy in 1872-73. Member of Copenhagen Academy in 1858; title of professor in 1867. Works: Two pictures (1858), Copenhagen Gallery, two in Moltke Collection, ib.; Fruitpiece (1856), Kunsthalle, Hamburg.—Weißbach, 42.

BALTASAR, CARLOS, Don, eldest son of Philip IV., *Velasquez*, Grosvenor House,

N.B.!



12. 1920

BYSTANDER—TOWN TOPICS



Girl in Blue by Alexander Warshawsky.

Alexander Warshawsky

AN old Cleveland boy returned last week from France with a ship load of canvases. All painted in France, the country which now nominally is his home. They show scenes along the Mediterranean, in the Midi and in Brittany. The painter is Alexander Warshawsky, the younger brother of A. G. Warshawsky.

One thing which will be most evident to the person who views these beautiful canvases, is the versatility of the man and the energy and beauty which he puts into all his work.

His versatility shows in his choice of subjects and methods of treatment. He is at home as a decorative painter, doing striking canvases filled with richly colored flowers and still life. His landscapes bear great breadth and beauty of color and composition. As a painter of portraits he is, to our way of thinking, at his best. Several of those which he shows are quite remarkable for their penetration of character combined with a marked decorative quality.

Alexander Warshawsky, in his landscapes, captures that oriental richness of coloring which distinguishes the country bordering on the shores of the Mediterranean. He does not paint in what could be called a modernistic strain. There is a sanity and sensitiveness about everything that he does which appeals. His art in general somehow suggests that it has been painted for the decoration of rooms in which people live, richly furnished rooms, where good taste is most evident and there is nothing to offer a disturbing note.

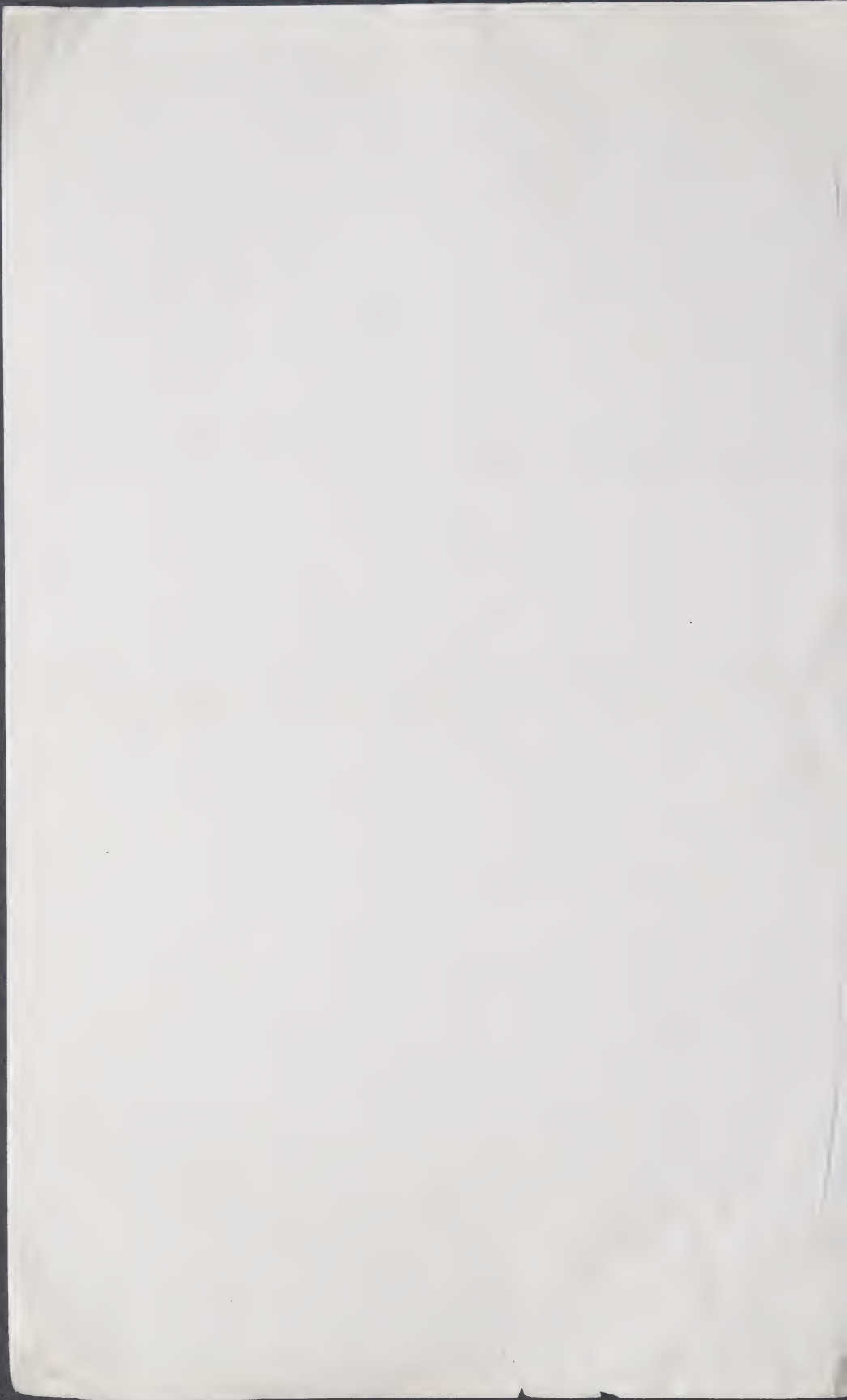
His flower paintings are particularly beautiful. Also you will be charmed with his colorful compositions of Quimper pottery against rich textile backgrounds.

We have often thought that in years to come, there will be many arguments among museum experts as to whether or not a painting is the work of Abel the Elder or Alexander the Younger. Certainly there is a strong family similarity of viewpoint and feeling in their work. But do not think that they are the Siamese twins of art. To settle any such discussion all that is needed is to set side by side a canvas of each brother painted of the same scene. Then the marked differences of technique, attack and feeling will be evident. But you would be charmed by both.

It is physically impossible to show the en-

tire collection of Mr. Warshawsky's paintings at one time in the gallery of the Potter Bentley Studios, where his showing is to be, commencing this coming week. But a sufficient number will be on the walls to prove our statement that Alexander has wonderful versatility and fills his canvases with energetic beauty.

You will enjoy seeing his paintings. To those who have lived in France, they will bring a veritable breath of the marvellous country which lies in the Midi.



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AMERICAN MUSEUM OF
NATURAL HISTORY

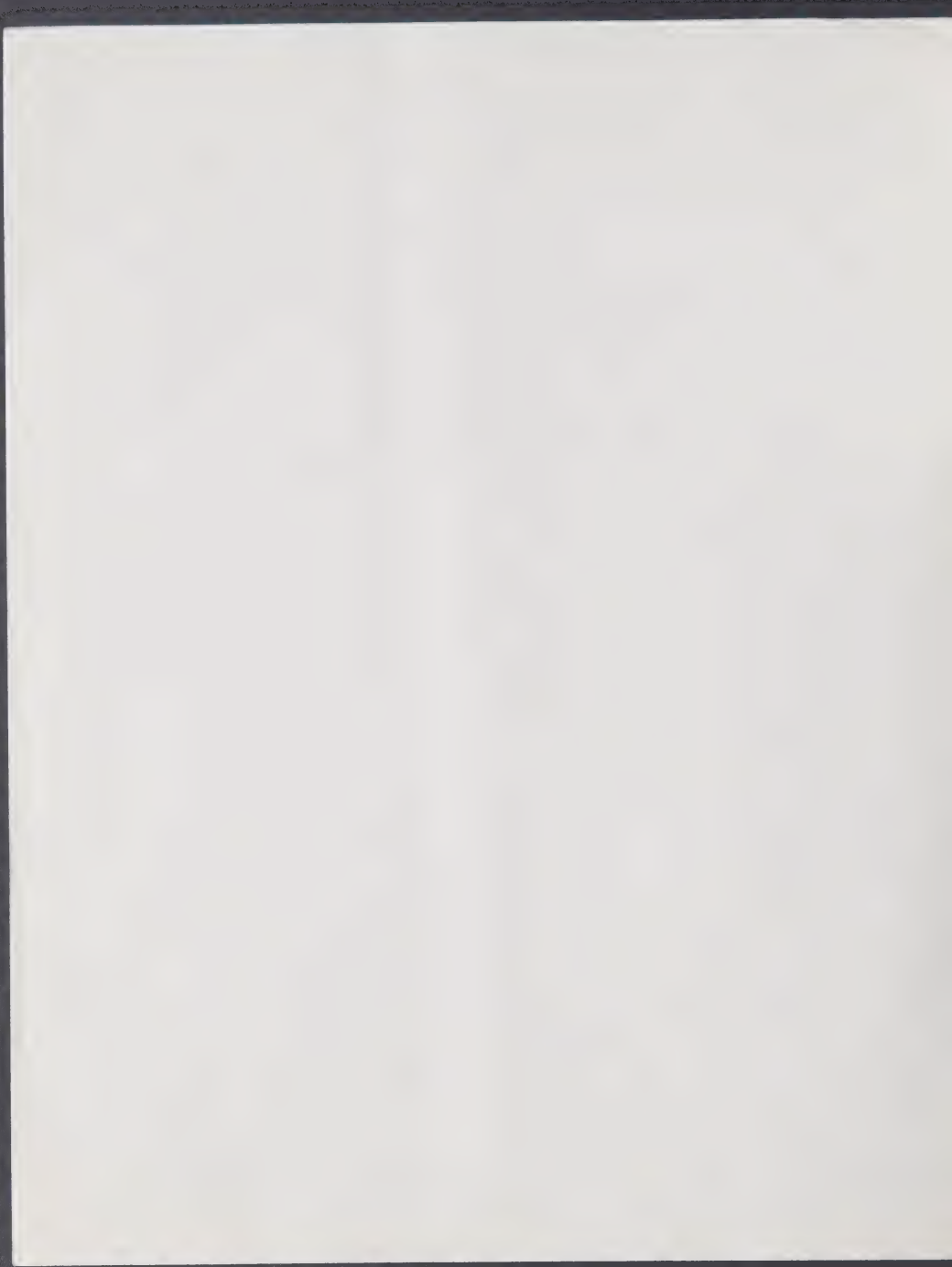


Trebone, Brittany—an oil by Alexander Warshawsky.

ALEXANDER WARSHAWSKY is one of the American painters in France whom I like best; I like him because his work is simple and sincere, removed from all passing fashions and fads in art, and showing from year to year, distinct and pleasing progress. Never before have there been so many painters as today, and never fewer paintings that really matter . . . the canvases which Alexander Warshawsky is showing are calculated to justify the continued existence of painting.

—B. J. KOSPOTH

In
Paris Edition,
Chicago Sunday Tribune.



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

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

SLIDES
CANVAS MARK
THOS BIRCH ?

OLSTAD, Einar Hanson. Born Lillehammer, Norway 1876, living North Dakota 1951. Painter of ND Badlands. No reference. Source BDW. No auction record or signature example.

Olstad was brought to South Dakota as a baby. At 60 he began painting the cowboy genre and landscapes familiar to him when he had been a young homesteader in the North Dakota Badlands.

ONDERDONK, Julian. Born San Antonio, Tex 1882, died there 1922. Texas landscape painter. Work in Dallas MFA, Ft Worth AA, MFA of Houston, San Antonio Art League. References A22 (obit) - BEN - FIE - MAL - SMI. Sources AAR 5/74 - ANT 12/71 - COW - TEP - TOB - T20 - TXF. Oil 12¾ x 16¾" *Morning on a Hilltop* in southwest Texas sold 4/15/70 for \$925 at auction. Signature example p 17 AAR 5/74 *Blue Bonnets at Summer*.

Julian Onderdonk was the son of the important Texas landscapist, Robert Onderdonk. He was his father's pupil at 16. Sponsored by a Texas patron, he studied at the ASL when he was 19, the pupil of Cox, DuMond, and Henri. He also studied with Chase on Long Island. In 1902, having lost his Texas patron because he married, he asked \$18 for 12 paintings at a Fifth Avenue dealer in NYC, and was glad to accept \$14 for the lot.

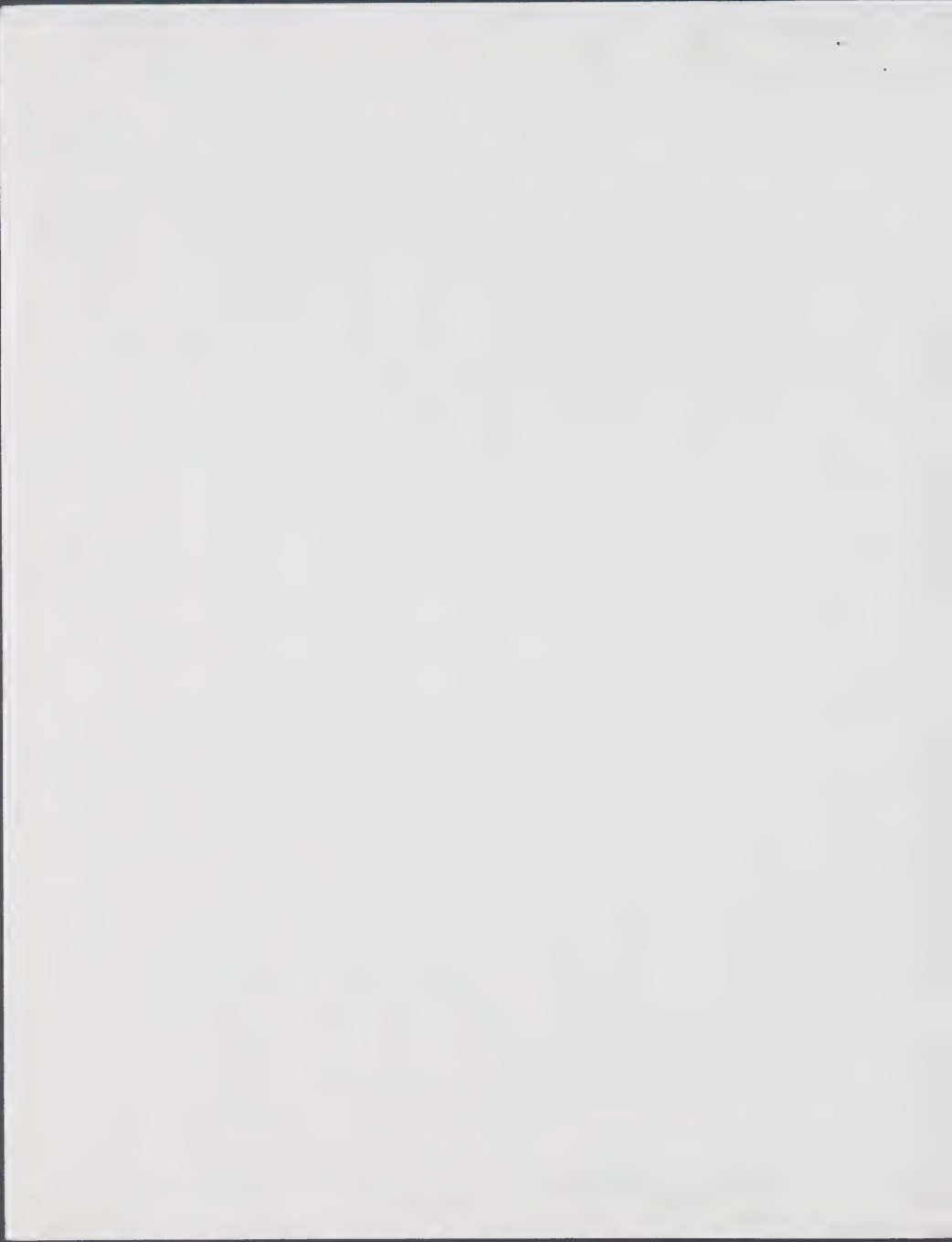
In 1909 Julian Onderdonk returned to the family studio in San Antonio. He painted "the bigness of Texas, dusty roads, the blooming cactus or hillsides of blue lupine, rolling gulf clouds, aged live-oaks, and the gray brush in winter." TXF. "His style changed somewhat in his later years." TOB. Onderdonk was heavy-set with dark eyes and hair, quiet and serious, "a strong personality." TXF. When he died at 40, "five of his pictures were on the way to NY. He also had or-

ders ahead for \$20,000 worth of work." TOB. He was known as the painter of the bluebonnet flowers of Texas.

ONDERDONK, Robert Jenkins. Born Catonsville, Md 1852, died San Antonio, Tex 1917. Important Texas landscape and portrait painter, "the dean of Texas artists," teacher. Work in Fort Worth MA, Dallas AA, San Antonio Art League, Confederate Mus (Richmond, Va), State Senate (Austin). References A17 (obit) - BEN - FIE - MAL - SMI. Sources ANT 6/48, 12/71 - HMA - TEP - TOB - TXF. No current auction record but the estimated price of a substantial oil showing a San Antonio street scene would be about \$2,500 to \$3,000 at auction in 1976. Signature example p 205 TEP.

Onderdonk was educated at the College of St James in Maryland where his father was headmaster. At 20 he studied for two years at the NAD under Wilmarth, then at the ASL under Shirlaw and Beckwith. He was the private pupil of A H Warren, then known as "the Corot of America," and in 1878 concluded his art studies with Chase in his Munich period.

To earn funds for a European trip he never made, Onderdonk was persuaded to establish his studio in San Antonio in 1878. By 1881 he was married, living near Pedro Spring, taking the mule car to his studio in the city. He always carried with him a wood panel such as the top of a cigar box so he could paint small scenes. For his studio classes he charged \$3 per month. He moved to Dallas in 1889 when offered \$100 a month to teach. After his father-in-law died in 1896, he returned to San Antonio where he remained except for a trip to St Louis in 1899 to try commercial painting on tile. Not ambitious, not robust, not careful in signing his paintings, he received



commissions for hundreds of portraits without being able to earn a suitable living. Even his epic *Davy Crockett's Last Stand* brought him only to say, "No one cares for historical pictures." TEP.

O'NEIL, John. Born Kansas City, Mo 1915, living Houston, Tex 1976. Modern painter in acrylic and pastel, teacher, writer. Work in DAM, Dallas MFA, Lib Cong, U Mich MA, Seattle AM, Philbrook Art Center (Tulsa), Joslyn MUS (Omaha, Neb). References A76-MAS. Sources AAT-DAA-WHO 70. No auction record. Painting example p 129 AAT *The Goat Ranch* 1939.

O'Neil earned his BFA 1936 and MFA 1939 from U of Oklahoma where he was professor of painting 1939-65. He studied at Colorado Springs FAC 1936-37 with H V Poor, Paul Burlin, and Boardman Robinson, at the Taos SA 1942 with Emil Bistram, and in Italy 1951-52. Beginning 1965 O'Neil was chairman of the Department of Art at Rice U. He has exhibited internationally, winning more than 20 awards.

OQWA PI (or Oqwa Pi, Abel Sánchez). Born San Ildefonso Pueblo, NM about 1899, living Santa Fe, NM 1967. Pueblo painter, muralist, farmer. Work in AMNH, BM, DAM, MAI, MNM, Riverside Mus. Sources AH1 2/50-AIP. No current auction record or signature example.

Oqwa Pi was educated at Santa Fe Indian School. Painting by 1920, he was a part of the San Ildefonso movement. It is said that his paintings have retained a great simplicity, with individual traits such as heads depicted relatively large. His color is fresh and his action is vivid.

He is quoted, "As I found that paint-

ing was the best among my talents, I decided to do my best to win me fame as an Indian artist. I have raised a big healthy family for my painting brought in \$5000 income." AIP.

ORMES, Mrs Manly D. Born probably Philadelphia, Pa about 1865, living Colorado Springs, Colo 1923. Painter of Colo landscape. No reference. Sources NEW-SPR. No auction record or signature example.

Wife of a minister-librarian, Mrs Ormes studied watercolor painting at the PAFA. After Ormes moved to Colorado Springs in 1890, she continued in watercolors, exhibiting at Colorado College in 1900. By 1920 she was painting landscapes in oil. "Her talent burgeoned out into amplified heightened, brighter, accented lights." SPR. Subjects included Cheyenne Cañon, Red Rock Cañon, Camerons Cone, Monument Valley, Pikes Peak, and the Rampart range.

OSGOOD, Samuel Stillman. Born probably New Haven, Conn 1808, died California 1885. Cal portrait and historical painter. ANA (not listed NA 74). Work in NYHS. References BEN-FIE-G&W-MAL-SMI. Sources ALA-BAR-BOA-PAF. No current auction record or signature example.

Middle brother of three painters, Osgood was raised in Boston where he studied painting. Osgood painted portraits in Hartford and Boston as a leading practitioner. He visited Charleston in 1829, married the poetess Frances S Locke, and studied in Europe 1835-39. Osgood then moved to NYC where he painted except for residence in Philadelphia 1847-49 and trips to Europe and New Orleans after his wife's death in 1851.

