

# BULLETIN OF THE MILWAUKEE ART INSTITUTE

VOLUME 2.

NOVEMBER, 1928

NUMBER 2



*The Four Riders of the Apocalypse—Albrecht Durer*

ISSUED MONTHLY TO JUNE :: :: :: PRICE FIVE CENTS



## DURER ANNIVERSARY EXHIBIT

A great deal of interest has been manifested throughout the world on the 400th anniversary of Durer's death. One of the most complete and outstanding exhibitions of Durer's work and that of his teacher, Michael Wolgemut, as well as that of his contemporaries, has been assembled at the Germanisches National Museum in Nuremberg.

While the Milwaukee Art Institute does not own a large number of Durer's Etchings—we are fortunate, however, to possess in the Gertrude Nunnemacher Schuchardt collection, six unusually fine prints, namely: Little War Horse, Virgin and Child with Monkey, Flaggelation, Virgin with Infant Jesus in Swaddling Clothes, St. Hubert (Watermark "Little Jug") Anyone.

These etchings will be augmented by a number of recent acquisitions brought from Europe by Mr. Bresler and through the loan of several fine original etchings from private collections in Milwaukee.

In addition, there will be displayed in the main gallery facsimile prints of the complete woodcuts of Albrecht Durer. This series has been prepared under the direction of the eminent German Scholar Dr. Willi Kurth and has been loaned to the Milwaukee Art Institute for the occasion by Mr. Bresler.

Of the sixteen wood cuts which Durer made to illustrate the Apocalypse, "The Four Riders of the Apocalypse" is probably the best known. It is reproduced on the cover of this month's bulletin. The text from Revelation (vi.2-8) which furnished the theme reads: "And I saw, and behold a white horse: and he that sat thereon had a bow; and there was given unto him a crown: and he came forth conquering and to conquer... And another horse came forth, a red horse: and to him that sat thereon it was given to take peace from the earth, and that they should slay one another: and there was given to him a great sword... and I saw, and behold a black horse; and he that sat thereon had a balance in his hand. And I heard as it were a voice ... saying,

A measure of wheat for a penny... and behold a pale horse: and he that sat upon him, his name was Death".

The July number of the Bulletin of the Boston Public Library contains an excellent article on Albrecht Durer by Zoltan Haraszti from which we quote the following:

"People who respond spontaneously to colors may pass indifferently by the simple black and white of the prints. The appreciation of these requires a trained taste, intellectual effort rather than emotional reaction. One has to read a print, not merely to see it. And, furthermore, one must admit that the woodcut and engraving do not reach the same artistic level as painting or sculpture.

In Germany it is altogether different. Germany is the classic country of the woodcut and engraving. These were there the art of the people, closely bound up with its amusement, religion, learning. German culture of the fifteenth century would be unintelligible without prints: these popular pictures had a major part in the early history of printing as well as in the Reformation. All this may be today only a historic memory, but as such it is ingrained in German consciousness. To the German eye the woodcut is still a form of national expression.

In the estimation of connoisseurs, however, Durer occupies an exalted position in foreign countries also. There he is the artists' artist. This is strange enough, for there was little in Durer which one associates with the idea of an "artist". He was not distinguished by any special delicacy or singularity of imagination. Just the opposite. Sturdiness itself, he toiled indefatigably, reaching his results slowly but surely. He was a craftsman, one of the greatest artisans who ever lived. That is what he was in all his works and doings. And artists, critical though they be, look upon him with reverence. In him they find in unique perfection that something from the lack of which they suffer most of their lives."—A. G. P.



## SARKIS H. NAHIGIAN COLLECTION OF ANTIQUE ORIENTAL RUGS

High up in a sheltered mountain valley, a little huddle of goat hair tents houses the small group of a scattering tribe of nomads, brought together by motives of common interest and mutual self-protection; without property other than their browsing herds of fat-tailed sheep and goats, and the simplest of personal belongings. Their days are carefree and happy save for the awesome fear of drought. The men lounging, smoking or exchanging tales of early prowess; the feminine portion of the group engaged with carding, dyeing, spinning, weaving, and the simple duties entailed by their outdoor life. A donkey or two perhaps for the conveyance of their heavier portables, and a horse for the leader of the group, if he be of sufficient tribal importance. Their stay in any locality is governed by rainfall, drought, or other exigencies. Drought, their most dreaded calamity, frequently occasioning migration across several mountain ranges in their necessity of finding sufficient pasturage.