He exhibited
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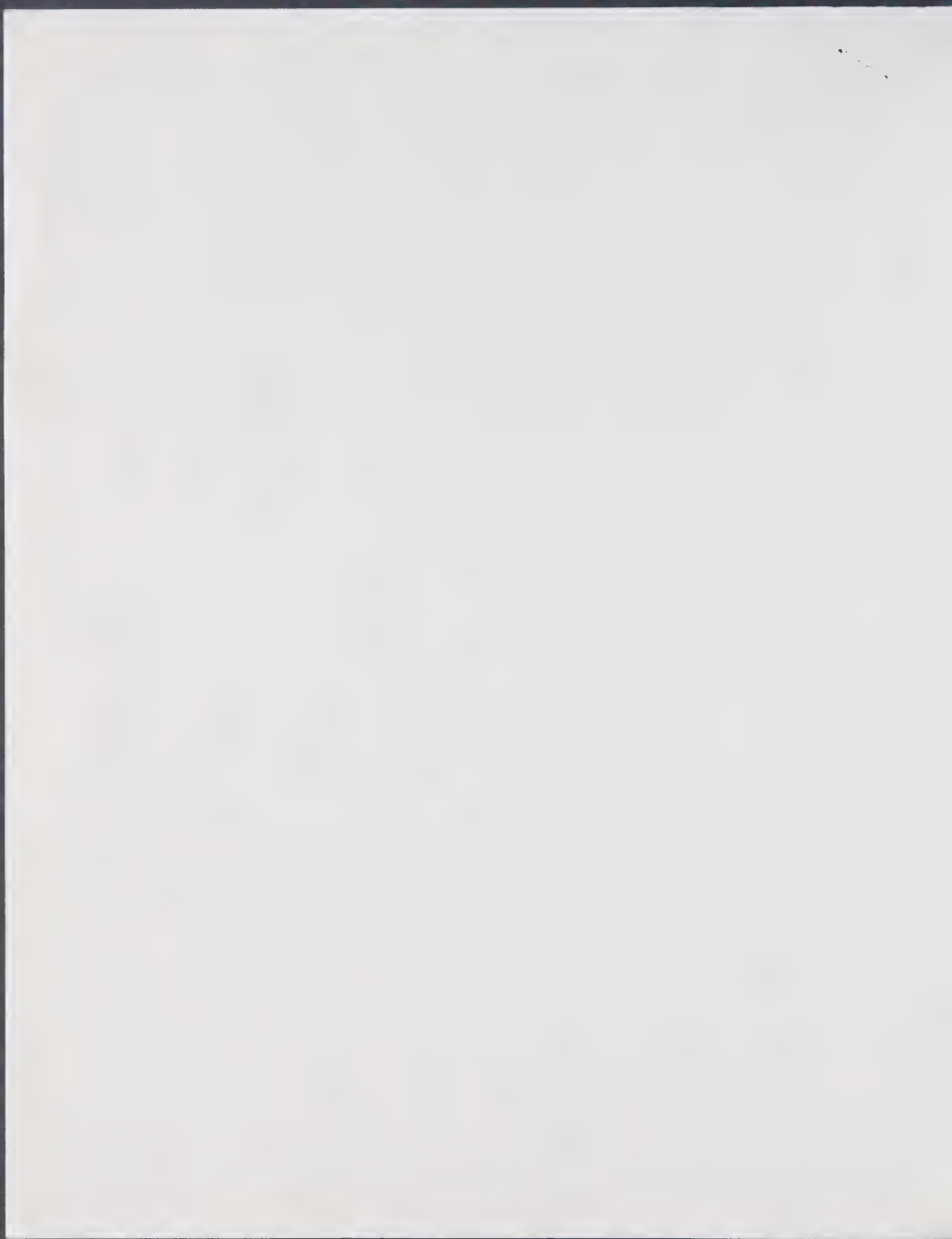
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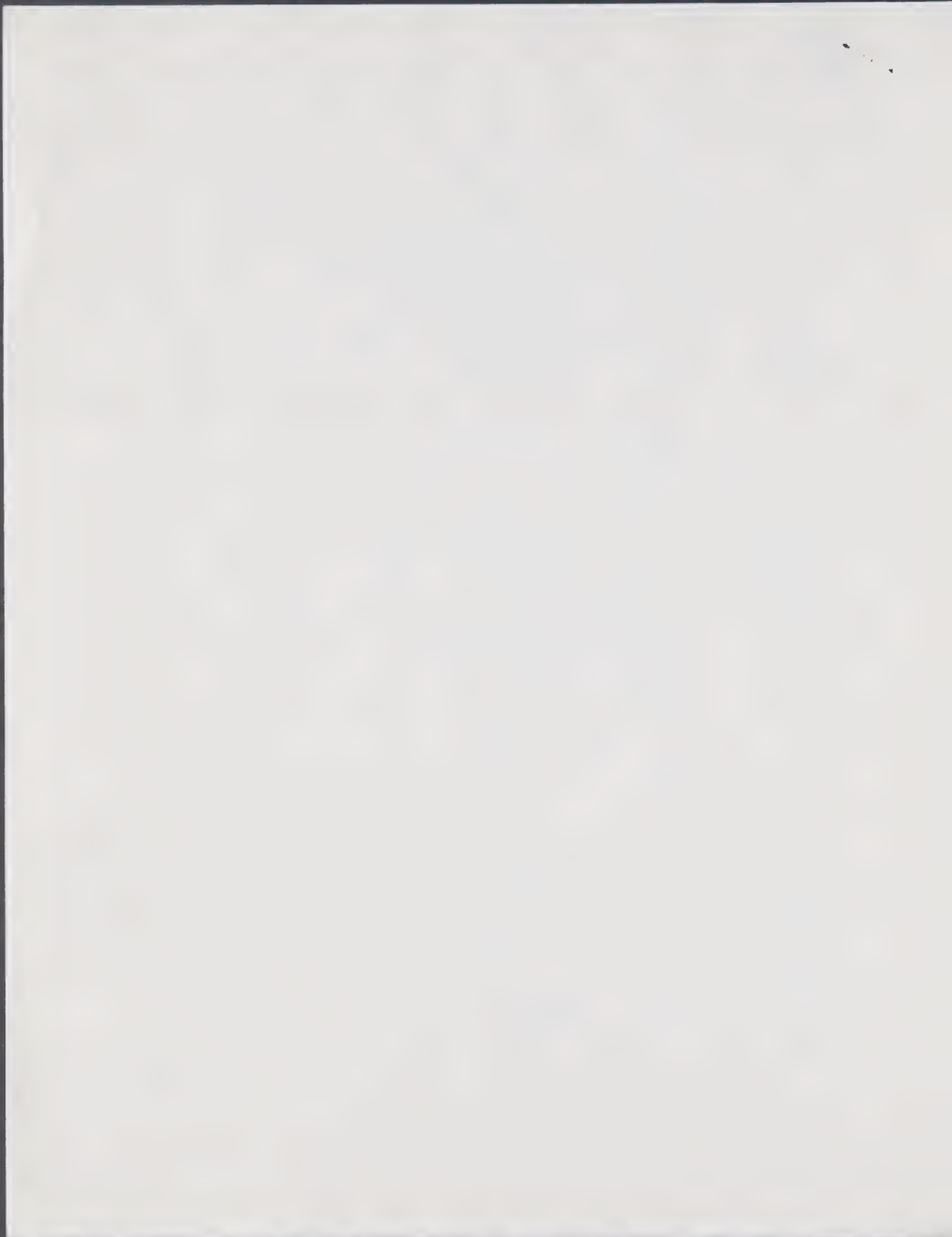


The Illustrated
Biographical
Encyclopedia
of Artists of the
American West

Peggy and Harold Samuels

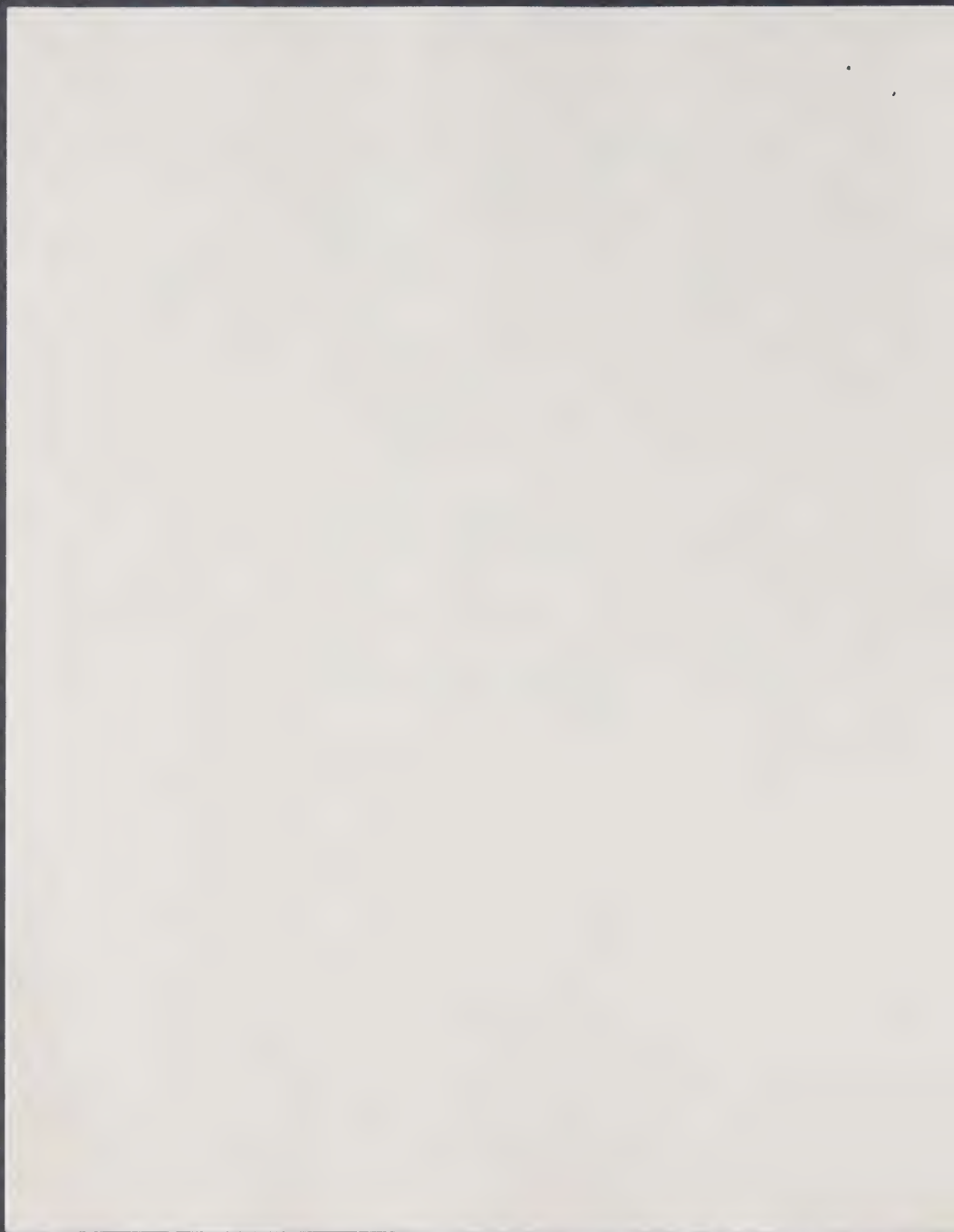
DOUBLEDAY & COMPANY, INC.
GARDEN CITY, NEW YORK

1976





William Sommer





WILLIAM SOMMER
1867-1949

*Photograph by
Henry P. Boynton*

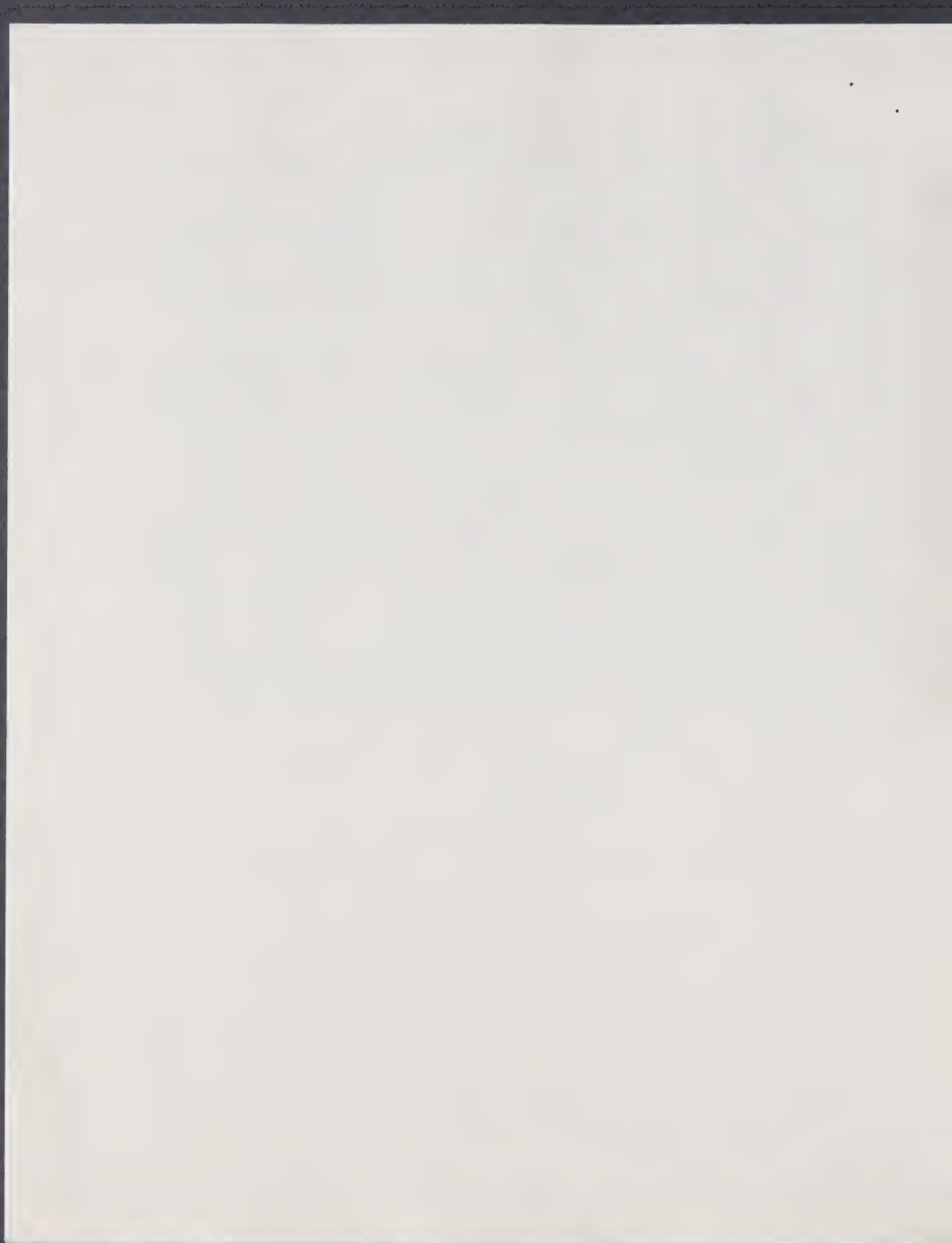
ANDENKUNG
(For William Sommer)

Bill, when the eastern moon hangs low,
And honey-coloured windows shine;
I'll come to you with eyes aglow,
A ghost that haunts the Brandywine.

And hear you cry out clear and bold:
"Sam!" ere the purple darkness grows;
Till all your valley brims with gold,
And gold is on your orchard boughs.

— *Samuel Loveman*

From The Hermaphrodite and Other Poems by Samuel Loveman. Published by *The Caxton Printers, Ltd.*, Caldwell, Idaho.
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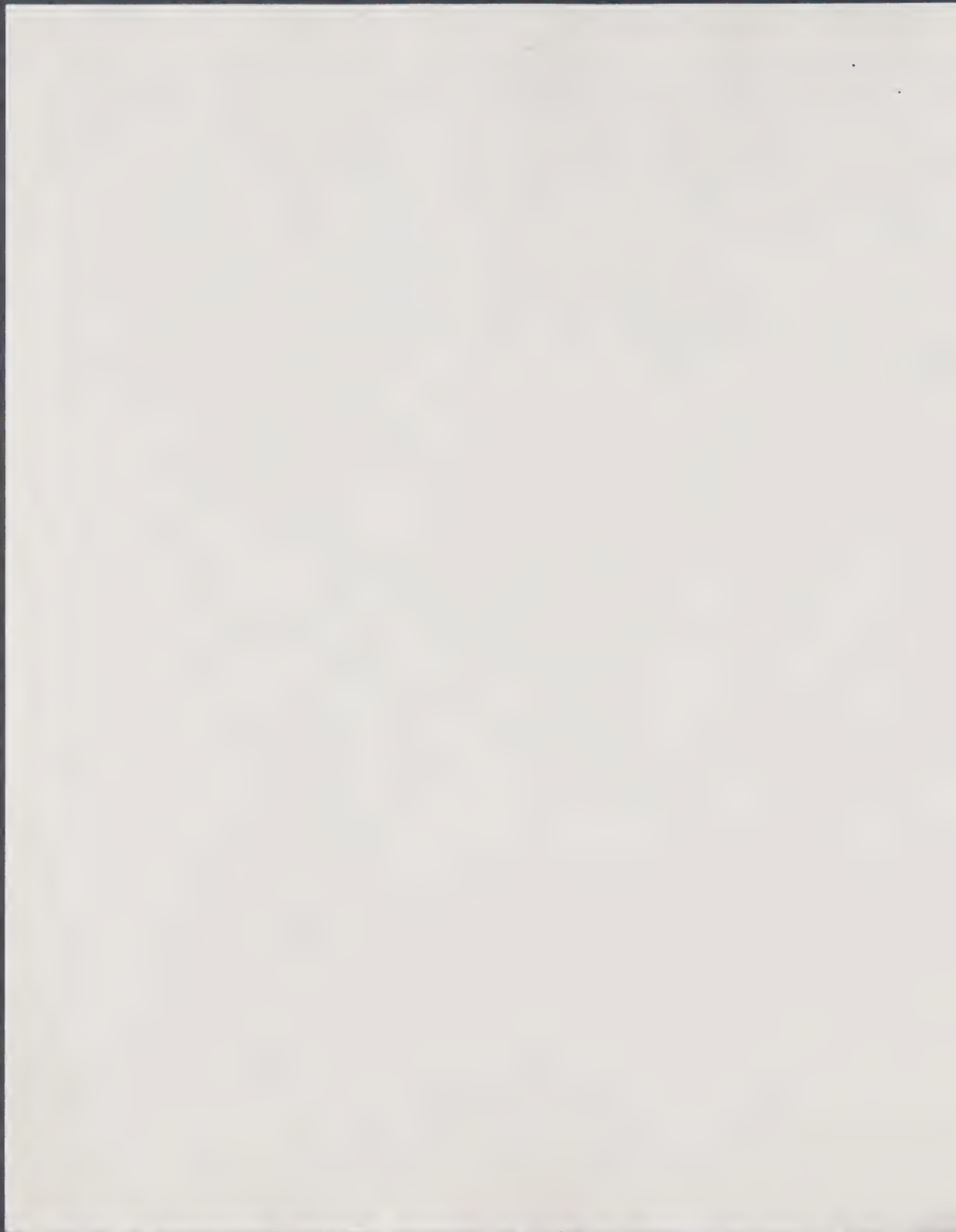
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THE WILLIAM SOMMER MEMORIAL EXHIBITION

CATALOGUE
OF AN EXHIBITION
OF WORKS BY
WILLIAM SOMMER
HELD
NOVEMBER FIRST
THROUGH DECEMBER
TENTH
IN
THE CLEVELAND
MUSEUM OF ART

1950

ho.



WILLIAM SOMMER THE INDIVIDUAL

It seems well-nigh impossible to record upon a printed page the full dimensions of William Sommer, the artist. The chronology to be found on another page is important, but it gives only the bare facts, the warp upon which was woven the involved yet simple pattern of his life. The paintings and drawings are and must be the visible expression of that inner life in all its intricacy and allusiveness. Those pictures that have been chosen for the Memorial Exhibition come from many sources, but always in the choice the major emphasis has been on Sommer's mature work; for it is upon this that his claim to fame must rest.

The eternal unrest, the endless strivings and searchings of his spirit are revealed in another way as well: in the quotations recorded in his notebooks, in those he kept before him upon the walls of his studio; in his own ideas scribbled upon an envelope or a piece of waste paper, or in the border of a drawing, or in letters written but never sent—spontaneous thoughts tumbling out for no one to see but himself, as spontaneous as he was. Many of these fragmentary writings have been fortunately salvaged, and selections from them are quoted in this article and are printed beneath the various reproductions in the catalogue. While the latter may be apposite, in nearly all cases they do not have an actual application to the piece with which they are associated, yet they are the thoughts out of which creation grew:

"When the voices of your soul begin to speak, yield to them and don't first ask what the opinion of your Master or your Father would be."

"... when a curve into the light from within . . ."

"I am waiting for something to ripen . . ."

or a phrase from Ozenfant, "*Alle Kunst besteht darin, das Wunderbare sichtbar zu machen.*" There are always ideas such as these, ideas fermenting under the spell of Sommer's intelligence to express themselves in that mysterious union of hand and spirit which is the act of creation itself.

Bill Sommer, for to all he was "Bill," was born in Detroit on January 18, 1867, the son of Joseph and Christiana Zoph Sommer. Joseph had come from somewhere on the Rhine when he was thirty-seven, Christiana from some unrecollected village in Saxony, when she was twenty-eight. They had met in Detroit, she a widow with one son, and they were married there, Bill being the first issue of that union. An understanding of that background explains in some way Bill's intellectual effervescence as well as his love for the philosophy and music of the country whose blood was in his veins.

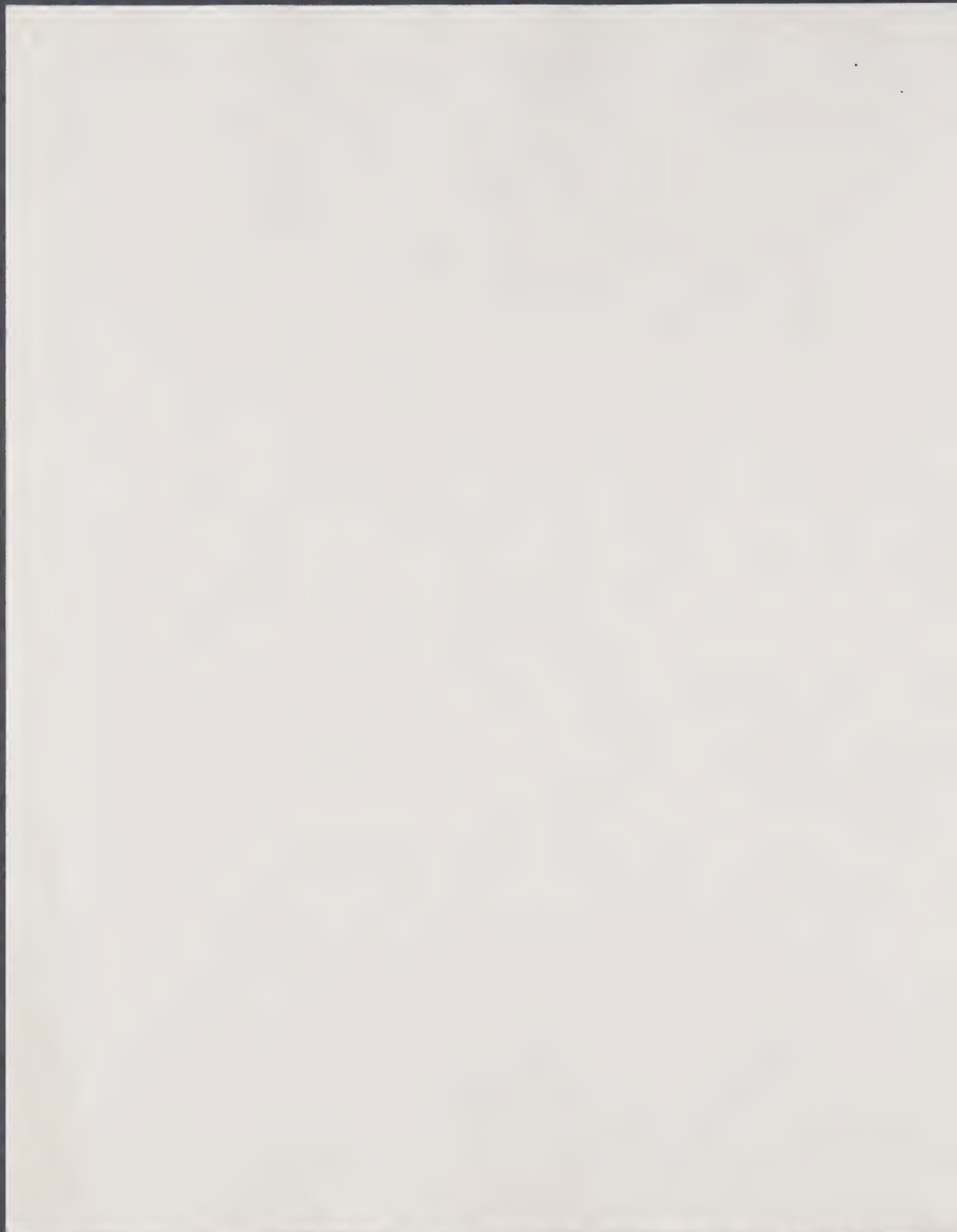
A scrap of paper salvaged from the studio, one of the unsent letters referred to, gives a vivid picture of his first artistic education:

"Mr. Kahn

Dear Sir:

An Article about your career in *This Week's* magazine was interesting until Mr. Julius Melchers name was mentioned then we had to travel back some years, for I was also a scholar in Mr. Melchers Sunday class at the same time you attended. Am now 73 years of age and was 12 at that time. He used the very words that you mentioned when I had to tell him my father could no longer afford to pay the 75 cents per month for drawing lessons, 'Well,' he said, 'you come anyway, Bill,' and he had me apprenticed in the Calvert Lith. Co., the contract called for a seven year (term). I served the time, then left for New York and kept improving in that line. Some 42 years ago I visited him in Detroit, we spent 4 hours together talking about his son the great American artist. When I was leaving he gave me three [of] Gari's original drawings made in Düsseldorf while we were attending his drawing class. He also gave me his photo and on the back he wrote, 'William Sommer in remembrance of your old drawing teacher, Jul Melchers, Detroit, January 1, 1903.' He was a grand character, a man so much needed at a time when art was so scarce; he kept the cultural processes alive in Detroit."

There were no other early teachers for Bill, but he learned in the best school of all, the school of experience, and from the meticulous lithographic craft to which he was apprenticed. It is a



proof of his vitality, the many times he rebelled. "All I did was sketch and draw, sketch and draw, especially my fellow-workers. They *DID* teach me my trade, I give them that. But you know what? Now at eighty I still feel a very guarded and conservative suspicion that some of those oldtimers were jealous of me."

He did rebel forthrightly when his apprenticeship was over, and he left Detroit and went to work for the Bufford Company in Boston as journeyman lithographer. That was in 1888. In 1890 he was in England working at his craft, a few sketches extant giving a slight reflection of his ocean trip en route.

In England he was with his friend Fred Hager, one of his many vivid friendships. Hager had fallen heir to an inheritance, and in persuading Bill to go with him to Munich, he unselfishly financed the trip and the year's instruction in Professor Herterich's school there. When the money was gone, Bill returned to America. Hager passed out of his life, but characteristically, Bill never forgot the kindly deed.

By a strange chance, Henry G. Keller, of Cleveland, was in the same class. Not until that moment had these two artists seen or heard of each other, yet in the years to come, each was to make an indelible mark upon the art of Cleveland. Bill said, "Keller was a very timid, retiring, unassertive fellow, and I was something of a bull-in-a-china-shop. We were friendly, but never too warm—our temperaments were too opposite. Furthermore, I never dreamt that our paths might ever cross again."

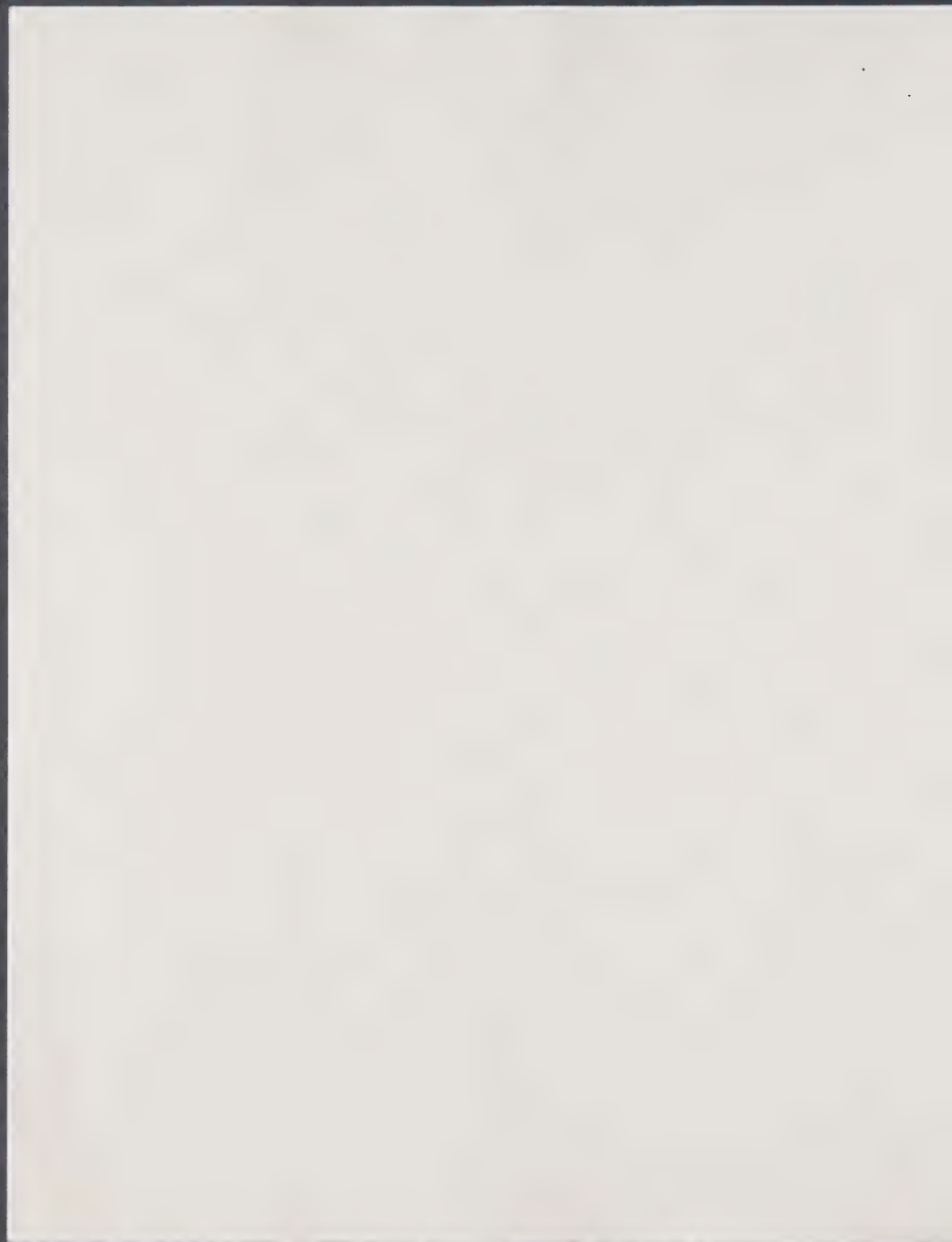
Bill returned to America and worked in New York at his craft—lithography. There he made the lifelong friendship of the late Carl Moellmann, who was to be one of the reasons why Bill much later moved to Cleveland. Again, a friendship greatly influenced his career.

In this period in New York the German influences still persisted. It was inevitable, too, that with his passion for sketching, he should find some outlet for his bent. As an extra-curricular activity, he was asked to join the Kit Kat Club, after the eleven other members had seen him draw. "That's where I got all my early art, models, nudes, etc. There were good men there but whether any achieved greatness later I do not know, because we drift around, you know."

But in the year 1894 the greatest influence of all came into his life. After a whirlwind courtship of little more than a week, he married Martha Obermeyer. Until her death, in 1945, she was the rock upon which the household rested. Quiet, unassertive, but sure, she it was who provided the background of calm and understanding which was a necessity for Bill. She provided the creature comforts which he himself never sought. She was there in times of stress and trouble. She saw to it that he had clothes to wear and saw that he wore them, an essential task. His mind was elsewhere, greeting the sun with effervescent vitality, forgetting food until she brought it to him. At times he seemed thoughtless of these well-meant ministrations and had to disappear, even for weeks at a time. He might go to the Weddell House. Once he departed for Chicago.

In 1907 Sommer moved to Cleveland on the invitation of William N. Brewer of the Otis Lithograph Company. Mr. Brewer offered to pay his moving expenses and five hundred dollars for a fur coat for Mrs. Sommer. Carl Moellmann also had a considerable part in this decision. From that time on, until his death, Bill lived in the Cleveland area, for a time in Lakewood, 1371 Westlake Avenue. In 1914 he bought the old school house on the Brandywine as his studio, and it was in the house nearby that he died thirty-five years later.

The Lakewood period was a very important one indeed and very fruitful for his future development. Among his fellow craftsmen at Otis Lithograph, which later sold out to the W. J. Morgan



Lithograph Company, was William Zorach, who wrote in a letter,

"It must have been about 1907 when I was an apprentice . . . that Bill Sommer came from New York to work there. After studying at the National Academy in N. Y. for two years I decided to go to Europe to continue my studies. Bill Sommer advised me to go to Munich to study—Abe Warshawsky who had just returned from Paris advised against it and said that Paris was then the Art Center of the world. I spoke about this to Bill and he of course agreed, saying that when he was a student everybody went to Munich to study, but that perhaps Abe was right—as he felt that he was out of touch. But Bill was always interested in new developments and when I came back from Paris was all ears and eyes and asked me at length what was going on and what was doing in Paris. (Remember this was before the Armory Show and even the impressionists were considered wild men in art circles in New York and only a very small group knew of what was going on in Paris at that time) . . .

"Upon my return Bill immediately swung into the more abstract type of painting—and I remember how fed up he got working day and night in the shop . . . how depressed he was and how desperate to get some painting done on Sundays—and holidays . . . Bill was always fond of music and always played his pianola."

Bill's son, William, says of this, "We had a pianola with the finest rolls, Schumann, Wagner, Schubert, Brahms. Mother and father sat and listened while I played a concert all our own." This was some release, but as Zorach continues,

"It was at this time that every now and then Bill would disappear and go off on long drunks for a month at a time and not show up at the shop for work. It seemed a necessity and a release from the tension and commercialism of the shop . . ."

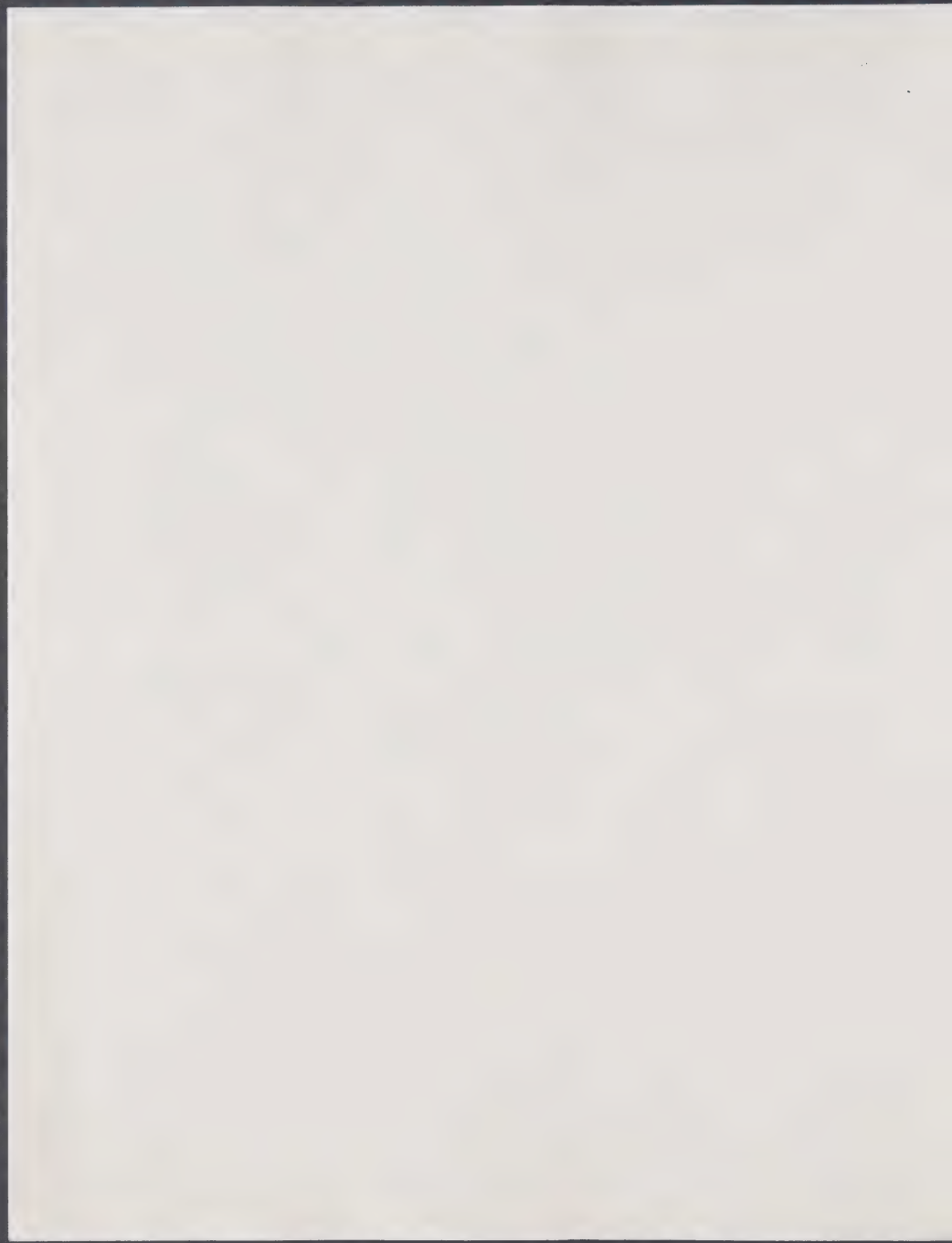
There is a beautiful music story. Bill had gone to hear Paderewski. He had a ticket way up in the second balcony. Everything was all right until a woman came and sat plunk in front of him—with a peacock feather in her hat. Bill tried to see all around her but couldn't, finally he "got Paderewski right in the eye of the peacock's feather—the music and the color were all one—a magnificent ensemble."

In this Lakewood period Bill Sommer was much influenced by Abe Warshawsky and Zorach and their reflections of the art of Paris (Nos. 16, 19, 20). Paintings of this period (Nos. 12, 13, 15, 17) show the influence of the Impressionists and above all of Gauguin (Nos. 11, 18, 21).

Nineteen hundred and twelve marked the date of the founding of the Kokoon Art Club, of which Bill was a moving spirit along with Carl Moellmann, August Biehle, Joseph Garramone, Frank Seamens, Elmer J. Brubeck, Morris Grossman, and others. This was a sketching club like the Kit Kat, and for many years he spent several evenings a week there, drawing.

In 1914 for twelve hundred dollars he had bought the property at Brandywine. The rolling hills of that beautiful countryside were to be his horizon until his death, and he lies in the cemetery in Northfield, just a few miles away. What no other painter of Cleveland has done, he has made this part of the Cleveland area come to life much as Cézanne did Aix-en-Provence. As subject material it was inexhaustible, and the hills, fields, flowers and fruits, the farm animals, the houses and their inhabitants, are the leitmotifs which he used endlessly in abounding variations. He had the genius for wringing the eternal from the everyday. No greater proof of the wellspring of creative energy that was his can be found than in his complete penetration of this, his own particular workaday world.

From 1915 to 1920 was the record-playing period, when he listened long hours to the music of Wagner. The gods and goddesses of the Nibelungen world were his familiars. He did, somewhere about this time, the mural of two musicians with their instruments in the Northfield Bar, now unfortunately covered up. This was also the period, 1918, when he was interested in designing



sets for The Play House, then in its exciting initiatory years under the guidance of Raymond O'Neill. Among the best work he did were the designs and costumes for a remarkable production of *Everyman*. On the cover of the program designed by Bill is Everyman himself, impersonated by none other than William Keough, later Judge Keough. The costume designed for him was so tight that when he was laced into it he could hardly speak.

William Sommer's friendship with Sam Loveman and Ernest Nelson began in 1915, the latter friendship terminated by Nelson's early death which Hart Crane memorialized so touchingly in his "Praise for an Urn." His friendship with Sam Loveman continued to the end. In Loveman's *The Hermaphrodite and Other Poems* is a poem to Bill which is appropriately printed below the frontispiece of this catalogue. Bill characteristically once wrote of Loveman, "I must draw you—draw you in strong Venetian red."

The friendship of Sommer and Crane began in 1919, and it was in August, 1922, that the poet wrote the poem "Sunday Morning Apples," reprinted at the beginning of this catalogue. Philip Horton in his *Hart Crane* says,

"Crane was drawn to the older man [Sommer] by his vitality, the Rabelaisian vigor of his spirits, which was reflected in his painting in what Crane liked to call his 'dynamism.' The two were soon in the habit of spending an evening together once a week when they would retire to the 'ivory tower' to play records of Ravel, Scriabin and Debussy; to read Heine's lyrics, or spar hilariously about the low-ceilinged room . . ."¹

Certainly it was Sommer who was the outgoing and outgiving individual. His overwhelming vitality sparked the younger man.

Hart Crane, when he moved to New York, took Sommer paintings and drawings with him, trying his best to sell them for his friend.

"Finally Crane's efforts were partially successful. Certain individuals of recognized taste and authority began to take an interest in Sommer's canvases. Sibley Watson of *The Dial* bought two or three pieces, and later printed several more in the magazine. William Carlos Williams made a purchase or two and wrote Sommer a letter to say that his paintings got 'under his underdrawers' . . ."¹

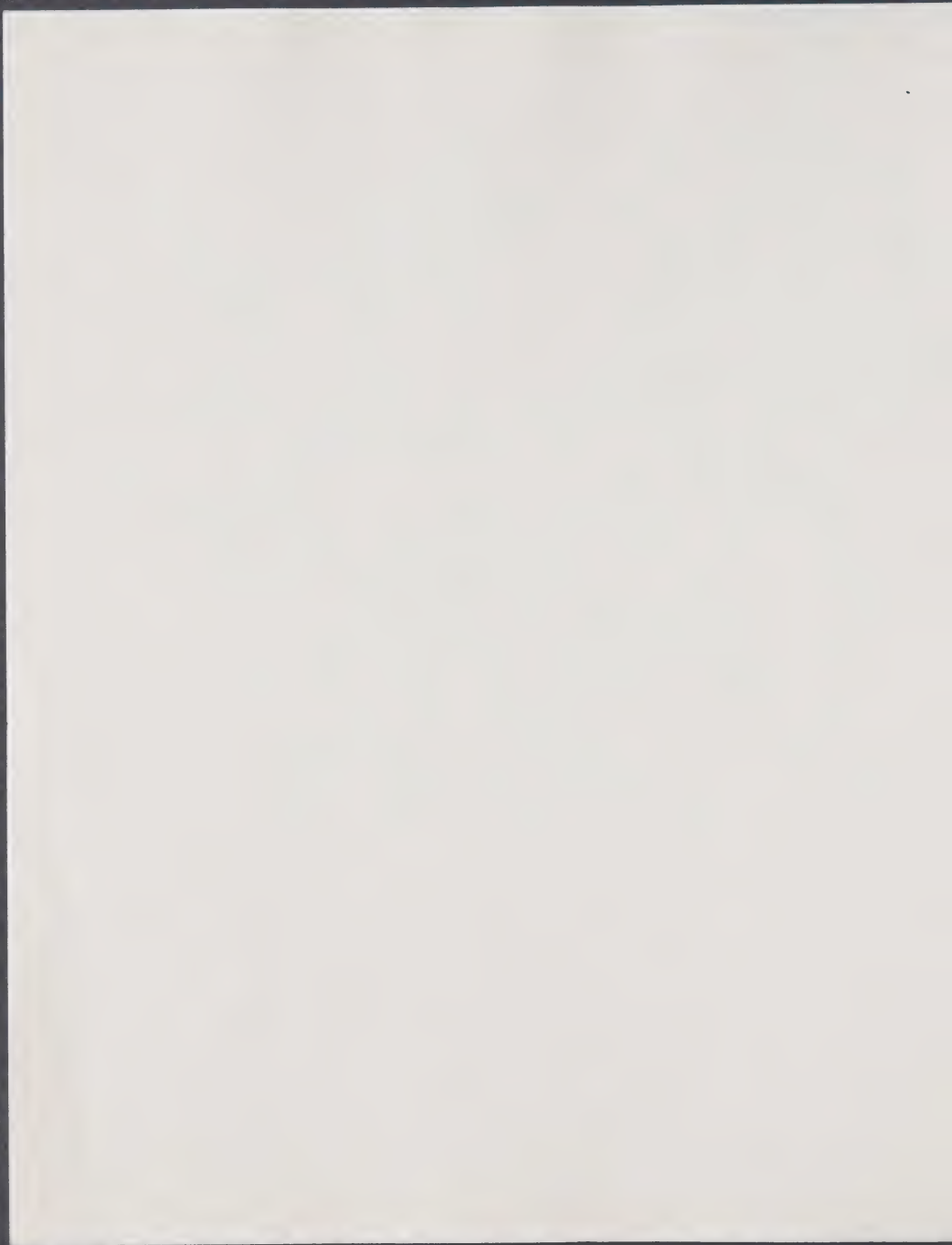
One of these drawings published in *The Dial*, of July 1923, was the famous model who used to come to the Kokoon Club. Bill called her "the girl with the violin face, an ordinary person with a wonderful face. She just disappeared into the night."

Shortly after the date of publication, in 1922, Bill discovered Clive Bell's book *Since Cézanne*. This became his bible, and quotations from this book and others by Clive Bell were always around his studio or in his notebooks. Time after time he would refer to his notebook while talking, his eyes sparkling, bending forward in his eagerness. Bill's conversation always had a kind of bird-like quality. It would jump from one twig to another with effortless grace. He would read a piece from Clive Bell and in a moment his mind would swing to a quotation from Immanuel Kant, a phrase of Hegel's, something from Nietzsche. It was ever the world of the idea that he lived in.

The Cézanne influence had an immediate and profound effect on his work—the influence of Gauguin and the Impressionists had gone—but Cézanne's was never an undigested influence. Bill was never anything but himself. Everything he took, ideas, points of view, were all mulled over, tested, tried out in a multitude of sketches and then always came out, Bill.

An all-important date was the Eighteenth, or Prohibition, Amendment in 1919. Bill gave up drinking when the Amendment became effective, and drank tea, tea, tea, tea—at all times

¹ Quotation from Philip Horton, *Hart Crane, The Life of an American Poet*, published by W. W. Norton & Company, Inc., New York.



quantities of tea. Unquestionably this was a prime factor in the husbanding of his powers during the next fifteen years, his most productive period. Tragically enough, he began to drink again when the WPA was initiated. One day at lunch he started again and he characteristically remarked, "My God, what I've been missing."

Bill could always sketch children, but only when they wandered in casually, freely, without any preconceived idea of posing. His children's portraits have a rare form quality, almost what has been called American Primitivism. But they are too personal to be grouped under a label. He took them, then, in his stride, but when they posed, he never was truly successful. He was not interested in fact, he was interested only in spirit.

The Dominskis lived on Town Line Road and sold fresh vegetables to the Sommers. As Bill said, "there always were new Dominskis" for him to paint and even after Tess Dominski, his favorite subject, and his granddaughter June, grew up, there were still "more Dominskis." Tess, Frankie, with their tragic, exotic Polish character, have something of the sad, introspective, and subjective character of postwar German painting. But, if there was not a Dominski, there might be a Barber child who lived nearby; only they did not have the same pervasive intensity.

Bill lost his full-time job about 1929, when the W. J. Morgan Lithograph Company took over the offset process and he was no longer needed. He had had an opportunity to join his friend Carl Moellmann, when the Continental Lithograph Company was organized, but he had not taken it. What seemed a terrible blow at the time was a blessing in disguise. It gave him a chance to draw all the time. He was interested and alert. Everything came to his attention, little boys, sketches of Mrs. Sommer sitting in her chair. The Cézanne influence is there, but it is his own, perfectly individual. And as for his horses, they are pure America, pure Brandywine. This period from 1928 to 1933 is the great flowering period when he is on top of the world (Pls. IX-XXXIII). You can call it, if you will, his classic period, when in the elimination of the unnecessary he achieves restraint, a gracious strength. Never was his line more delicate, never was it more sure.