During their periods of stay, weaving goes unhurriedly on. Crude portable looms in use today, as in the time of Christ, are employed, made from small timbers gathered at first hand on the mountain side, accounting for the smaller sizes of the nomadic weaves. Raw materials are furnished by their flocks, and the roots, herbs, barks, and berries of the mountain side. Madder reds, nut gall browns, saffron yellows, blacks—if any are used—from the black-wooled sheep, blues from the fermented berry, with colorings fixed by methods known only to the nomads. Devoutly religious, whether Christian or Mohammedan, their zeal together with tribal characteristics and natural love of color and the outdoors, finds expression in their colorings and designs.

In the mountains of the Caucasus, Afghanistan, Turkestan, and down

through Persia, this scene is oft repeated. From such sources come the beautiful Daghistan, Cabistan, Shirvan, Khiva, Boukhara, Afghan, Shiraz, Ghiordes, Anatolian, and other weaves typical of these half wild nomadic peoples. At uncertain periods, caravans proceed along the accustomed travel routes, where junction is made by these wild tribes for exchange of their surpluses for the wares of civilization—money meaning nothing to them.

In the older, long-settled portions of Persia and Turkey, where cities of varying size have grown within their enclosing walls, the craft of weaving assumes a different aspect. Here are produced rugs and carpets woven from the wool of fat-tailed sheep, herded and pastured in nearby grazing sections, or purchased as surplus from the nomads. Preliminary preparation is much after the fashion above described, but, of course, on a much larger scale and more definitely established practice, where time may be given for the study and development of art thought. From communities such as these come the wonderful old Herats, Fereghans, Khorassans, Ispahans, Kermans, Tabriz, and others by far too numerous for mention within the scope of this brief article.

To determine the weaving of any particular nomadic group or the product of settled Persia, requires an intimate knowledge of knots, their number in a given space, design—even the size of the design coloration, and many, many things in no wise apparent to the untrained eye.

In the exhibition of the SARKIS H. NAHIGIAN personal collection, an opportunity, rare indeed, is offered the friends and lovers of Oriental Art to study this vastly intriguing subject at first hand.



## EXHIBITIONS OF ILLUSTRATIONS FOR CHILDREN'S BOOKS

Who cannot remember the thrill and enjoyment experienced when reading "Robinson Crusoe", "King Arthur and His Knights", "Robin Hood", "Twenty Thousand Leagues Under the Sea", "Rip Van Winkle", etc.

It seems that these stories are destined to live forever, to be read and enjoyed by young and old alike. The adult who cannot get a genuine thrill from reading some of these books, or from looking at the splendid illustrations, has become set and hardened and has lost much that is worth while in life.

In looking at the illustrations of these books, pleasant memories of boyhood are recalled. Adventure and daring, romance and mystery are inseparably tied up in the characters portrayed.

Old John Silver, Little John, Sir Tristram, Scrooge, Ichabod Crane—are some of the characters which, clothed in the colorful and picturesque array of the period, enact their various deeds.

The art of illustration calls for an unusually high degree of imagination, intelligence and skill. America today has advanced considerably in the art of the book, particularly in the art of children's books. Educated parents have realized and demanded that only the very best in literature and art be put into the hands of their children. They clearly recognize that early influences are vitally important in the formation of good habits and in the development of good taste.

Good books help to maintain a happy home life. The habit of reading good books should be cultivated at an early age, through the skillful use of beautiful illustrations. While the quality of many of the books now published has steadily increased, the cost of production has been reduced considerably, so that there is a sufficient choice of good books within the reach of all.

In view of the Wisconsin Teachers' Association Convention which meets in Milwaukee from November 8 to 10, and in order to actively participate in National Book Week, an exhibition of color illustrations for children's books will be displayed at the Art Institute during the month of November.

This exhibition has been made possible through the cooperation of the following publishers: Macrae-Smith Company, Thomas Nelson & Sons, The Bobbs-Merrill Company, Frederick A. Stokes Company, Harper & Brothers, Longmans, Green & Co., Oxford University Press, D. Appleton & Company, Dodd, Mead and Company, Reilly & Lee Company, Rand McNally & Co., Shepard & Lawrence, Inc., P. F. Volland Company, Brentano's, David McKay Company, S. L. Weedon Company, A. L. Burt Company, The Frontier Press Co., The Macaulay Company, The John C. Winston Co., Duffield & Company, The Penn Publishing Company, Little Brown & Company, Houghton Mifflin Co., F. E. Compton Company, The Macmillan Company, Cupples & Leon Co., Bruce Publishing Co., Lothrop Lee & Shepard Co., Harcourt, Brace & Co., Inc., D. C. Heath & Co., Coward-McCann, Inc.