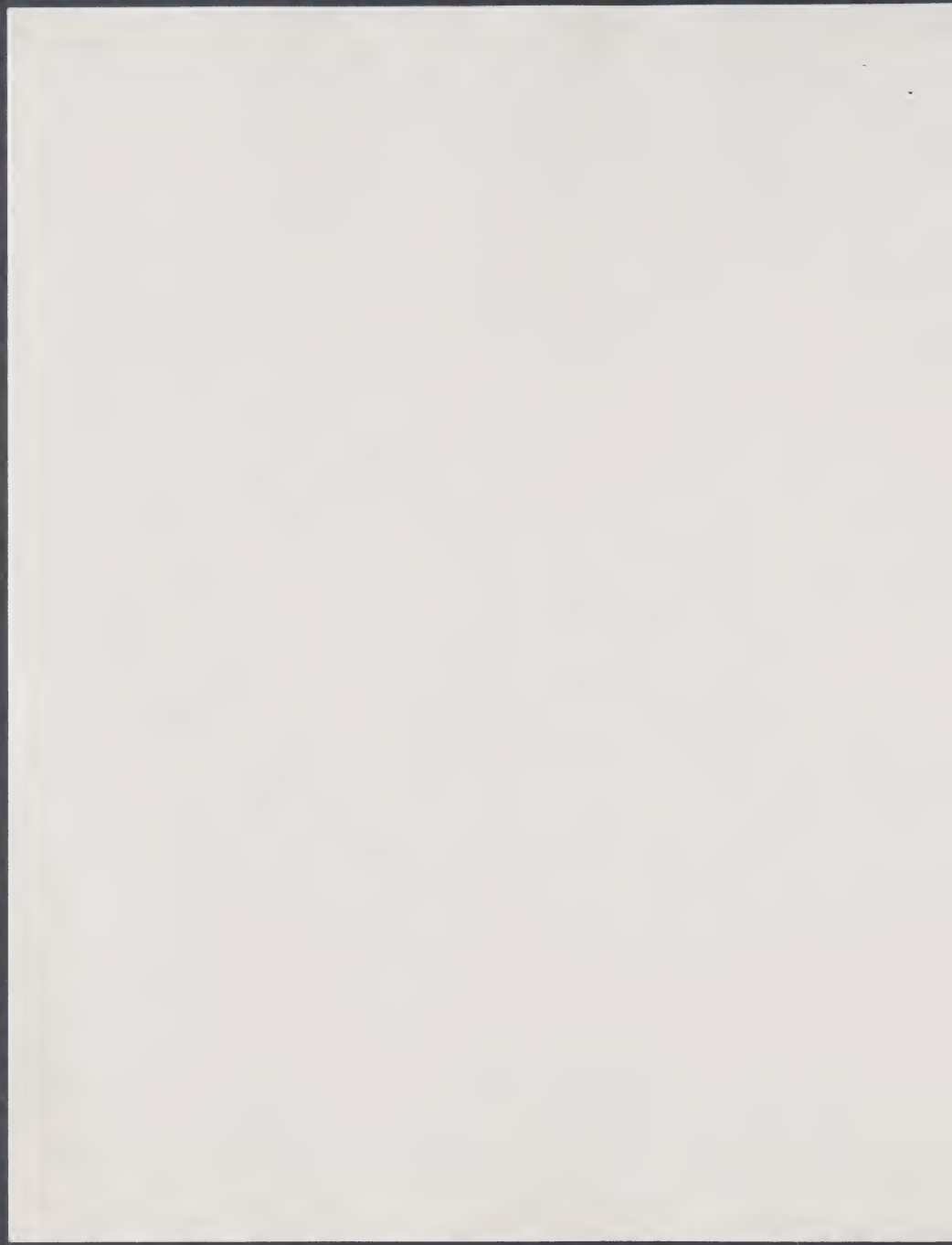
From 1933 through 1941 is the period he worked for the Government, first under the Public Works of Art Project, then the Works Progress Administration, and finally the Treasury Art Project. They saved him at a time when financial backing from sales was at a minimum. They saved his self-respect as well, and gave him a new faith in the country he loved.

He was very much preoccupied with the mural during all this period, and produced quite a number. Perhaps the only one which is completely successful is the magnificent decoration he did for the Cleveland Public Library, Brett Hall. This represented the Cleveland Public Square in 1833. On a scrap of paper he wrote,

"Sometime after you left I painted a mural for the Public Library, Cleveland, O.—Subject Cleveland of 1837 [he meant 1833], started April 1, finished August 18—size 20 feet by 24 feet, it was painted in the Medical Library, top floor, opposite Music Hall, no kick from anyone. Henry Keller liked it. Zorach, sculptor, also said it was fine, it went off easy. Of course it has been installed two years."

It was under the impulse of these mural commissions that he began to work more in mass than line, although the line never lost its importance. However, the majority of his murals are thought of more in detail than as a whole, and in general it is fair to say that he was happier working in a smaller scale.

Perhaps one of the best ways to judge the development of Sommer's later period is to compare two such water colors as No. 62 (Pl. XVI), No. 166 (Pl. LIII), both still lifes. The first one, No. 62, is dated 1929 and everything depends on the line, a line that is electric in its intensity. The



second, No. 166, dated 1939, has line, but the sharp tensions have disappeared and the emphasis is on color and mass, a reflection of his mural studies.

Again, in the comparison of three water colors of horses, No. 60 (Pl. XXII), No. 110 (Pl. XXXIV), No. 151 (Pl. LI), these same qualities are clearly apparent. The first of these, a water color of 1929, is almost archaic in its directness, with a line that has a whipping intensity. The second, dated 1933, is blocked in in broad masses. It is the top of his development, the highest achievement, almost the ultimate in power and richness of color. No. 151, dated 1936, has gone further and has become more relaxed, mellower, more open. The sunlight in it has almost the glow of sunset. It is just at the height of the crescendo, with all the ripeness and richness of fulfillment.

During the period Sommer worked for the Government, these main characteristics carry on. There are no new developments, but there is a greater sense of "blockiness," and cows as subject material become a new enthusiasm. Their peculiar and simple forms fascinated him; many water colors attest this. Mrs. Sommer bought two goats in 1938 as models for Bill, thinking to interest him. Bill did make a few drawings and water colors of them, but he was afraid of the goats and in any case they ate up the trees, so he was glad when they were eventually sold.

In the middle forties the pace slackens; age was creeping upon him and while he kept his extraordinary vitality, life closed in. Martha Sommer died in 1945, and he never got over it; the bottom dropped out of his life, there was no incentive to go on. He realized then what he had never before fully understood, how she had stood between him and the details of everyday life.

After Mrs. Sommer's death he never missed a day going to Bartel's on Route 8. He had his own path through the fields, and rain or shine, he found his way through the familiar landscape he loved, carrying his ever-present sketchbook. He had a seat in the window and there in the last years he talked with and entertained the friends he needed, and his friends were very good to him. From this vantage point he sketched people or anything of interest which he saw from the window. He spent every afternoon there, and Mrs. Bartel either took him, or sent him, home in a taxi.

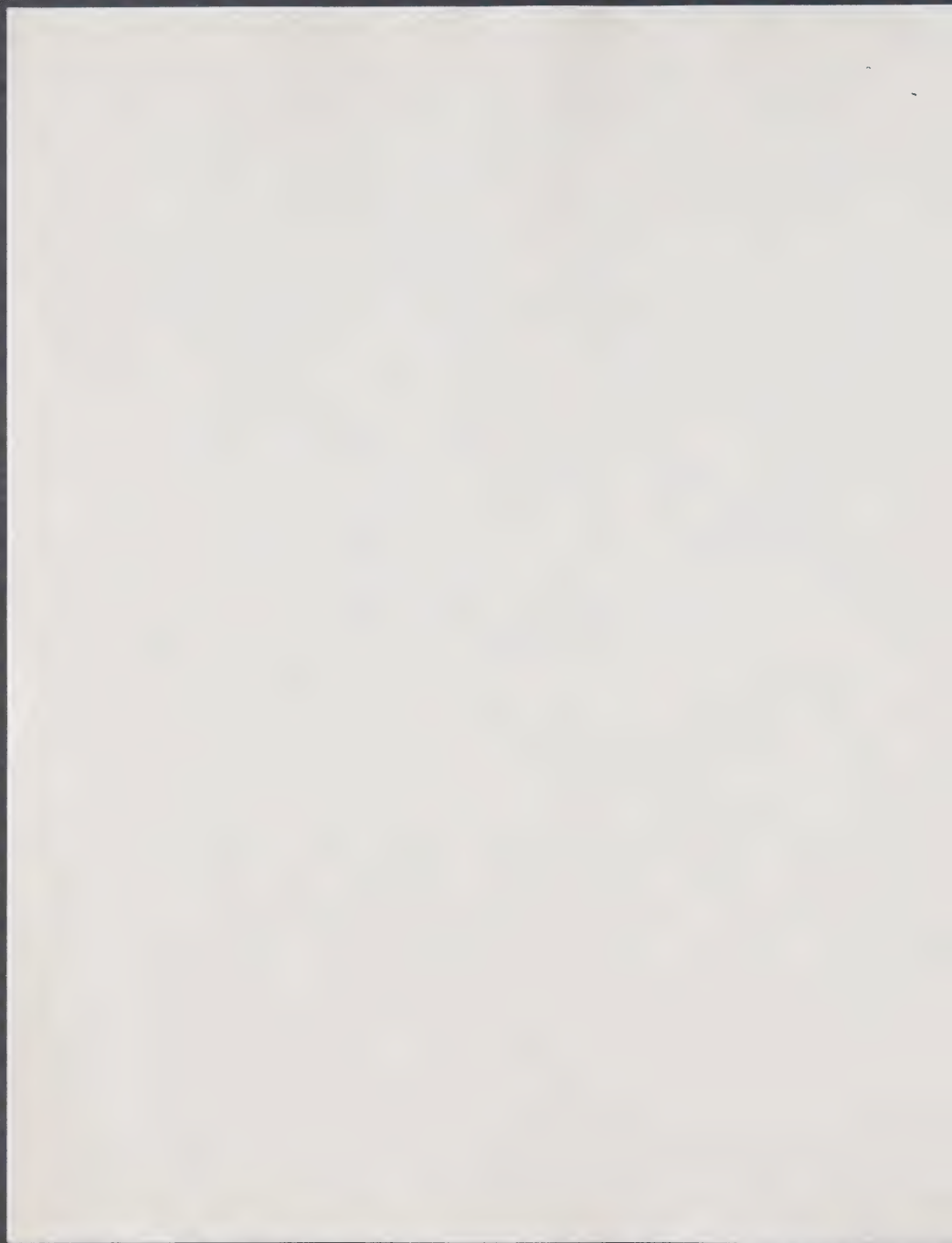
He had a genius for friendship. From the moment you were with him, he shut out all else; you were caught, flattered, fascinated, held by the spell of sheer personality. His eyes sparkled, he bent forward with flushed cheeks to pour into your ears the particular thoughts the moment called forth. He glorified human relationship. That personal contact had the same tingle of excitement that surged through the line and forms of his painted work.

Among the papers in his studio I found an unsent letter:

"Your clear voice came to us Sunday over hillsides, through bursting fruit blossoms, loaded with honey bees humming a low song. The great Bach mass had to be turned away for a while, so we could hear your words . . ."

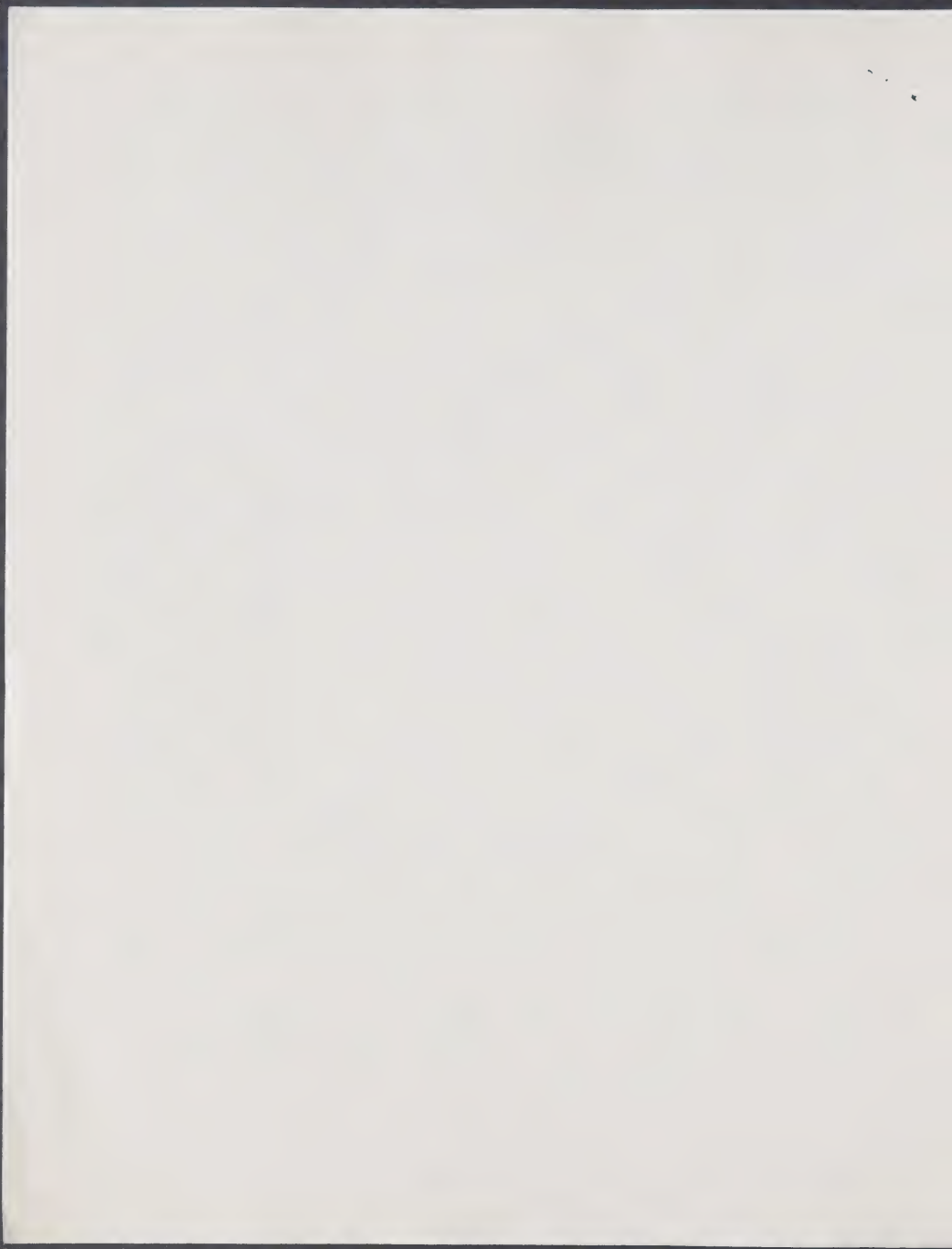
There could be no better epitaph than this for William Sommer. In this Memorial Exhibition his clear voice comes to us unmistakably through the works of his creation, over the hillsides of the Brandywine, through the bursting fruit blossoms of that, his countryside, in the simple animals of the field, the horses and the cows he loved and which he painted so admirably.

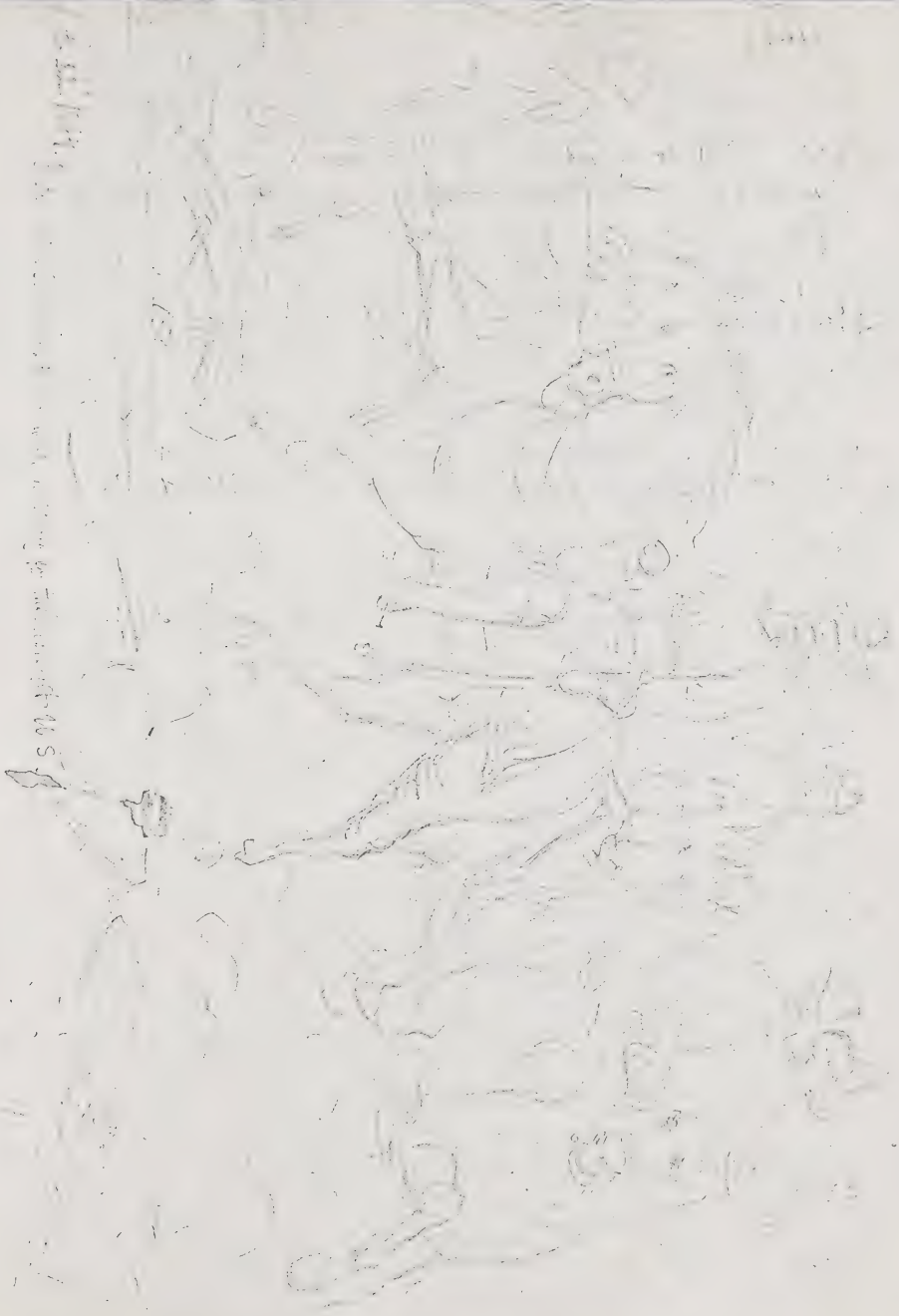
WILLIAM M. MILLIKEN



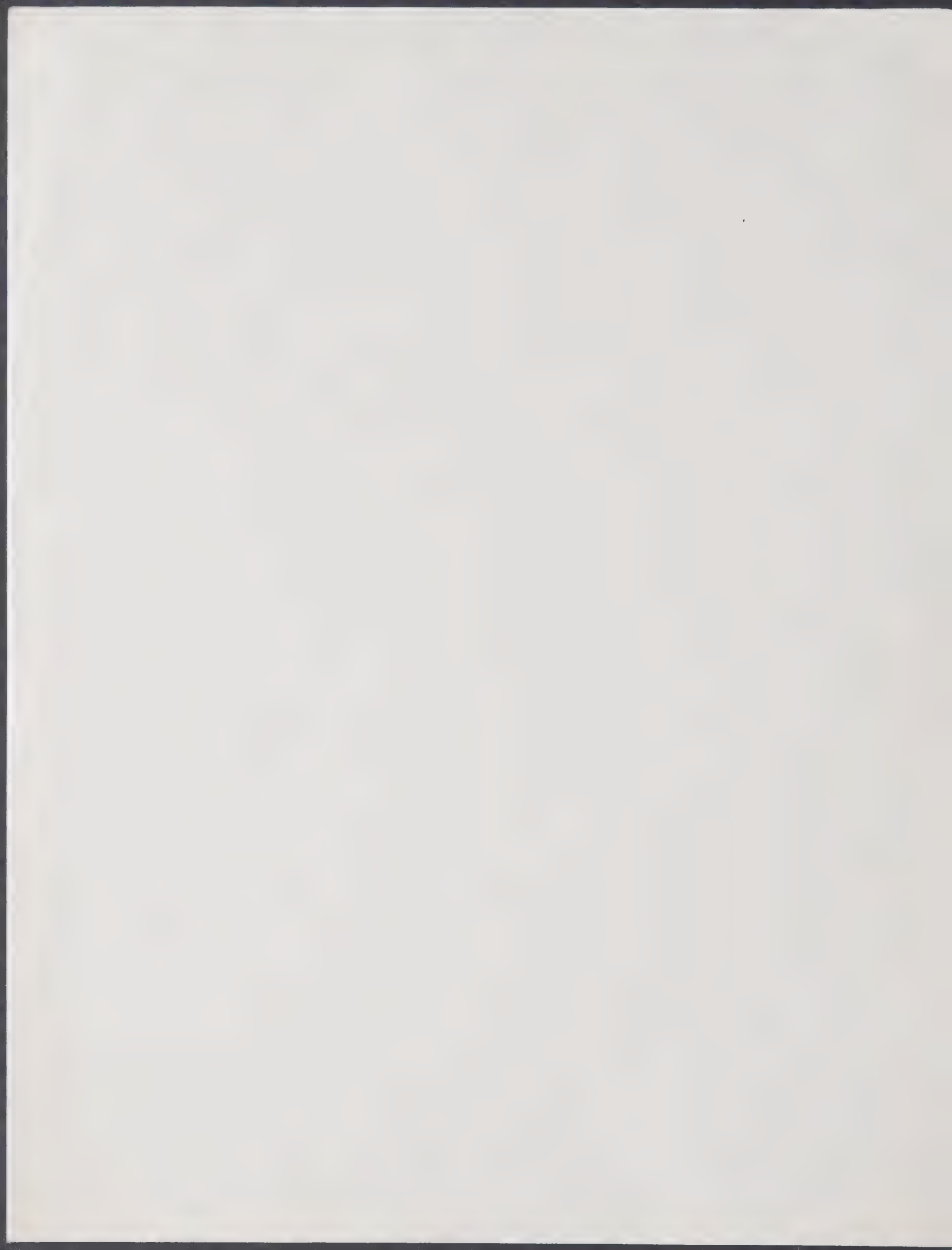
CHRONOLOGY

- 1867 Born January 18 on the second floor of a brick apartment house on the corner of Fort and Hastings Streets, Detroit, Michigan. Son of Joseph and Christiana Zoph Sommer. His mother was a widow with one son when she married his father; his father was first a typesetter and then a grocery storekeeper.
- 1873-1881 Attended Washington Public School in Detroit.
- 1878-1883 Studied drawing in a Sunday class under Julius Melchers, who was the father of Gari and a church wood-carver and a trainer of talent for the Detroit Calvert Lithograph Company.
- 1881-1888 Served seven years' apprenticeship at the Calvert Lithograph Company.
- 1888-1890 Journeyman at the Bufford Company, Boston, Mass. Went to New York to the Ottman Company.
- 1890 In England with Dangerfield Brothers.
- 1890-1891 In Munich at Professor Herterich's School of Art with his friend Fred Hager. Brief excursions into the Alps and to Venice, Italy.
- 1892 Returned to New York and worked again for the Ottman Company and later for several other lithograph companies. Became a member of the Kit Kat Club.
- 1894 Married Martha Obermeyer.
- 1907 Moved to Cleveland on the invitation of William N. Brewer of the Otis Lithograph Company. Lived in Lakewood at 1371 Westlake Avenue.
- 1912 Helped found the Kokoon Art Club.
- 1914 Bought Brandywine house, with old school for studio.
- 1918 Did costumes and *décor* for The Play House production of *Everyman*.
- 1919 Beginning of friendship with Hart Crane.
- 1922 In August Hart Crane wrote "Sunday Morning Apples," dedicated to William Sommer.
- 1929 Lost job with W. J. Morgan Lithograph Company, after Morgan took over the offset process.
- 1933 Public Works of Art Project. Did mural in Public Hall, Cleveland.
- 1934 Did mural in Brett Hall, Cleveland Public Library.
- 1938 Did mural in Post Office, Geneva, O.
- 1939-1940 Worked on Treasury Art Project.
- 1941 Did mural in Board of Education Building, Akron, O.
- 1944 Did mural in Community Church, Boston, O.
- 1945 Death of Mrs. Sommer in February.
- 1946 The Akron Art Institute, appointed by the Probate Court, acted as custodian of his works.
- 1949 Died June 20. Buried in Northfield Cemetery.





1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100.





P. & T. W.
ALBANY, N. Y. 1855

GILBERT ISLAND ?

1895 KING P. C. 1895 '1895

OIL ON PAPER, 30 x 25 inches

KANSAS

The oil is to
be used in
the
Kans. King

Stewart, R. G. A Nineteenth-Century Gallery of Distinguished Americans. Exhibit catalog - NPG - 1969
Philadelphia, PA.

RUFUS KING
1755-1827
Lawyer, statesman

Oil on panel, 30 x 24 $\frac{1}{2}$ by Gilbert Stuart, 1820 [1]
Collection of the Museum of the City of New York

Replica [2]
Collection of Frederick Lennig

Replica [3]

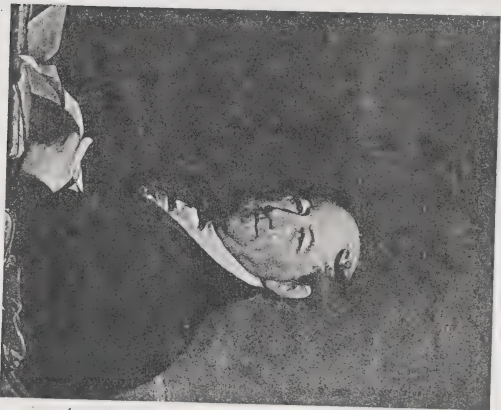
Collection of Charles King, Jr.

Replica—unlocated [4]

Line engraving, 4 $\frac{1}{2}$ x 3 $\frac{1}{4}$ [5]

Engraved by T. Kelly from the Original Picture by Stuart/*Rufus King*;/signature
Volume III-90

Notes
Cataloged from: Stewart, R. G. :



[1]

Philadelphia, PA.
Distinguished Americans. (1834-1839) Vol. 3-90
268).
Philadelphia, PA. Exhibit Catalog-NPG-1969

Artist

Life dates

Medium

Type

Publisher

Place

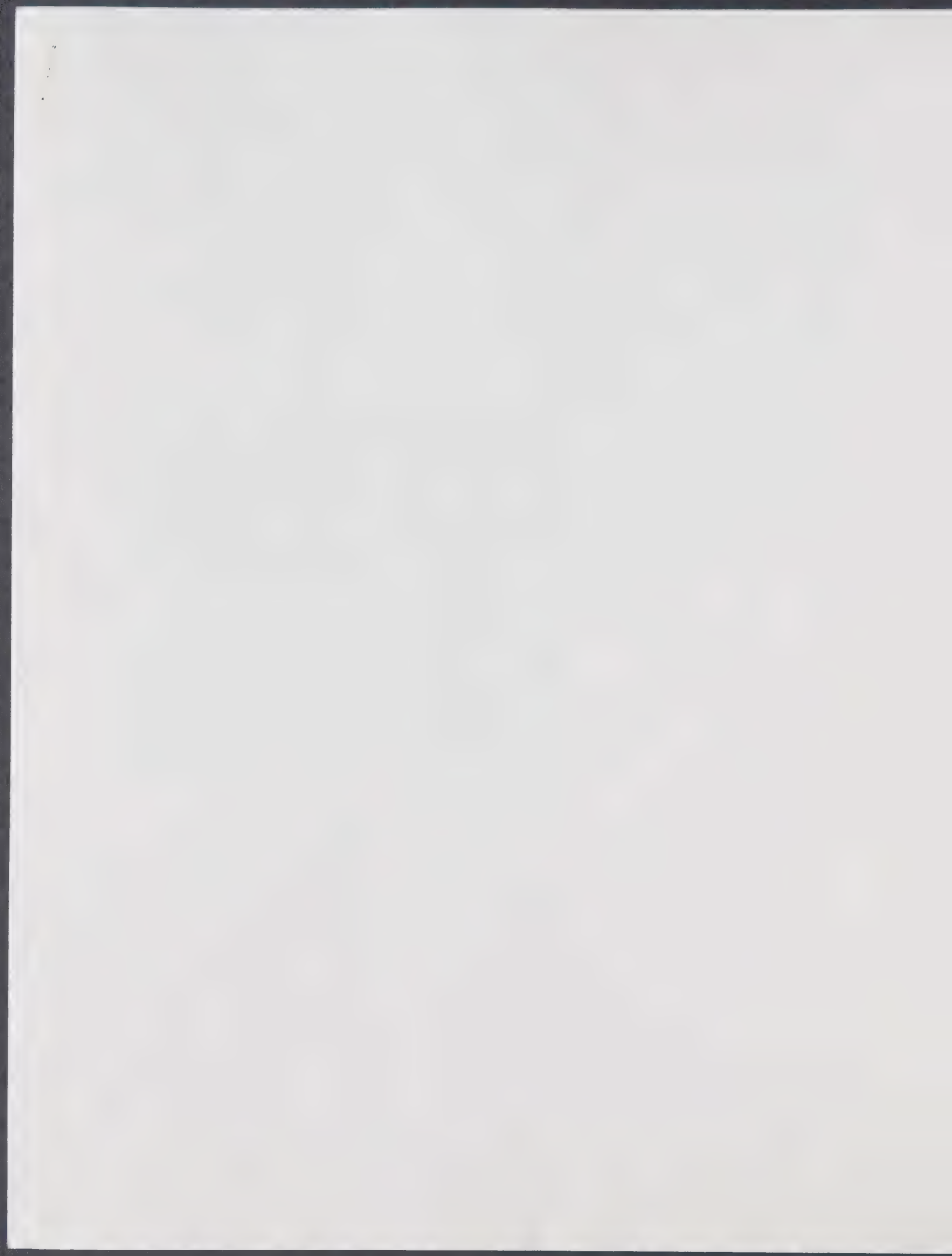
Date

Example at

Inscription

Notes

Sources



Graphics Record

King, Rufus after painting by
Gilbert Stuart

| | | | |
|------------------|-------------------|---------------------|---|
| <u>Artist</u> | <u>Life dates</u> | <u>Career dates</u> | <u>Region</u> |
| Kelly, Thomas | 1795-1841 | 1825-1840 | Ireland; Boston, MA; NYC; Philadelphia, PA. |
| <u>Medium</u> | <u>Type</u> | <u>Size</u> | <u>Shane</u> |
| engraving | Line | 4 1/2 x 3 7/16 in. | rect. |
| <u>Publisher</u> | <u>Place</u> | <u>Date</u> | <u>Other</u> |

~~Example at~~
National Portrait Gallery

Inscription
"Engraved by T. Kelly from the Original Picture by Stuart"/signature.

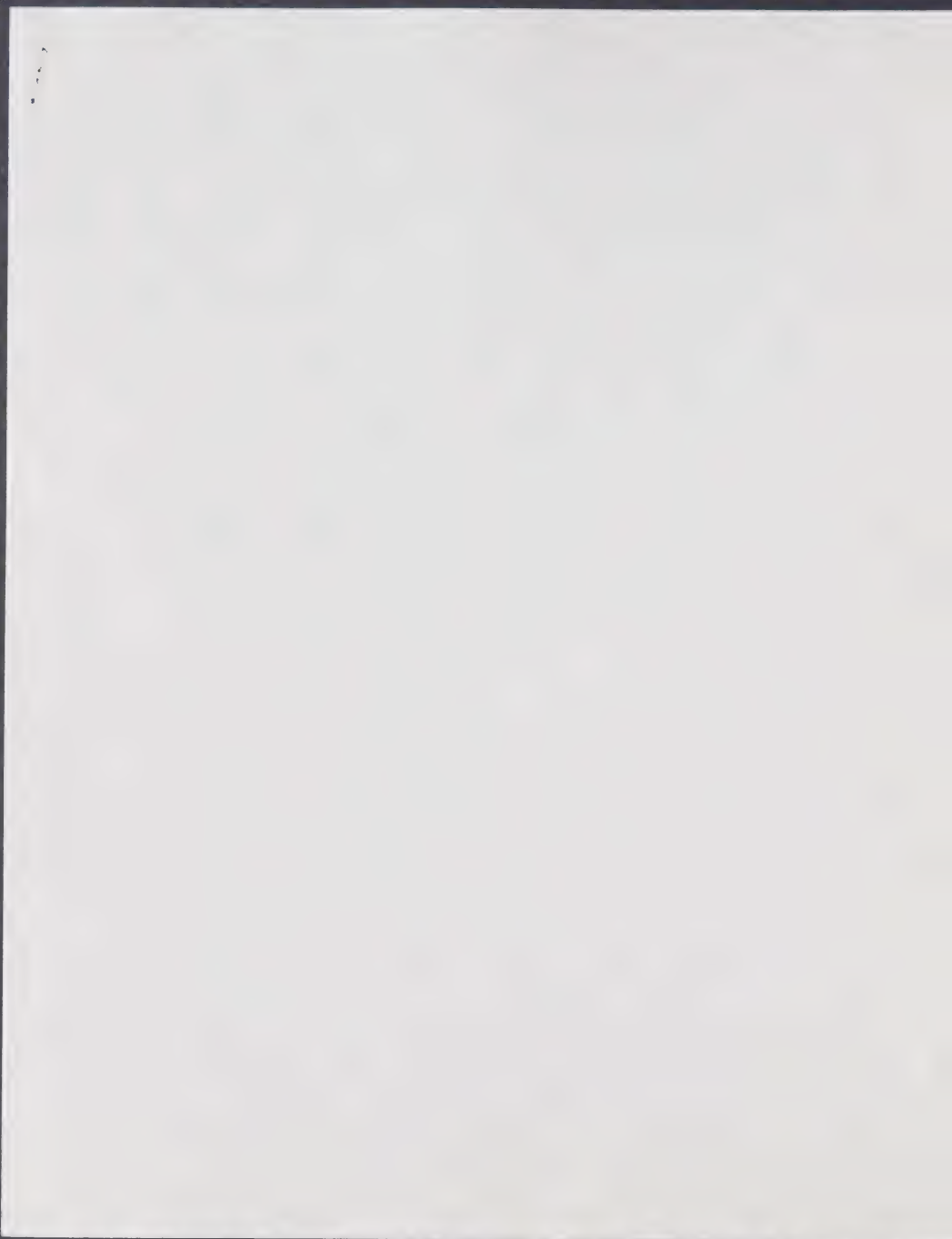
Sources Longacre, J. B. & Herring, J. The National Portrait Gallery of Distinguished Americans. (1834-1839) Vol. 3-90
Stauffer, D. M. American Engravers Upon Copper & Steel. (pt. 2, no. 1610, p. 268).

Notes
Cataloged from: Stewart, R. G. A Nineteenth-Century Gallery of Distinguished Americans. Exhibit Catalog-NPG-1969

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|--------------------|-------------------|---------------------|---------------|
| <u>Artist</u> | <u>Life dates</u> | <u>Career dates</u> | <u>Region</u> |
| <u>Medium</u> | <u>Type</u> | <u>Size</u> | <u>Shane</u> |
| <u>Publisher</u> | <u>Place</u> | <u>Date</u> | <u>Other</u> |
| <u>Inscription</u> | | <u>Example at</u> | |

Notes

Sources



GILBERT STUART

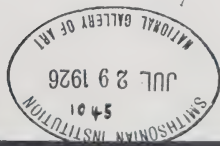
AN ILLUSTRATED DESCRIPTIVE
LIST OF HIS WORKS
COMPILED BY LAWRENCE PARK

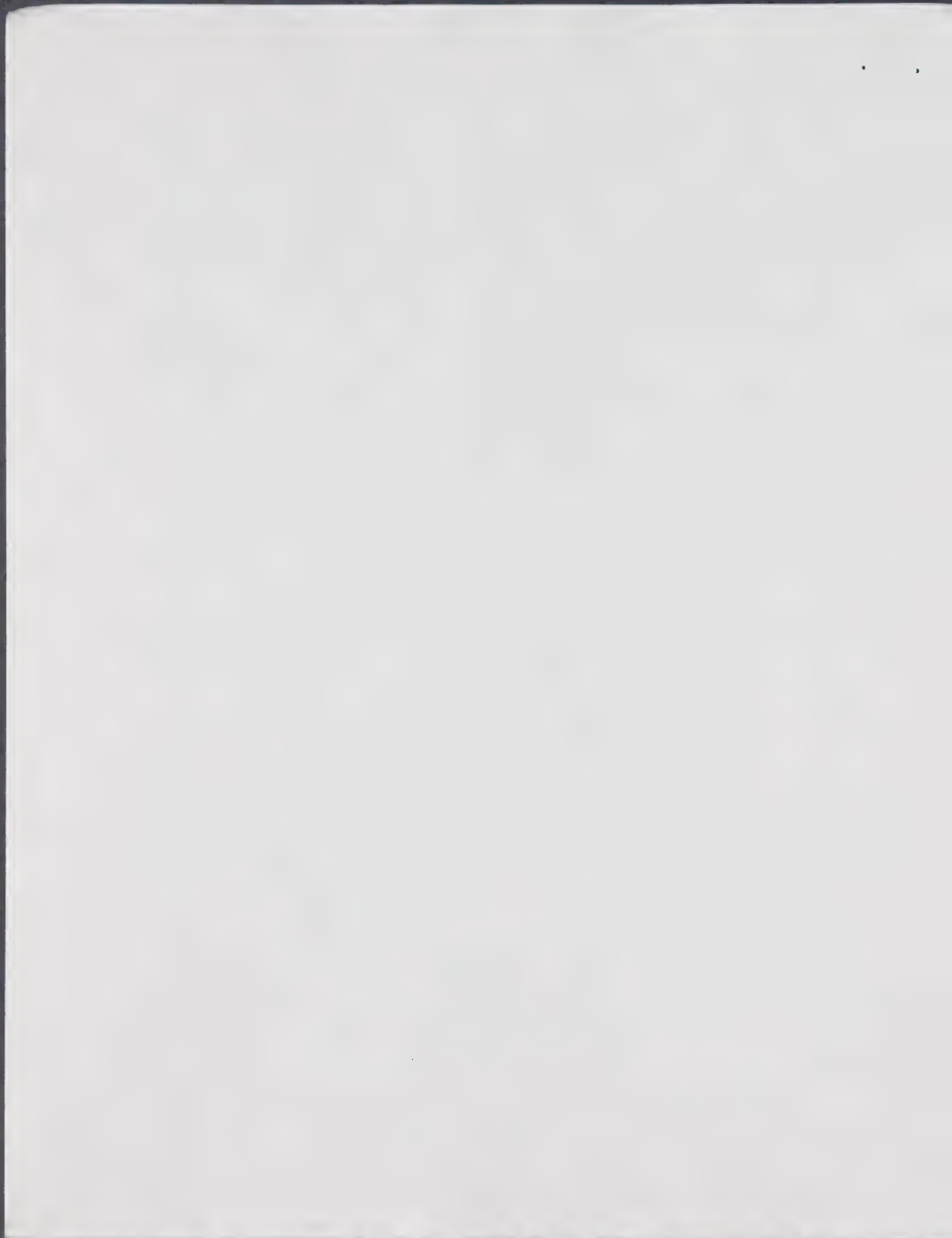
WITH AN ACCOUNT OF HIS LIFE
BY JOHN HILL MORGAN
AND AN APPRECIATION
BY ROYAL CORTISSOZ

VOL. I



NEW YORK
WILLIAM EDWIN RUDGE
1926





MRS. MICHAEL KEPPELE

Philadelphia, c. 1800. Canvas (s), 28 x 23 inches. She is shown at half-length, seated, and turned half-way to the left, with her large brown eyes directed toward the spectator. Her brown hair is parted in the middle and worn in ringlets over her ears. She wears a simple low-necked dress and over her head is draped a grayish-drab shawl which completely covers her shoulders and left arm and which is held at her right shoulder by her right hand. The outlines of a chair are barely visible behind her right shoulder. The background is plain and very dark.

Mr. Cadwalader Biddle, a grandson of Mrs. Keppele, in a letter to the late Charles Henry Hart, wrote: "A friend of my grandmother borrowed her portrait in order that a young artist might be benefited by its study. It was removed for that purpose to his studio. Shortly afterwards the family were asked if they knew that the artist had removed a great part of the picture and, upon going, found that he had painted out all but the face and hands. When Sully was asked to replace the portion removed, he at first refused . . . but upon reflection, and seeing that the portrait was ruined as it stood, relented, and agreed to do so."

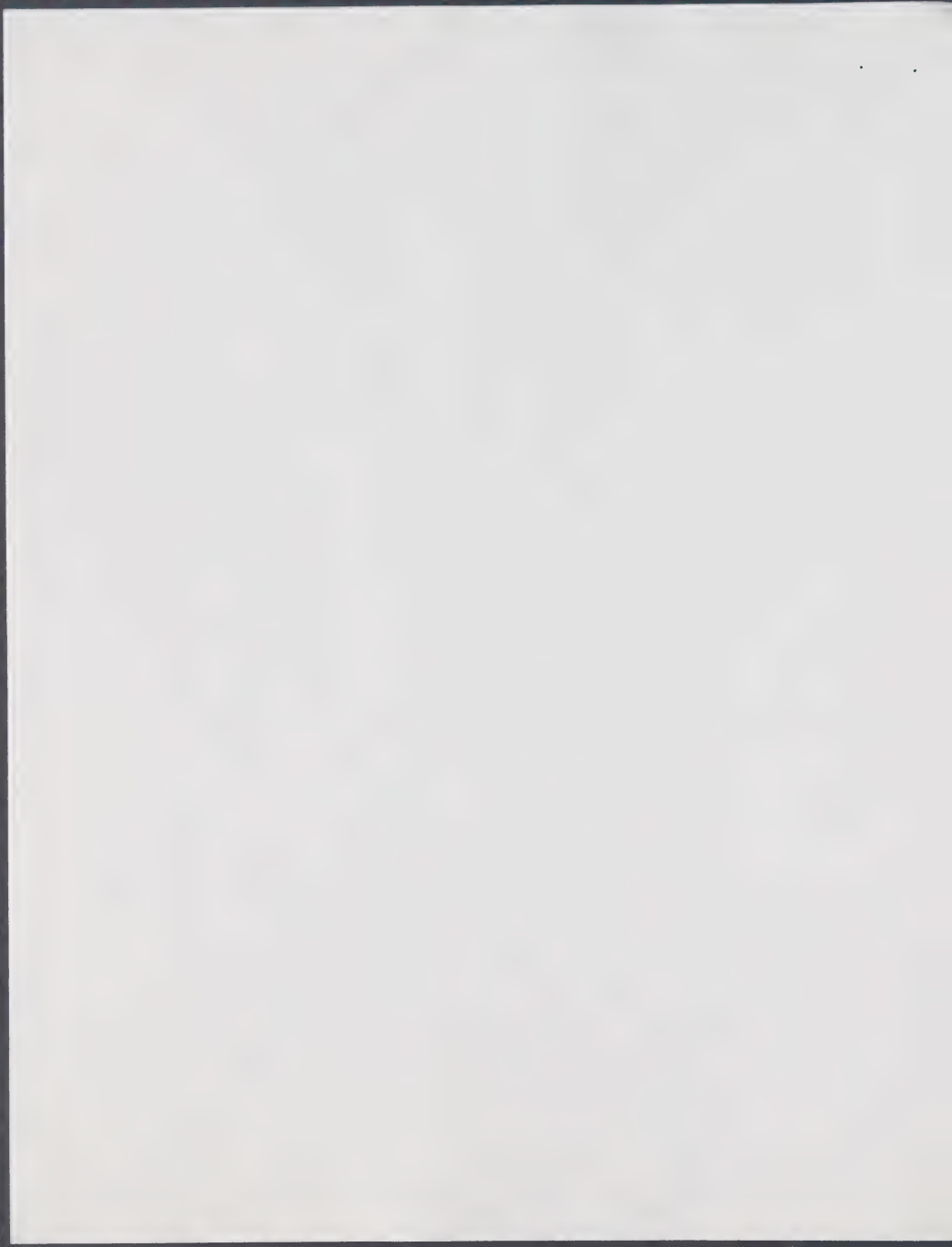
Her portrait was inherited by her daughter, Mrs. Anne Keppele Williams, who left it to her son, and he in turn bequeathed it to his daughter, Mrs. John K. Mitchell of Philadelphia, Pennsylvania, the present owner, who is a sister of Mrs. Bayard Kane, owner of the portrait of "Michael Keppele."

•(460)•

RUFUS KING

1755-1827

THE eldest son of Richard King, a merchant of Scarborough, Maine, and his first wife, Isabella Bragdon. He graduated from Harvard University in 1777 and after that studied law with Theophilus Parsons (q.v.). In 1778 he became aide to General Sullivan on his expedition to Rhode Island. In 1783 he was sent to the general court of Massachusetts, and in 1785 and 1786 was a delegate to the old congress,



then sitting at Trenton, New Jersey. He was a member of Congress in 1787; United States senator, 1789-1796; minister to England, 1796-1804; United States senator, 1813-1825; minister to England, 1825-1826. In 1786 he married Mary Alsop (1769-1819), only daughter of John Alsop, a merchant and a member of the Continental Congress from New York. They lived in Jamaica, Long Island, New York.

Boston, 1820. Panel, 30 x 24 $\frac{3}{4}$ inches. Shown at half-length, turned half-way to the left, with his dark brown eyes directed toward the spectator. He is seated in a carved armchair, upholstered in red. In front of him is a table, covered with a red cloth on which lie some papers, one of which he is holding in his left hand. His right hand does not show. He is bald on top of his head and his curly brown hair is brushed toward his temples from the back. He wears a black coat, white neckcloth and ruffled shirt. The background is a mixture of buff and green.

This portrait was delivered by Stuart in March, 1820, to Rufus King's close personal friend, Christopher Gore, who sent it to Mr. King. The latter sent it to his son, James Gore King (1791-1853), then living as a banker in Liverpool, England. After his return to the United States he lived at Highwood, Weehawken, New Jersey, and at his death the portrait was inherited by his son, Archibald Gracie King (1821-1897) of New York, who left it to his widow, Elizabeth Duer King (1821-1900), who in turn bequeathed it to her son, Frederick Gore King, Esq., of New York City, the present owner.

ENGRAVED, ON WOOD, for *Harper's New Monthly Magazine*, May, 1884, Vol. 68, page 942.

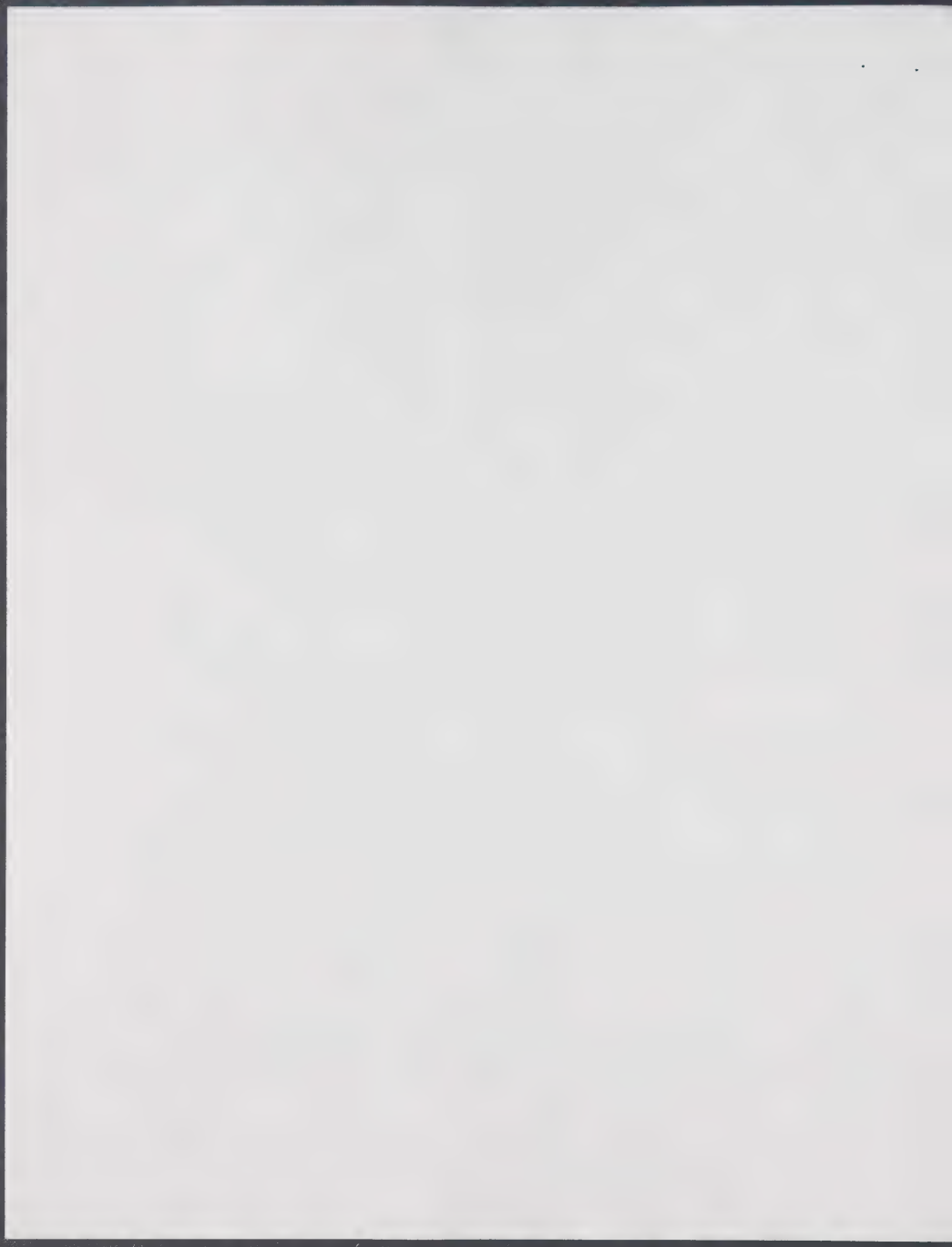
[Illustrated]

·(461)·

RUFUS KING

1755-1827

Boston, 1820. Panel. A replica of the preceding picture. Mr. Rufus King left it by will to his grandson, Rufus King (1817-1891), who sold it in 1881 to John Alsop King of Great Neck, Long Island (1816-1900). The daughters of John



Alsop King presented it to their brother-in-law, Gherardi Davis, Esq., of New York City, the present owner. *now Museum of City of New York.*

EXHIBITED at the Centennial Celebration of Washington's Inauguration, New York, 1889, No. 132.