A. G. P.

### FRANZ VON STUCK

The London Times of September 3 announced the death of the painter Franz Von Stuck.

He died in Berlin at the age of 65, after a long and successful career as an artist.

Franz Von Stuck was one of the important artists of the Munich School and his work is well known by many Milwaukee art lovers. Two of his paintings were shown in the Milwaukee Art Institute during February, 1928.—A. G. P.



## EXHIBITION OF RUSSIAN IKONS



*Exhibition of Russian Ikons Loaned By Corona Mundi  
International Art Center of New York*

The exhibition which will be shown at the Milwaukee Art Institute on November first thereafter for one month, arranged in cooperation with Corona Mundi, International Art Center, New York will consist of a rare collection of Russian Ikons and designs painted by unknown masters who created under the inspiration of religious ecstasy. These unknown masters from the Virgin Forests of Siberian Taiga and from the Steppes of Middle Russia are certain not only to be admired but to be an example for our young artistic generation to study the art of simplicity, form and beauty in line.

The outstanding Ikon of this exhibition which comes from a very noted collection of Princess Tenisheff of the sixteenth century is an unusual diptych portraying eight saints on a landscape background so seldom painted by the Russian Masters of ikonograph. In the costumes and landscape one can strangely note the similarity of the Italian Primitives and Russian Ikons, and yet surely

these masters did not know of one another's existence.

In the Ikon of Saint George and St. Demetrius we admire the austere lines and the finesse of execution.

In the Ikon *Veronica's Veil*, again we have to note, especially in the veil and in the face of the Christ, the strange similarity to the Italian Primitives.

The Ikon of St. John the Baptist which is painted by a master from the Old Believers Sect is as if carved from rock, so austere, so bold in relief. It is like a wood carving. The scroll bears the inscription:

"This is the Lord's Lamb

To earth is he descended for man" in ancient Russian characters.

St. John holds in his hand a chalice out of which springs a miniature figure, of "The Lord's Lamb". St. John, whose arm is outstretched pointing to the way, holds in his hand a chalice out of which springs a miniature figure of "The Lord's Lamb". This baby Jesus holds up two fingers, a most significant fact, since we



## RUSSIAN IKONS, Continued

are reminded that the Old Believers who insisted on crossing themselves with two fingers instead of three were for hundreds of years persecuted and burned at the stake for this heresy by all the Tzars. It was to escape from this religious persecution that The Old Believers ran to the impenetrable Siberian Taigas to practice their own form of religion in freedom.

Some of the Directors of Corona Mundi who were in the Siberian Taigas some time ago were fortunate enough to secure this Ikon and a few others. Being deprived of public temples or churches, each home established its own shrine with sacred Ikons before which the family prayed? The houses, built with two stories are elaborately carved have been portrayed vividly in several of Professor Roerich's paintings. A special staircase leads up on the outside of the house to the chapel or shrine which occupies the entire second story, the family dwelling below.

A very remarkable Ikon in the collection is the image of Immanuel the boy Jesus, painted with superhuman strength and power. His dark face and curly hair show clearly his Oriental origin. He is not a Russian, nor did the painter think of him as of a boy of his own people. The powerful muscles on his forehead form the third eye, the all-seeing eye which one finds also depicted on the Buddhas of the East.

A very comprehensive story of the Holy Virgin with the life of her Son is told on a triptych called NEOPAIMAYA KUPINA, the Unconsuming One. The central section of the Ikon resembles a revolving star, the star of the Mother of the World according to Russian understanding. Again we are reminded of the early Italian paintings in the peculiar glow of pink cast over the entire Ikon. It is also allied to miniature painting on parchment.

Ikons of this type were folded up and carried by travellers on their dangerous way through the forests as protection. In the absence of many books, the chil-

dren could be taught the whole life of our Lord by means of the picture painted in miniature on these Ikons.

A very powerful Ikon is that given to Elijah and Elisha. Each figure tells of some special event in their wonder-working lives. To the left of the painting, Elijah has taken refuge in his cave, while above him is the small black raven who "brought him bread and flesh in the morning and bread and flesh in the evening". Another scene shows him sleeping under the juniper tree when "behold", an angel touched him and said, "Arise and Eat". "And he looked and behold there was a cake baked on the coals and a vessel of water at his head, and he did eat and drink and laid him down again."

Across the entire Ikon rides Elijah as he appeared to Elisha standing in the field below.