ENGRAVED, in line, by Thomas Kelly, for Longacre & Herring's "National Portrait Gallery of Distinguished Americans," 1836, Vol. I, plate 25; 4.7 x 3.7 inches. (Stauffer, 1610.)

REPRODUCED—

In Bowen's "Centennial of Washington's Inauguration," 1892, facing page 121. In artotype (partly cut off at the left), in "The Life and Correspondence of Rufus King," edited by his grandson, Charles R. King, M.D., 1894-1900, Vol. IV, frontispiece. Not listed in Mason.

•(462)•

RUFUS KING

1755-1827

Boston, c. 1820. Canvas, 36 x 29 $\frac{3}{4}$ inches. Another, somewhat larger, replica.

In the possession of Frederick Lennig, Esq., of Andalusia, Bucks County, Pennsylvania, who inherited it from his grandfather, Doctor Charles R. King, who was a grandson of Rufus King.

Not listed in Mason.

This portrait had not come to the attention of Lawrence Park.

THEODORE BOLTON
JOHN HILL MORGAN
WILLIAM SAWITZKY

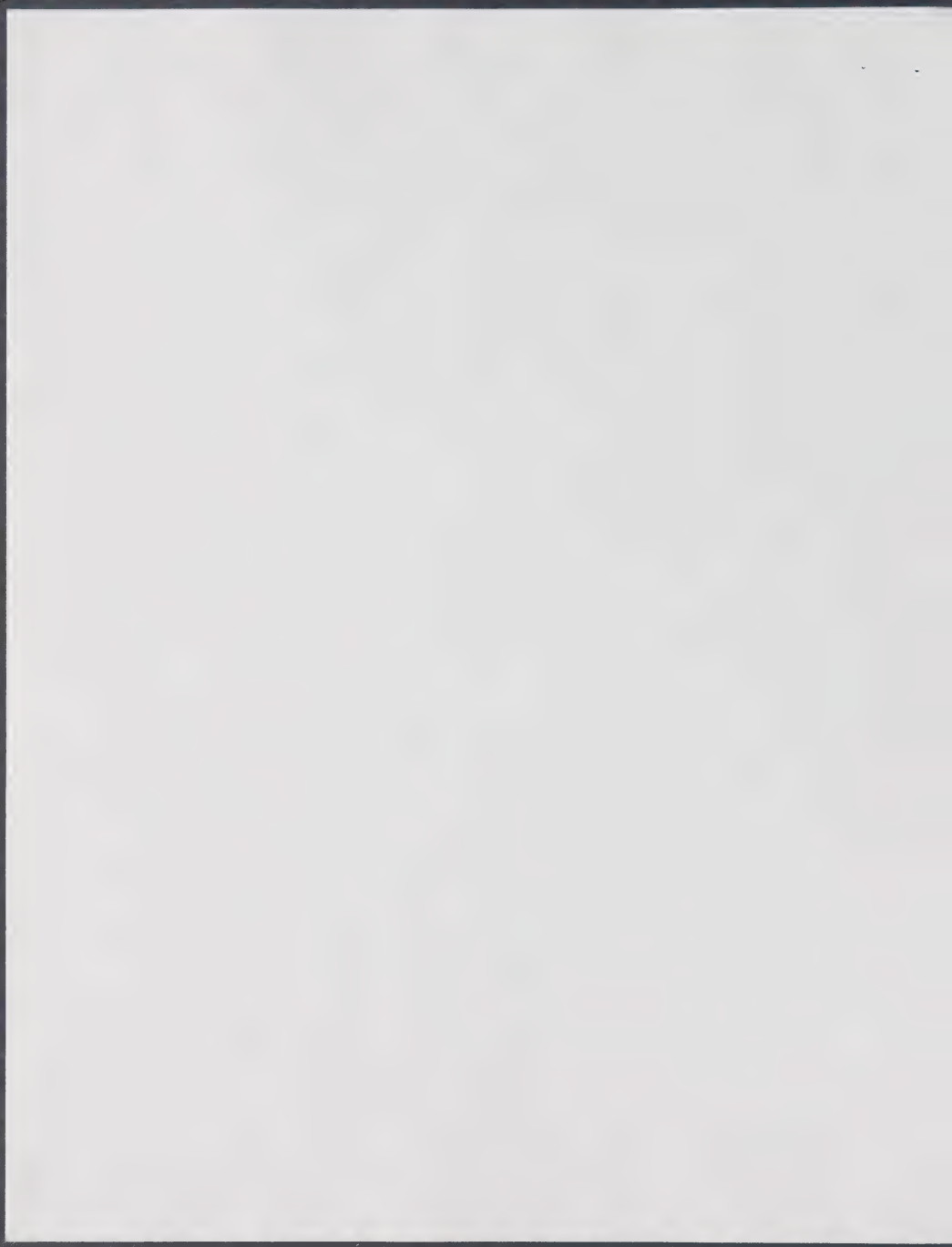
[Illustrated]

•(463)•

WILLIAM KING

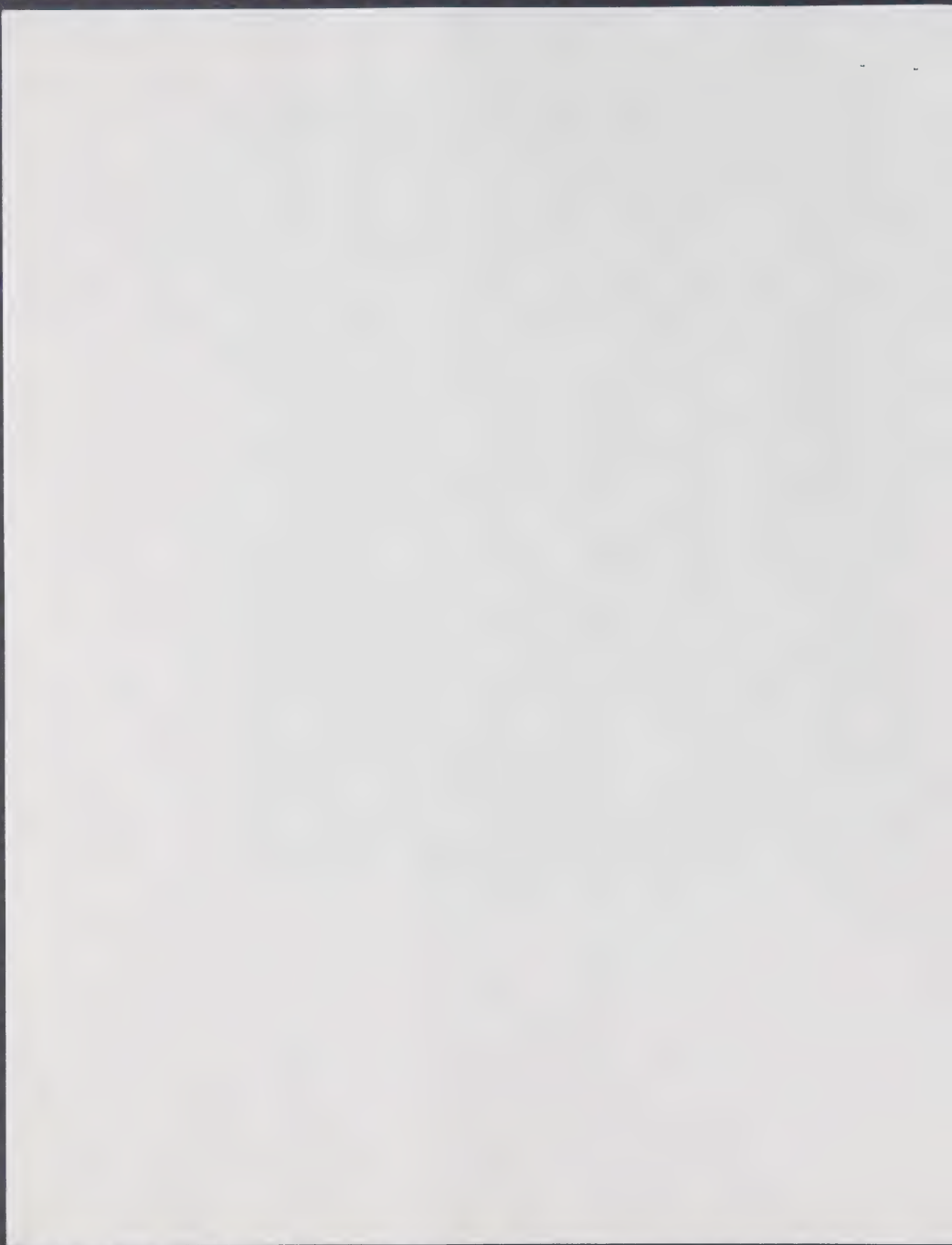
1768-1852

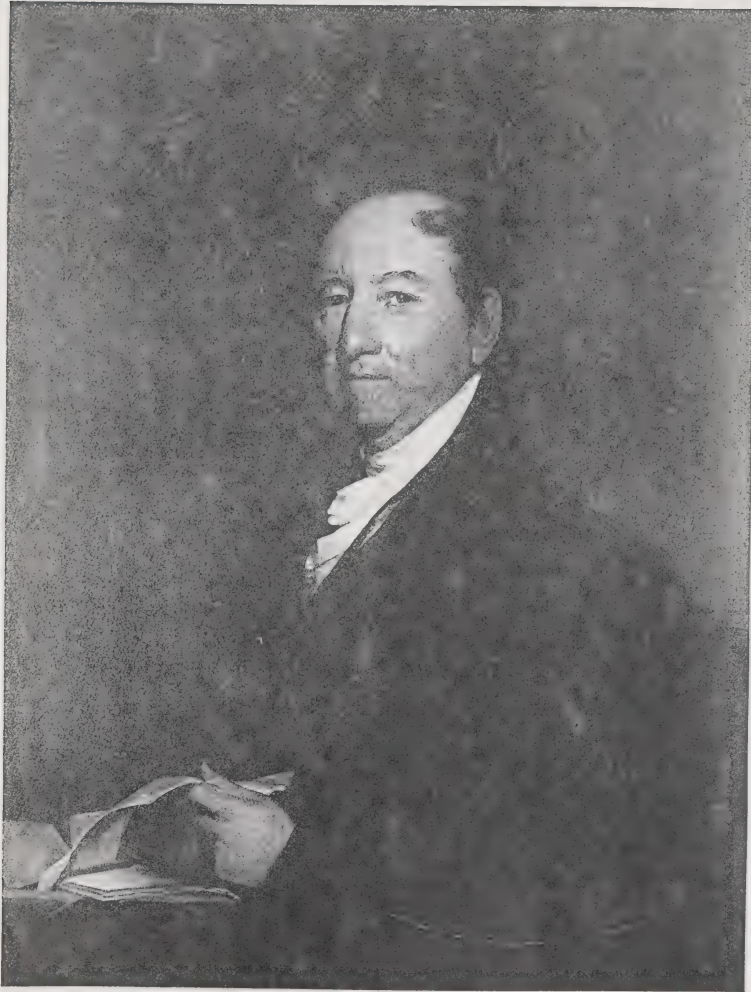
WILLIAM KING was the seventh child and third son of Richard King of Scarborough, Maine, by his second wife Mary, daughter of Samuel Black of York. He was a brother of Cyrus King and a half-





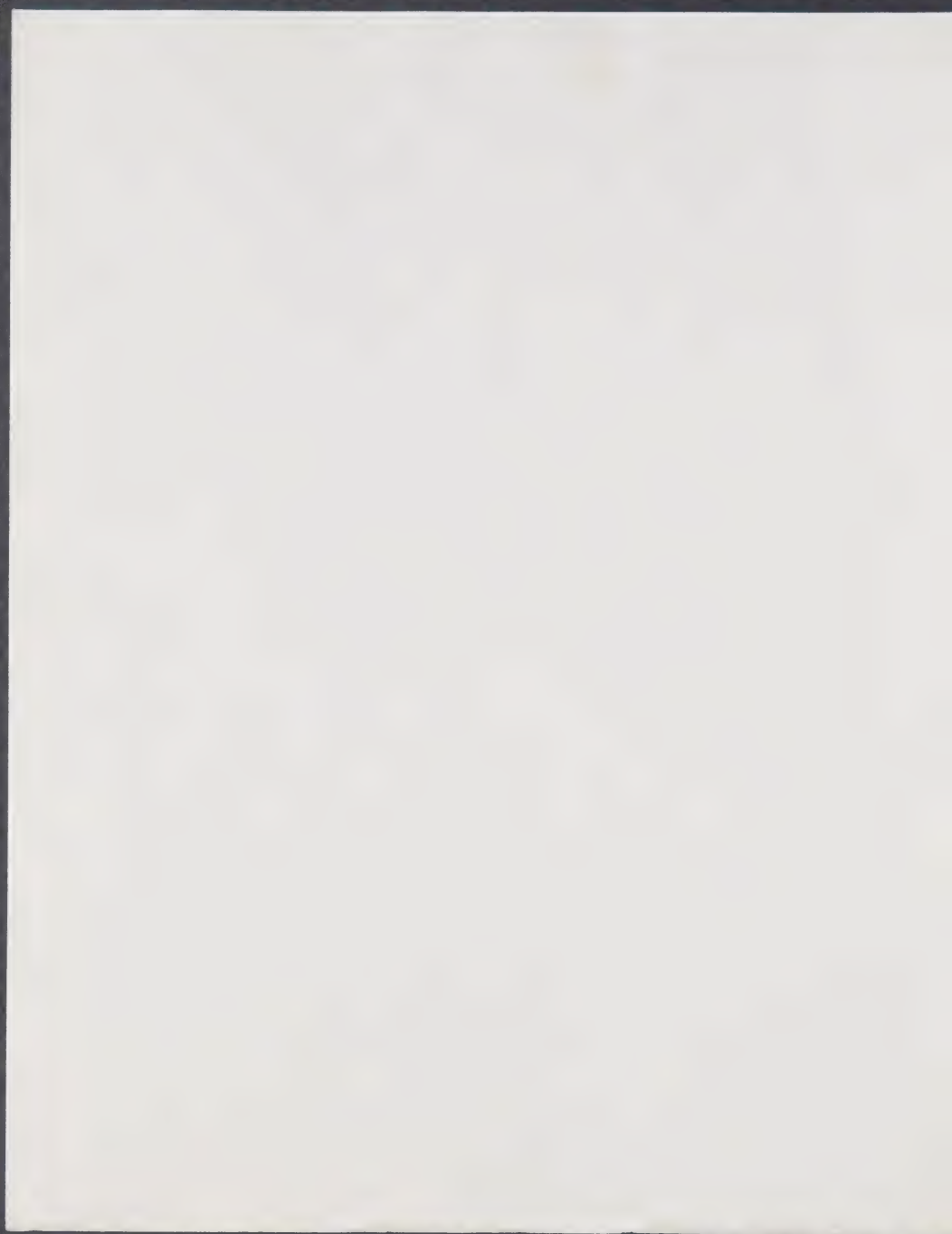
460. RUFUS KING





462. RUFUS KING





Inventory of REAL REFUGEE KING

INDEX SUBJECT: KING, MARTIN LUTHER CAP 30A.
 12/22/88 CATALOG OF AMERICAN PORTRAITS KING, MARTIN LUTHER JR
 PAGE 1162

KING, MARTIN LUTHER JR (1929-1968) SCULPTURE 1970 DC WASHINGTON NATIONAL PORTRAIT GALLERY Npg. 71.52 7100098A
 WELLS, CHARLES (1935--) EXEC DATE

KING, MARY - SEE BENNETT, MARY KING
 KING, MARY AMELIA - SEE JENNINGS, MARY AMELIA KING
 KING, MARY FRANCES - SEE BRIDGMAN, MARY FRANCES KING
 KING, MAUD GWENDOLEN - SEE ARMSTRONG, MAUD GWENDOLEN KING
 KING, MITCHELL
 UNIDENTIFIED
 KING, MITCHELL (MRS)
 FRASER, CHARLES (1782-1860) MINIATURE NC WINSTON-SALEM MUSEUM OF EARLY SOUTHERN DECORATIVE ART 555A2069
 KING, MITCHELL (MRS-2) (1800-1857) MINIATURE 1826 SC CHARLESTON CAROLINA ART ASSOCIATION 555A1277
 FRASER, CHARLES (1782-1860)

KING, MITCHELL MRS (157) - SEE KING, SUSANNA CAMPBELL
 KING, MURIEL (1900-1977*) DRAWING 1939 DC WASHINGTON NATIONAL PORTRAIT GALLERY T/Npg. 83.278.87 8300748B
 FRUHAUF, ALINE (1907-1978)

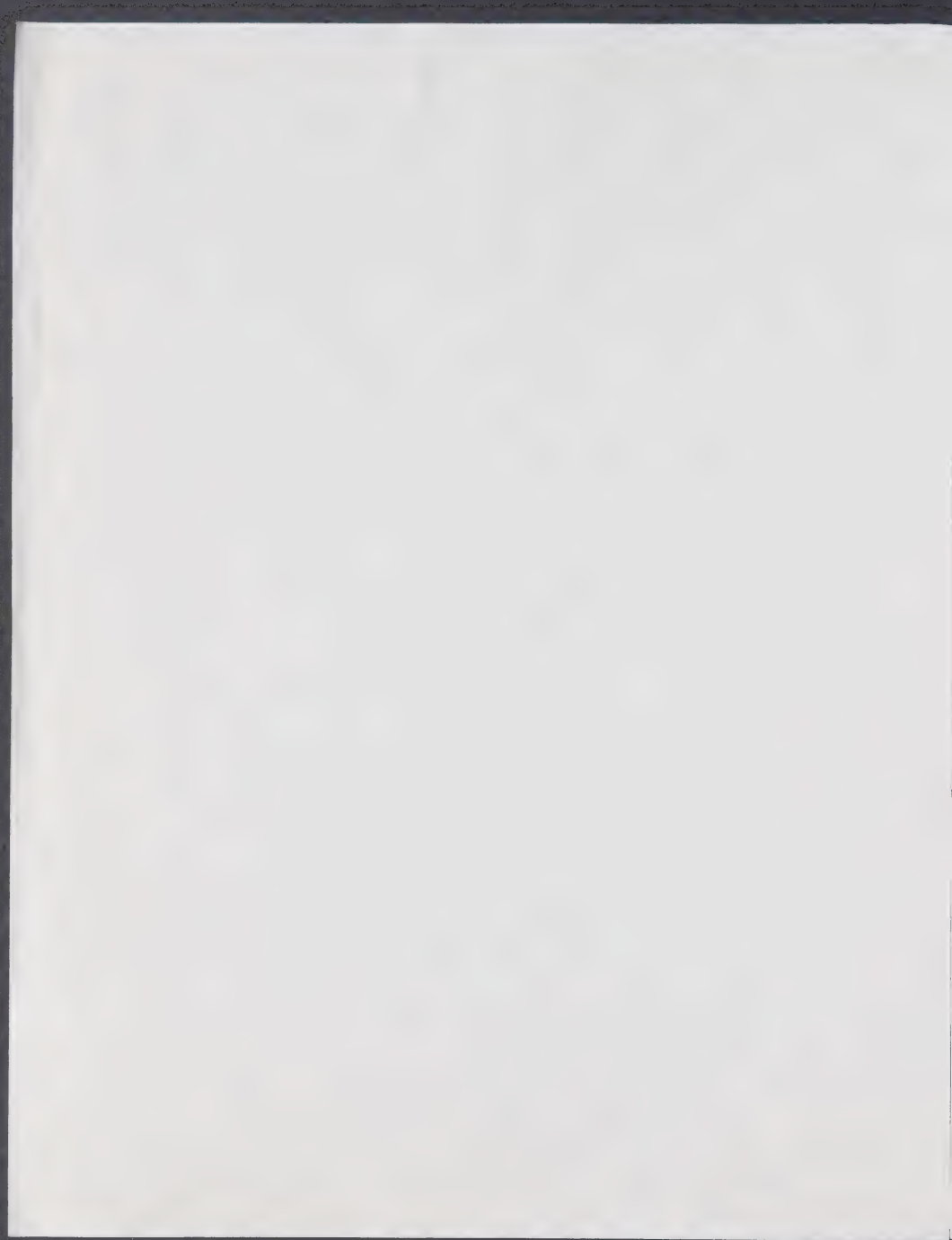
KING, PAUL (1867-1947) PAINTING 1918 NY NEW YORK NATIONAL ACADEMY OF DESIGN 706-P-1733 NV050626
 KING, PHILIP WHEATON RIVES (1879-1923) PAINTING 1918 RI NEWPORT PRESERVATION SOCIETY OF NEWPORT CD R1010056
 KING, REMAULT, F A (1890-*) PAINTING 1918 GA PREPARATION SOCIETY OF NEWPORT CD R1010056
 KING, PORTER II PAINTING GA
 UNIDENTIFIED PAINTING GA
 UNIDENTIFIED PAINTING 1840 MA SALEM PEABODY MUSEUM OF SALEM M 743 MA080146
 KING, ROBERT WATTS (1814-1842) PAINTING 1835-1845* MA SALEM PEABODY MUSEUM OF SALEM M 742 MA080145
 MOLLER, J F (1800-1900*) PAINTING

UNIDENTIFIED
 KING, ROSWELL MRS - SEE KING, CATHERINE BARRINGTON
 KING, RUFUS (1775-1827) PAINTING 1818* PA PHILADELPHIA NPS INDEPENDENCE NATIONAL HISTORIC PARK 0153
 PEALE, CHARLES WILLSON (1741-1827) PAINTING 1792C* CT HARTFORD CONNECTICUT HISTORICAL SOCIETY 13.142 CT200173
 X1973-92-0

STEWART, JOSEPH (ATT) (1753-1822) PAINTING 1820 NY NEW YORK MUSEUM OF THE CITY OF NEW YORK NPG. 88.001 NY240273
 STUART, GILBERT (1755-1828) PAINTING 1820 CT NEW HAVEN YALE UNIVERSITY ART GALLERY 41.304.2 CT230449
 STUART, GILBERT (1755-1828) PAINTING 1820 CT NEW HAVEN YALE UNIVERSITY ART GALLERY 1832.30 CT230448
 TRUMBULL, JOHN (1756-1843) PAINTING 1800C* CT NEW HAVEN YALE UNIVERSITY ART GALLERY 1832.17

TRUMBULL, JOHN (1756-1843) PAINTING 1810-1820* MA TAUNTON OLD COLONY HISTORICAL SOCIETY MA140019
 KING, SALLY - SEE NORTHEY, SALLY KING
 KING, SAMUEL BASS (1788-1864) PAINTING 1830-1840* MA SALEM ESSEX INSTITUTE 1891.11 MA240292
 COLES, J (1775-1875*) PAINTING
 KING, SAMUEL EMERY (1789-1806) MINIATURE

UNIDENTIFIED



Catalog of American Portraits
National Portrait Gallery
F Street at Eighth, N. W.
Washington, D. C. 20560

SI-1833PA
Rev. 1-4-79
RCS-2

PORTRAIT RECORD

The information requested herein will be integrated into a data file for scholarly research. All answers are purely voluntary, and no personal information may be used without the owner's permission.

| | | |
|---------------------|-----|---|
| SERIAL | 001 | NY 2402931 |
| Restricted? | 010 | |
| SUBJECT | 020 | KING, RUFUS |
| Life Dates | 030 | 1755-1821 |
| Occup./distinction | 040 | STATESMAN/DIPLOMAT/LAWYER/SIGNER, Constitution |
| Cross-ref. subject | 045 | |
| ARTIST | 050 | STUART, GILBERT |
| Life dates | 060 | 1755-1828 |
| after | 063 | |
| Life dates | 064 | |
| other attribution | 066 | |
| Company/studio | 067 | |
| Active dates | 068 | |
| OBJECT CLASS | 070 | Painting/Miniature/Drawing/Sculpture/Life or Death Mask/Medal/Silhouette/Decor Arts
/Daguerr/Photo/Print/Other |
| MEDIUM/SUPPORT | 080 | OIL ON PANEL |
| OWNER/COLLECTION | 090 | MCMNY |
| (Street or Box #) | | 5th AVE AT 103RD St |
| Other location | 095 | |
| STATE/CITY/zip code | 100 | NY/NY/10029 |
| Accession # | 110 | 41.304.2 |
| Length/Pose | 120 | head/neck/waist/knee/full standing/seated/equest/undeterm |
| DIMENSIONS in cm. | 130 | ht 91.75
width 70.8
depth |
| FROM LIFE? | 140 | Life/possibly life/replica/copy/from daguerr/from photo/unknown/derivative/fictitious |
| DATE OF EXECUTION | 150 | 1820 |
| Signed, where & how | 160 | <input checked="" type="checkbox"/> Not signed
<input type="checkbox"/> No visible signature |
| Dated | 170 | <input checked="" type="checkbox"/> Not dated |

| | | |
|------------------------------------|-----|---|
| Other inscription | 180 | |
| Acquisition Method | 190 | BEQUEST OF |
| Acquisition Source | 200 | DAVIS, GHERARDI |
| Acquisition Date | 210 | 1941 |
| Other Provenance | 220 | DAVIS, MRS. GHERARDI; KING, JOHN ALSOP, JR.; KING, GRAN. RUFUS
(SITER'S GRANDSON) |
| Portrait Notes | 230 | PAINTED IN BOSTON |
| Biographical Notes | 240 | SEE DAD + NCA B |
| SOURCE OF
PORTRAIT DATA | 250 | OWNER; CAP |
| PHOTO SOURCE/NEG# | 260 | OWNER |
| Bibliographic/
Exhibition Notes | 270 | <u>PUBLISHED:</u>
LAWRENCE PARK, NO. 461 (BOOK ON GILBERT STUART); MYER,
JOHN WALDEN, "A GILBERT STUART PORTRAIT OF RUFUS KING," <u>AMERICAN
COLLECTOR</u> , VOL. X, JAN. 1942, NO. 12, PP. 5, 20; <u>MCMY BULLETIN</u> , VOL
V, NO. 3, JAN. 1942, ILL. FRONT COVER, P. 26-27. |

Field Notes:

Condition at time of cataloging and restoration data: GOOD
RESTORED, 1973, DETAILS UNKNOWN

Field Research by: TMSHARP

Date: 7/80

Color description & notes: Hair: BROWN w/ GREY Eyes: BROWN

Approved by: RK

Date: 3/81

Adult child?

Hands shown? Holding anything? SITER'S LEFT HOLD LETTER

CAP research & OCR by: JS

Date: 10/85

Clothing: BLACK JACKET & VEST; WHITE STOCK & RUFFLE

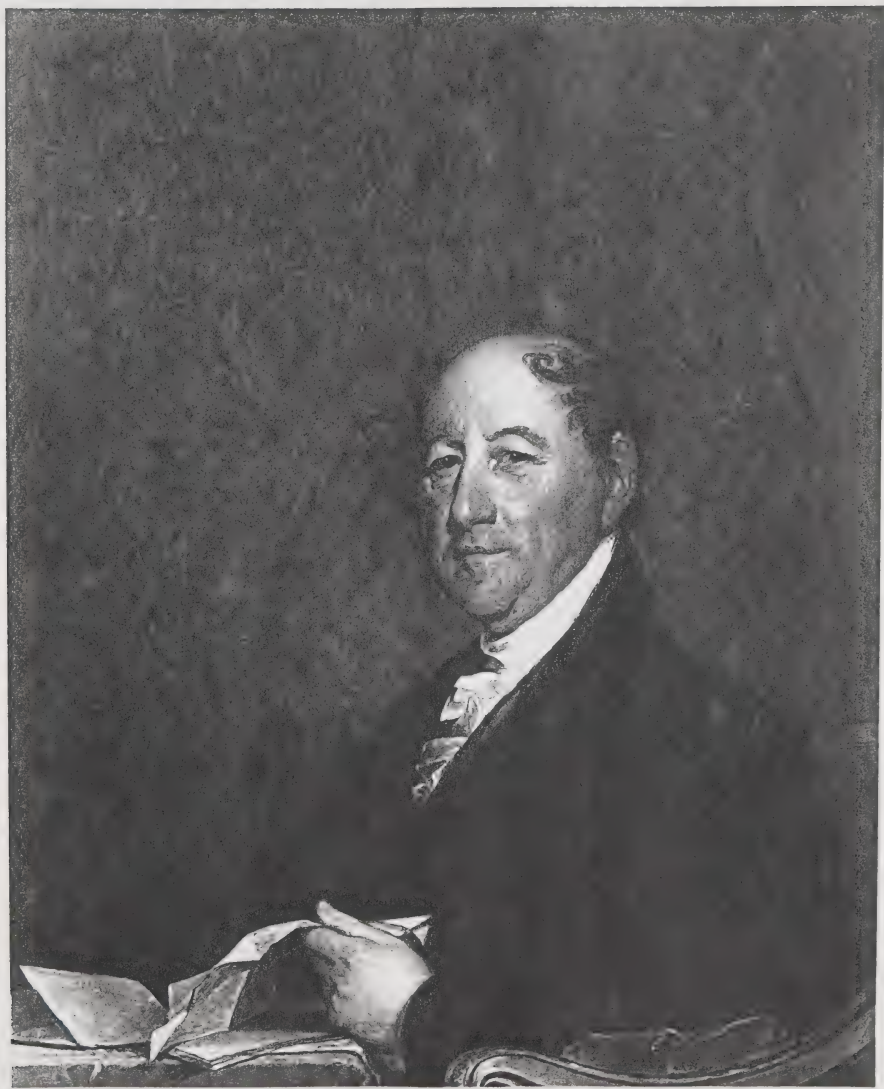
Proofread by: JT

Date: 5/88

Background: INTERIOR: MEDIUM TO LIGHT BROWN; SITER ON GILT (OR
YELLOW PAINTED) CHAIR w/ RED UPHOLSTERY; AT LEFT, TABLE w/ RED
CLOTH & LETTERS ATOP.

PHOTO TO OWNER?

Other:



ACCESSION NO. 41.304.2

TITLE

Rufus King, 1755-1827, portrait by Gilbert Stewart,
Boston, 1820

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payment of reproduction fee, with credit as given below. It
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Fifth Avenue at 103rd Street, New York, N.Y. 10029

Proposed Acquisition

NOV 19 1986

SUBJECT: Rufus King (1755-1827)

PRINCIPAL DISTINCTION: Statesman

ARTIST: Gilbert Stuart (1755-1828)

MEDIUM: oil on striated panel DIMENSIONS: 30 x 24 3/4 in. DATE: 1820
(76.2 x 62.9 cm.)

OFFERED: for sale by Donald Webster of W.G. Sloan Co. [REDACTED]

PROVENANCE: Commissioned by Christopher Gore who gave it to Rufus King.
His son James Gore King (1791-1853); his son Archibald Gracie King (1821-1899); his widow; their son Frederick Gore King; sold to Herbert Lee Pratt, who gave it to his granddaughter Edith Gibb McLane, a King descendant, now Mrs. Dillon, the present owner.

OTHER PORTRAITS PRIVATELY OWNED:

Copy or replica owned by Charles King, Jr.
Copy or replica owned by Mrs. Frederick Lennig by John Trumbull sold by Mrs. Lennig to a relative 1973.

CONDITION REPORT:

Good condition. Varnish yellowed. Should be removed and revarnished.
15 hours lab time required.

BIOGRAPHICAL ASSESSMENT:

Born in Scarborough, Maine, in 1755, Rufus King became one of New England's most respected statesmen of the early republic. As a delegate from Massachusetts to the Constitutional convention, King was a member of the committee that revised the formal document, which he signed. He next eloquently defended its merits before the state ratification assembly. In 1794, King, an authority on maritime law, co-authored with John Jay and Alexander Hamilton a series of papers explaining the Jay Treaty with England. Soon thereafter, President Washington appointed King minister plenipotentiary to Great Britain. King is said to have been "one of the most effective representatives the United States ever had in London." As a two term senator, King opposed the extension of slavery and denounced the Missouri Compromise of 1820 as a policy of postponement.

ACCEPTED

[REDACTED]
Not Purchased
Loaned



NATIONAL PORTRAIT GALLERY

Acc. No. ~~KING~~ L/NPG.3.86

Artist: STUART, GILBERT (1755-1828)

Subject: KING, RUFUS (1755-1827)

Date: 1820 Dimensions: 76.2 X 62.9 cm.
(30 x 24 3/4 in.)

Bio. Info: Statesman

Signed: not signed

Medium: oil on panel

History: Commissioned by Christopher
Gore who gave it to Rufus King.

His son James Gore King (1791-1853)

His son Archibald Gracie King (1821-1899)

His widow; their son Frederick Gore King,
sold to Herbert Lee Pratt, to his grand daughter
Edith Gibb McLane Dillon, present owner

Description: Head and shoulders of man seated in
arm chair

Balding

Holding paper in left hand which rests on tabl

Photograph:

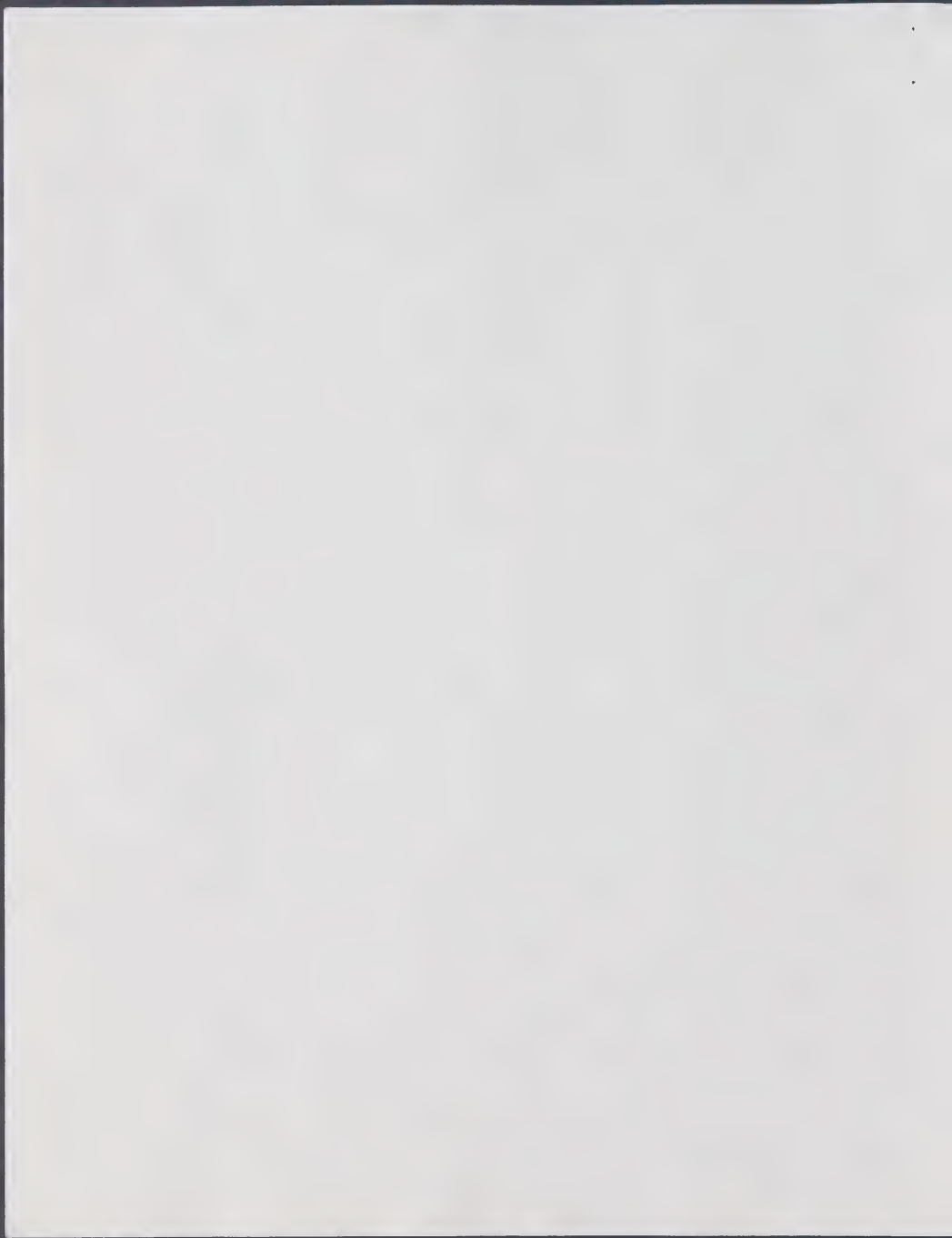
Remarks:

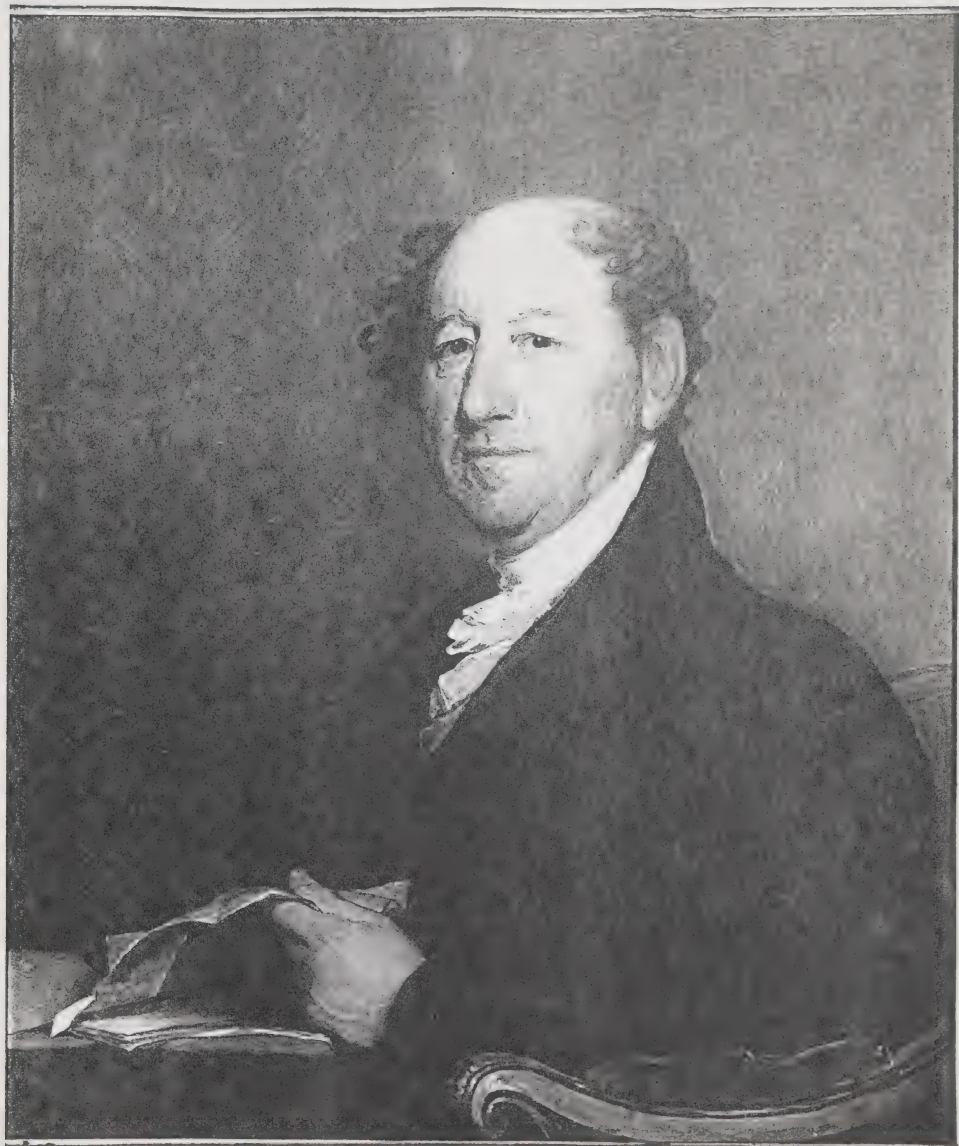
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Loan, private collection

SI-NPG-516h
2-66

OK 12 54/60





The National Portrait Gallery
Smithsonian Institution

F St. at 8th N.W.
Washington, D.C. 20560

202/357-2791

Subject **KING, RUFUS**
1755-1827

Artist **GILBERT STUART**
1755-1828

Date
1820

Medium **OIL ON CANVAS**

Accession No.
L/NPG.3.86

Dimensions **76.2 x 62.9 cm.**
30 x 24 3/4 in.

The Following Credit Must Accompany Any Reproduction Of This Photograph:
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SI 2050 4-86

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Hist. of Dane County Chicago 1885

in January, 1877, he was called to take charge of the experimental machine-shop at the University of Wisconsin, which position he has continued to fill to the present date. The object of this establishment is to give practical instruction in the use of tools and machinery, and it is utilized mainly by the class in mechanical engineering; thirteen students received instruction during the past year, and about \$2,000 worth of work was completed, including a steam-engine for the State capital, and apparatus for the Astronomical Observatory; pattern work and molding are also done to a limited extent. He is a mechanic both practical and theoretical. He is a member of Hobasco Lodge, No. 716, A., F. & A. M., of Ithaca, N. Y. Politically, he is Republican; religiously, is Liberal.

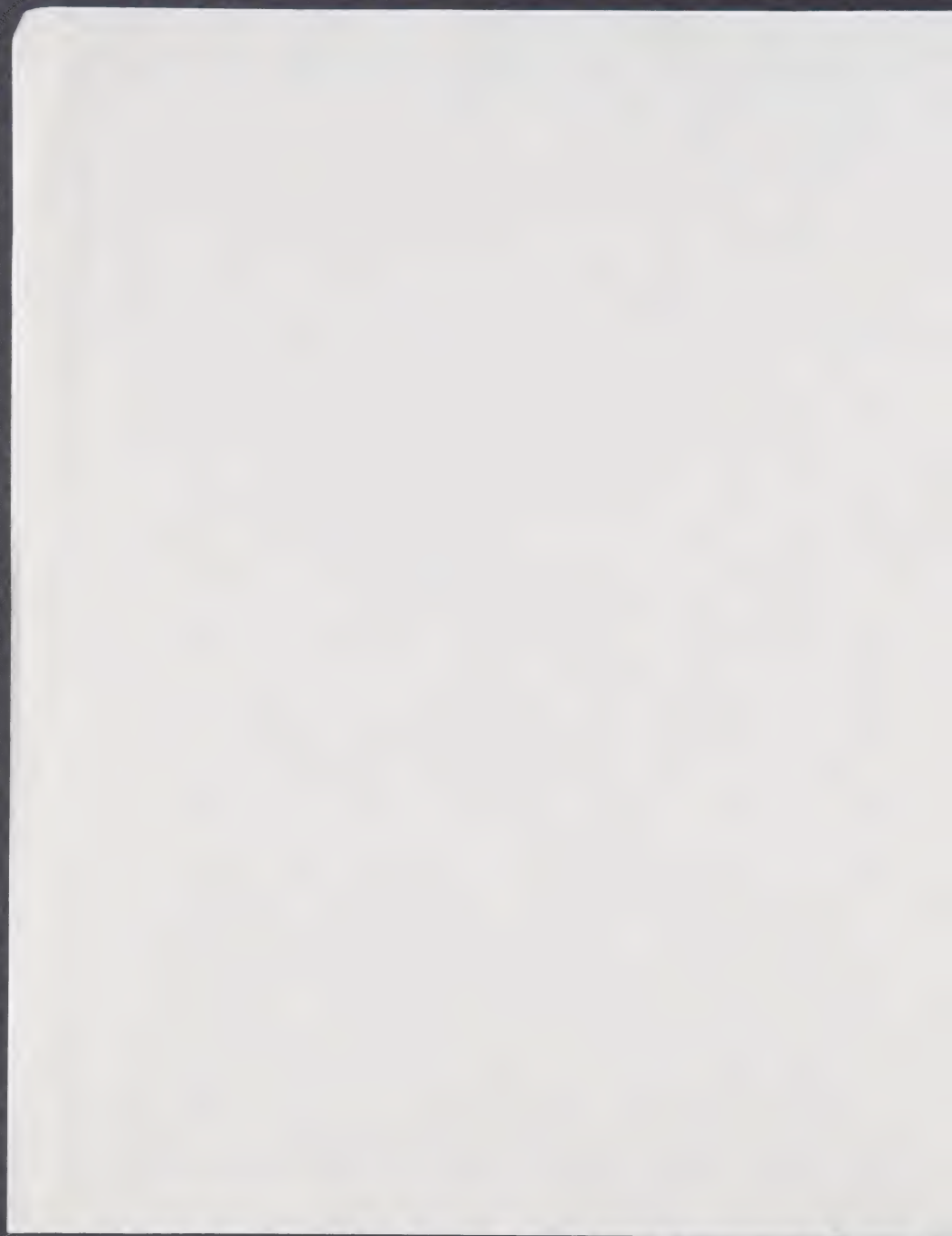
JOHN KIRCH, joint partner with Bollenbeck, manufacturers and dealers in boots, shoes, etc.; he is the son of John P. and Elizabeth Kirch, and was born in the city of Cologne Oct. 24, 1846; came to America with his parents about 1849, and in the fall of 1851, they removed to Madison, Wis.; Mr. K. learned shoemaker's trade in this city, and worked at it here for about seventeen years; in 1879, he began as a clerk for Sheldon & Daley, and, in September, 1880, Mr. K., together with Mr. Bollenbeck, bought out the old firm and began business for themselves. Sept. 1, 1869, Mr. K. was married, in Madison, to Miss Agnes Sieger, who was born in September, 1846; they have three children living—John P., Charles Joseph Hubert and Theodore Alexis. They belong to the German Catholic Church.

SAMUEL KLAUBER was born at Mutersdorf, Bohemia, Dec. 10, 1823; is the son of Simon and Barbara Klauber. His father was a produce merchant, and raised Samuel to the business. After leaving school he bought goods for his father. This he followed till he came to America, landing in New York on the 28th day of October, 1847, where he remained one year peddling dry-goods with a pack to make a living. He came to Wisconsin in 1848, and settled at Lake Mills, where he kept a store with a man by the name of Brill, and remained there until the spring of 1851. Leaving there with the intention of going to California, he fell in with his former partner, Mr. Michelbacher, who wished him to take a stock of goods to Madison, Wis., which he did, and has since lived there. Commencing business with a capital of \$300, which he made at Lake Mills, occupying a small frame store, sixteen by forty feet, employing two clerks, and selling the first year, \$23,000 worth of goods; his business has increased from year to year, and the number of hands employed in 1874 were fifty; the amount of capital now employed in his house is \$70,000, and the amount of his sales this year was \$225,000. In 1872, he formed a partnership in Milwaukee, under the firm name of Levi Klauber, Adler & Co., as dealers in dry-goods. Has always been a successful business man, and attributes his success to close attention to business and fair dealing. Is a Republican. Mr. Klauber married, on the 10th of September, 1854, Miss Caroline Springer. Have four children—the eldest, Moses, is acting cashier for his father.