Across the entire upper portion of the Ikon, rides Elijah, in his chariot of fire drawn by fiery steeds, "And it came to pass", the old story in Second Kings continues, "as they still went on, and talked that behold there appeared a chariot of fire, and horses of fire, and parted them both asunder, and Elijah went up by a whirlwind into Heaven". With realistic fervor the artist has painted this stirring and dramatic moment, not forgetting to omit the mantle of the Prophet as it fell earthward to his disciple Elisha.

And now with the power of Elijah upon him, Elisha wrought many miracles. The artist has chosen for his main foreground scene the story of one of them. The chief men of the city had gone to Elisha beseeching him to do something about their river, the water of which had turned bitter so that no one could drink it, and the banks were made barren of verdure." And Elisha said:

"Bring me a new vessel and put salt therein", and they brought it to him, and he went forth unto the spring of the waters and cast the salt in there and said, "Thus saith the Lord, I have healed these waters; there shall not be from thence



## RUSSIAN IKONS Concluded

any more death or barren land". The historian of the event continues, "So the waters were healed unto this day, according to the saying of Elisha which he spake."

Another example of a famous Russian Triptych is the Deisus, in which Jesus Christ is the central figure with the Holy Virgin on the left and John the Fore-runner on the right. This traditional Russian group of Ikons is of great beauty in lines and color, the rich browns and mellow gold giving one a Rembrandt-esque effect.

The Ikon of the two Saints, St. Zosima and St. Savatui are patron saints of the monastery which they hold between them, with the boy Jesus in a cloud above them, star encircled. This is a work of great simplicity and charm.

It is indeed fortunate to be able to study such outstanding examples of an

art which is so little known in this country. It is also most fortunate that these Ikons are happily preserved in such manner that their colors and lines are unusually clear and beautiful. All are on wood, although on some, a layer of plaster has been added then; the usual gold-leaf background on which the figures are painted. Apparently the colors were mixed with minerals according to a science the knowledge of which is lost to us, but which has contributed to their remarkable state of preservation.

One of the interesting features of the exhibit is the collection of designs sketched by the early masters. As line drawings they offer a study in themselves comparable to the cartoons prepared by the masters of the Middle Ages for stained glass. These cover a wide variety of religious subjects from portraits of Saints and Martyrs to larger subjects.

## THE ART MOVEMENT ELSEWHERE

*What Other Cities Are Doing To Promote Popular Culture*

The spread of art appreciation throughout America is growing by leaps and bounds, and the following list will show some of the most recent strides that have been taken:

Atlanta has been given a \$100,000 home for an art museum.

Baltimore is building an art museum for which funds were voted by the people.

Boston has been presented with the Isabelle Stewart Gardner Museum.

Cincinnati has received \$300,000 for a new wing for its museum.

Cleveland is having an approach to its museum of art erected through the initiative of the Garden Club.

The new Cleveland Library cost \$4,200,000.

Kansas City Museum now has the use of \$20,000,000 for the purchases of works of art through the Nelson bequest.

Lakeland, Florida, voted \$350,000 for the development of a civic center.

Newark has a new museum, the gift of Louis Bamberger.

New York has received a gift of "The Cloister" from John D. Rockefeller, Jr. for the Metropolitan, with funds to maintain it as an important branch. The Metropolitan has also been bequeathed \$40,000,000 by Frank A. Munsey.

Philadelphia has voted a bond issue of \$5,500,000 for the completion of its art museum, recently inaugurated.

Reading is building a public museum and art gallery to cost \$400,000.

Tampa, Florida, has built a municipal auditorium costing \$300,000 which is giving impetus to community interest in music by the organization of a city chorus and a symphony orchestra.

Toledo has added a wing to its museum of art through the gift of \$1,000,000 from Edward D. Libbey. Through Mr. Libbey's will the museum received a bequest of \$4,850,000.

Milwaukee must open her eyes, gird her loins, and push forward mightily in order to keep pace with all this astonishing achievement through an intelligent and devoted public spirit.



## CHICAGO WORLD'S FAIR INTERNATIONAL POSTER COMPETITION

Sixty posters from the exhibit of American and foreign posters submitted in the Chicago World's Fair \$4,000. contest for an official centennial poster, will be shown at the Art Institute during November. According to Dr. Harshe, who was assistant director of fine arts for the San Francisco fair, the exhibit is infinitely better than the one held in connection with the San Francisco exposition, since it is larger and better in quality, with more well-known artists represented.

According to Chauncey McCormick, chairman of the fair's poster contest committee, this is due in large part, to the cooperation given by the Chicago Art Institute.