HENRY KLEINPELLE, editor, and one of the publishers of the *Wisconsin Staats Zeitung*, was born in Stollhofen, Grand Duchy of Baden, Germany, Oct. 14, 1833; educated at the Gymnasium of Mannheim; came to New York City in February, 1854; was assistant editor of the New York *Handels-Zeitung* (*Commercial Gazette*), published by Moritz Meyer; removed to Freeport, Ill., in August, 1855, where he took a position in the office of the *Deutsche Anzeiger*, a German paper then published by William Wagner, a cousin to K. Aug. 30, 1857, was married to Miss Ida Minsen; in September, 1858, he moved to Sauk City, Sauk County, where he, in partnership with Louis Crusius, bought the *Pioneer am Wisconsin*; was School District Clerk for six years, Village Clerk for six years, Town Treasurer for two years; under Gov. Fairchild's administration, was appointed one of the Regents of the Board of Normal Schools; in 1876, was appointed by Gov. Ludington Treasury Agent; in 1878, removed to Madison; was re-appointed by Gov. Smith; in 1880, was appointed Deposit Clerk in the Treasury Department; in December, 1878, started, in company with C. Gottlieb Schmidt, the *Wisconsin Staats Zeitung*.

HERMAN KLEUTER, dealer in groceries, flour and feed, Madison, Wis., was born in Prussia Sept. 8, 1835; came to America, and direct to Madison, in the winter of 1852. Mr. Kleuter is a cabinet-maker by trade, and worked at it until 1861; from 1861 to 1863 Mr. Kleuter, associated with Mr. John Lawrence as a partner, was in the grocery business. In 1863, he began his present business. November of 1859, Mr. Kleuter was married, in Madison, Wis., to Miss Mary Rodefeld, who was born March 25, 1836. They have eight children—Mary, Julius, Christian, Bertha, Mirionie, Herman, Edward, and Henry. Mr. Kleuter belongs to the Odd Fellows; has been an Alderman for two years. Family belongs to the German Presbyterian Church.

WILLIAM L. KNOWLES, artist, was born in 1846 in Middlesex Co., Conn. Was educated in the public schools of his native county. Has been an art student with several noted portrait and landscape painters. Some of his earliest labors were as artist for Harper Bros., N. Y. Was nearly three years located in Hartford, Conn. Has given some time to book illustrations, but later years has confined



LESLIE HINDMAN AUCTIONEERS

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Chicago, Illinois 60610
(312) 670-0010 FAX: (312) 670-4248

October 31, 1991

Mr. Alfred Bader
Chairman Emeritus
Sigma-Aldrich
P.O. Box 355
Milwaukee, Wisconsin 53201

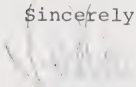
Dear Mr. Bader:

I wanted to write to thank you again for your kind letter. I read it at the company meeting this week and our staff really enjoyed the praise you gave us!

In reference to Lot 169, as stated in the catalogue, the owner of the painting was Mr. Francis J. Barbaria. I will forward your letter to his heirs and perhaps they will be in touch with you.

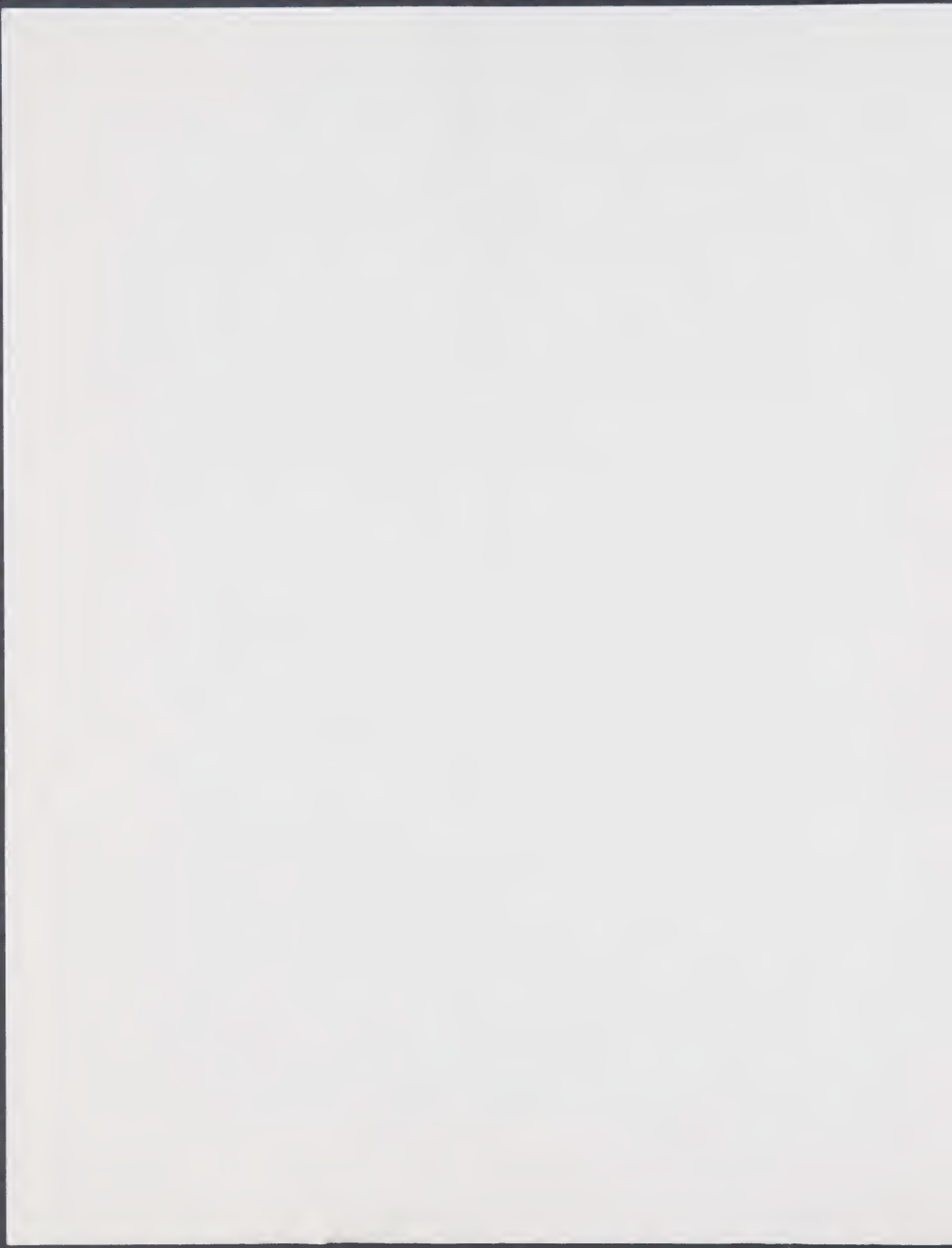
I look forward to seeing you again soon.

Sincerely,



Leslie S. Hindman
President

LSH/dlh

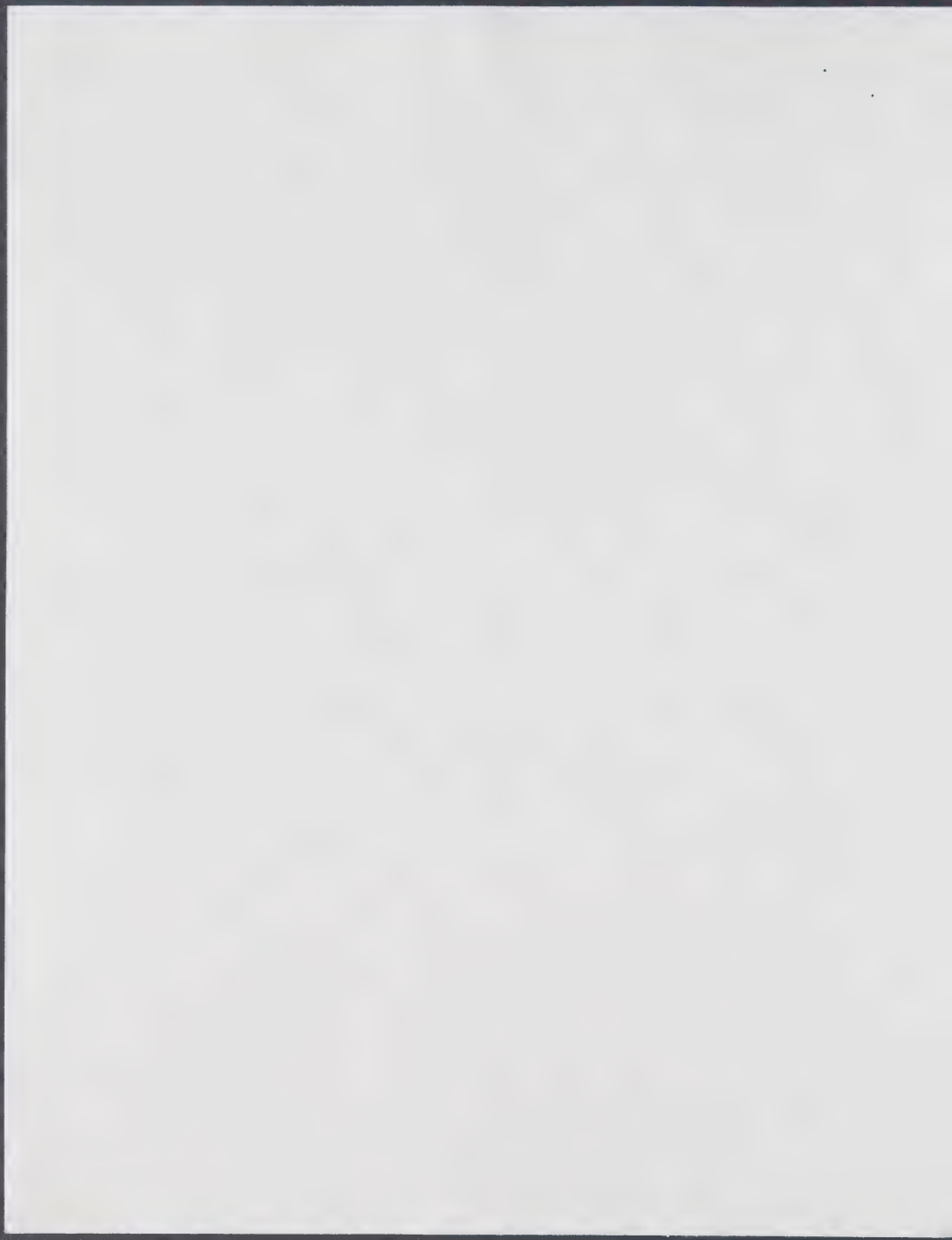


Gleanings from the Curator's Notebook

Among the paintings shown in the recent exhibition of Selected Acquisitions for 1985-1987, a conspicuous work was the canvas by James Barry, given to the Museum by Dr. and Mrs. Alfred Bader in 1987.

A native of Ireland, James Barry was born in Cork in 1741. His early training in art came from Benjamin West, the American colonial painter whose success in England assured him the second Presidency of the Royal Academy. Moving freely in London among such notables as Sir Joshua Reynolds, (the R.A.'s founder and first President) and Edmund Burke, Barry put the finishing touches to his artistic education by spending five years, 1765-1770, in Rome. There, the English colony of artists was forging a new style that was shortly to become Neo-classicism.

Barry's great activity in London in the 1770's was marked by his creation of six vast canvases depicting the "Culture and Progress of Human Knowledge" which were to decorate the largest of the rooms of the Society of Art. His concentration on painting was much reduced after 1783 when he was named professor in the Royal Academy, an appointment that was revoked in 1789 as much as a consequence of his moody, proto-Romantic character as of his volatile Irish genes. Despite a greatly diminished production in the two decades preceding his death in 1806, James Barry's place in the history of art has been characterized as that of "creator of the Neo-classical style...and the most important subject painter in England during the latter half of

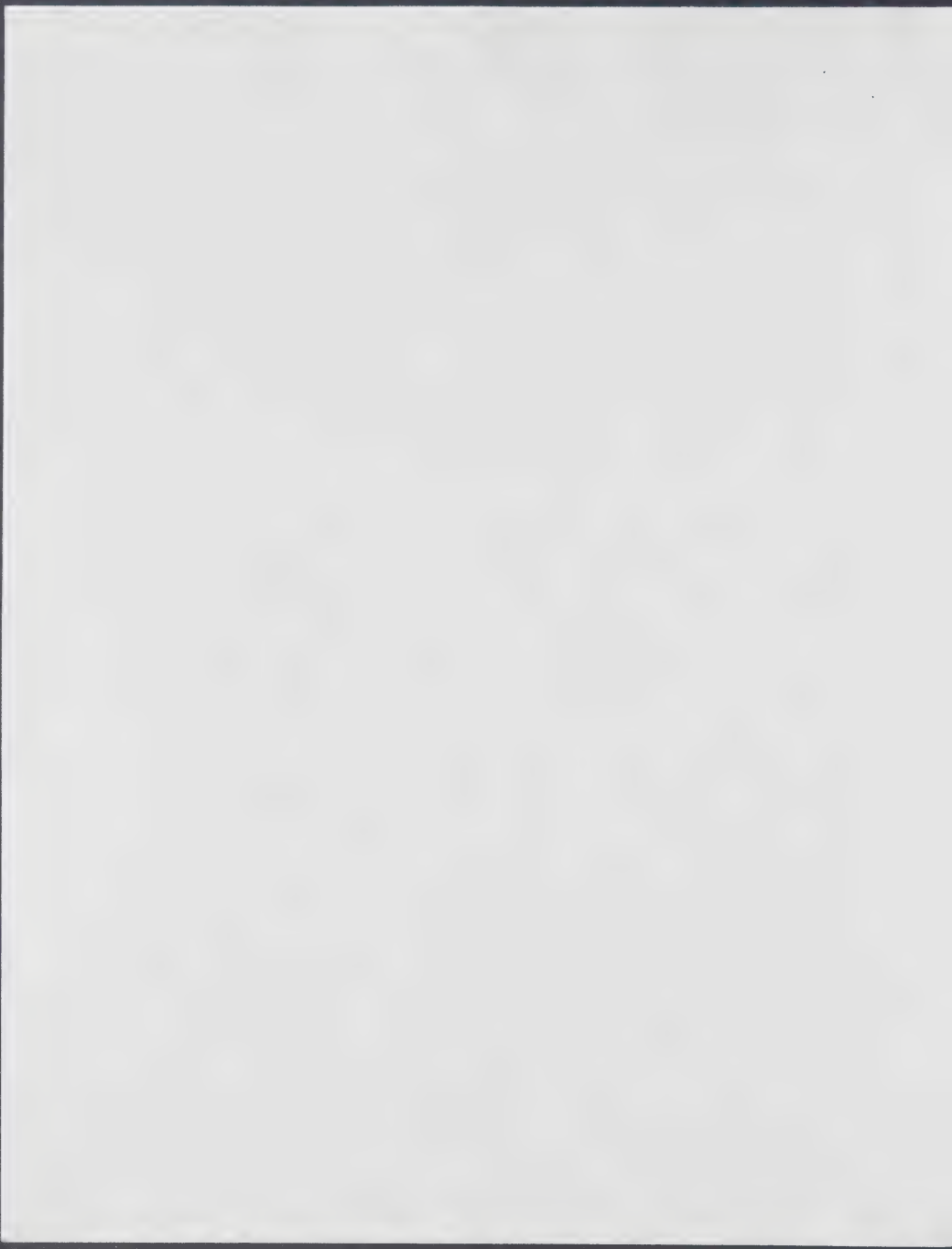


the 18th century."

The strident emotionalism of Barry's work perfectly exemplifies an innovation made by English painters of the period as an element in the ambitious reforms they were making of painting in the direction of a strong, affecting art. In this, they were well in advance of the more placid and didactic efforts being made by their Italian and French contemporaries who were, however, equally determined to repudiate the more tender and polite interests of rococo sensibility.

The subject of our painting remains uncertain: that it is literary in inspiration and dramatic in spirit is abundantly evident. Barry and his contemporaries were responsible for introducing a greater range of subjects into figure painting than had been acceptable in earlier centuries; Latin and Italian authors now had to share their roles as inspiration with Greek writers and with England's own literary greats. Homer, Euripides, Shakespeare, Marlowe, and Milton were suddenly perceived to afford a vast range of new, expressive ideas for painting. It is somewhere in this new material, new at least for painters, that Barry likely found the episode shown here.

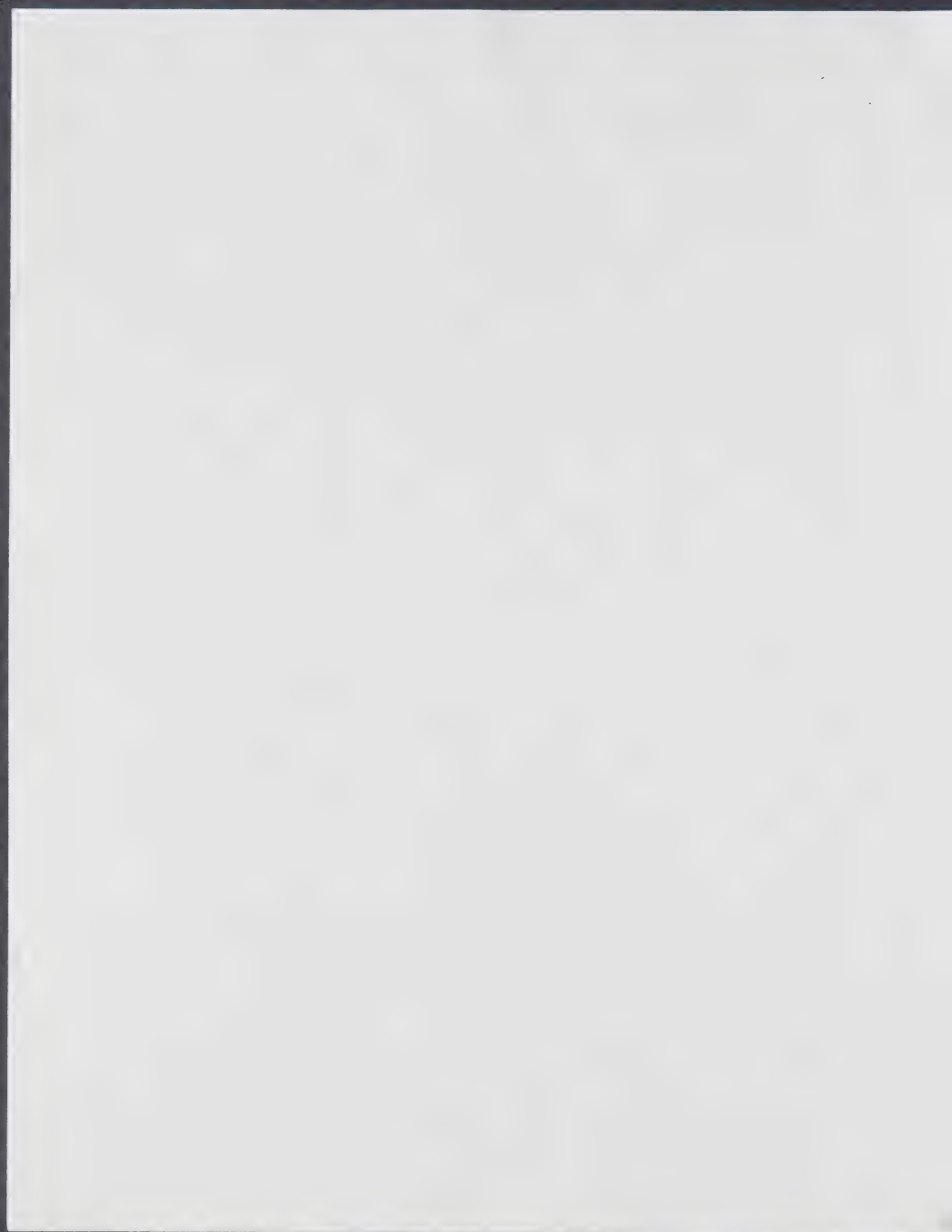
There is a strong inclination to see the two young figures at the right as the young Electra and still younger Orestes, and it does seem likely that Barry was here recalling and rephrasing a very important Greco-Roman statue, or group, that in the 18th century was in the Ludovisi Collection in Rome and which was



frequently identified as Orestes and Electra.

If the two youthful figures are indeed they, then who is this reclining so uncomfortably at the left? The figure is surely male, but is he having some sort of seizure, is he having a violent dream with his eyes open, or is he dead? If we could be sure that it is the latter situation, then his identity might very well be Agamemnon after his murder by Clytemnestra and Aegisthus. Orestes appears not to have been sent away by his mother until immediately after she had killed her husband, and it is tempting to see in the boy's face and gestures a compelling mixture of horror, grief, farewell, and vengeance. His sister, Electra, shows her relative maturity by her quiet, supportive gesture and stance, and it is these same qualities that she displays when the adult Orestes returns after exile to revenge his father's murder.

The reclining figure is also derived from ancient sculpture, specifically one of the recumbent figures of the Niobids, the children of Niobe who, myth tells us, were killed en masse by Diana, as reprisal against their mother's hubris. This same agonized figure was surely the model used by Johann Fuseli for his sensational painting, "The Nightmare", of 1779, exhibited in London on his return from years of study in Rome. In this masterpiece, the reclining figure is that of a young woman, her head thrown back with eyes open, and writhing in the throes of a nightmare, which is visualized by the artist as a monster crouching on her abdomen. Here, the subconscious, fantasy, and eroticism are merged in so horrific a fashion that it is no wonder that Ken Russell incorporated Fuseli's image in his recent



film Gothick.

The woman floating in clouds and looking on with such great interest is surely a goddess, but in the absence of an identifying attribute, we are left in doubt as to whether it is Diana or Athena, each of whom appears from time to time in the story of Orestes. The fragmentary figures darkly shown in the upper right, I take to be Furies who certainly do occur often in the long and crushing history of the House of Atreus.

Barry's style, as novel as his subject matter, is equally rooted in a widely ranging appropriation of elements of the past of Western art. The composition is based on the principles of relief sculpture, with each major element shown clearly, side-by-side and placed just behind the imaginary plane that the canvas surface does in fact provide. The forms are full and space-displacing, but they do not extend far back in the pictorial space and are arranged against a neutral background plane that runs parallel to the picture's surface. This relief style is basic to all aspects of classical art, and in Barry's painting we are reminded of a portion of an ancient Roman sarcophagus, almost always ornamented with relief narratives. Among these, the subject of Orestes was often shown, and it is not impossible that Barry's entire composition may have been inspired by some such Roman work.

Beyond this generic, or perhaps specific source, we can see his attachment to Michelangelo, whose terribilita was a powerful stimulant for the first wave of Neo-classic painters. They rightly saw that Michelangelo's adjustments in figure proportions were one of the keys to the grandeur and intimidating solemnity

of his art, and they used this knowledge to enhance the expressive monumentality of their own work.

Barry's slashing brushwork, which indicates that our painting is probably a large preliminary study, owes a great deal to the oil sketches of Peter Paul Rubens, except that here, the fluid, caressing qualities of Rubens are replaced by a violent angularity that further enhances the mood of the work. And, finally, Barry's choice of color, applied in a thinned medium that allows the paint to be built up in wirey ridges and translucent glazes, is clearly a repudiation of the gleaming, clear color of the rococo and, rather, looks back, again for expressive values, to the turgid darkness of Caravaggio.

In short, Barry's canvas is a paradigm of the clamorous overture of Neo-classicism. If it demonstrates this style with the force of a kick in the stomach, it also, like Zen enlightening through seemingly unexpected means, teaches us much about this critical phase of European art, a movement that has often been viewed as the revolutionary beginning of the art of the modern world.

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