Rufus C. Dawes, president of the World's Fair; City Treasurer Charles S. Peterson, who is vice president of the fair; Count Charles deFontnouvelle, French consul in Chicago; Dr. H. A. Kroll, acting German consul, and a number of other trustees of the centennial were present at the opening of the ex-

hibition in Chicago.

For the first time in Chicago since the beginning of the war, a French and German consul posed together for their photographs.

France, Germany, England, the Philippines and every state in the union are represented among the 1,000 or more posters received, only about 200 of the best of these being put on view in Chicago, and 60 in Milwaukee.

Of the posters received, about 75 or 80 came from France, 12 from Germany, and 20 from England. Some are still en route from Moscow.

Included among the judges in the contest were Vice President Charles G. Dawes, brother of the president of the World's Fair; Jules Guerin, chief of color, Panama-Pacific International Exposition; Dr. Harshe, Eugene F. Savage, professor of painting at Yale University, and Lorado Taft, of the National Commission of Fine Arts for the United States of America.

### CURTAINS AND OTHER TROUBLES

An illustrated lecture entitled "Curtains and Other Troubles" will be given at the Milwaukee Art Institute on Thursday, November 22, at 4:00 P. M. by Miss Frances Harrington.

Miss Harrington is connected with the National Academy of Art, Chicago, and has had wide experience as a lecturer of the art of interior decoration. She has had so many requests for lectures on the subject of curtains that she has organized this lecture to demonstrate the professional side of curtain-making, explaining loss in pattern matching, allowance for shrinkage, appropriate finished lengths, proper hardware, etc. She will also discuss the making of Bedspreads, Shams, Pillows, Cushions, Slipper Stools. Other accessories at home will be explained clearly by the employment of rapid sketches.

### THE ART OF RUG WEAVING

In connection with the exhibition of the SARKIS H. NAHIGIAN collection of rare, old, Oriental Rugs, an illustrated lecture will be given at four o'clock on the afternoon of Thursday, November 8, and at 8:15 in the evening.

The lecturer, Mr. Haig R. Shekerjian, is a native of Armenia, but who came here with his parents at a very early age, and has enjoyed an advanced education in America. He has very satisfactorily appeared before some of the most select clubs, both men and women, and various art bodies, throughout the Middle West.

Colored views will be shown to enhance the story of the sources of design, raw materials, methods of weaving, and the habits and customs of the peoples.

The photos for these pictures were but recently obtained through a resident buyer in Persia, so they reflect the truthful aspects of the industry at the present time.



## THE WORLD'S MASTER PAINTINGS

*Illustrated Lecture by*  
*Charles H. Burkholder*

Mr. Charles H. Burkholder, the Secretary of the Chicago Art Institute, will give two illustrated lectures at the Milwaukee Art Institute.

The title of the first lecture is "The World's Master Paintings." This will be given on Saturday, November 24 at 4:00 P. M.

An imaginary journey is taken through the countries and galleries of Europe, and an effort is made to connect the paintings as logically as possible with their environment.

EGYPT—Colored decorations in the tombs.

POMPEII AND HERCULANEUM—Frescoes and mosaics.

ITALY—Early Christian paintings and mosaics; catacomb paintings; paintings of Cimabue, Giotto, Fra Angelico, Botticelli, Bellini, Fra Bartolommeo, Da Vinci, Michelangelo, Raphael, Titian, Domenichino.

SPAIN—Velasquez, Murillo, and the modern artists, Alda, Simonet, Sorolla.

FRANCE—Lorrain, Le Brun, David, Meissonier, Corot, Millet; work of the post-impressionists.

BELGIUM—Van Eyck, Rubens, Van Dyck.

HOLLAND—Rembrandt, Hals, De Hooch, Steen, Vermeer, Maes, Ostade, Cuyp, Bisschop, Ronner.

GERMANY—Holbein, Durer, Prell, Klinger, Von Stuck.

ENGLAND—Reynolds, Gainsborough, Constable, Turner, Landseer, Watts, Burne-Jones, Hunt, Shields, Whistler (American).

## LITHOGRAPHS BY WILLIAM S. SCHWARTZ

A group of new lithographs by William S. Schwartz have been received at the Art Institute and will be exhibited during November.

Mr. Schwartz will be remembered for his exhibition of paintings shown at the Milwaukee Art Institute during October 1926, which included a large painting showing Lincoln surrounded by a group of colored people to which he gave the title of "Lincoln—the Emancipator". The same qualities of angular planiformity which are so characteristic in his paintings are also discernible in his lithographs.

While his work is somewhat reminiscent of the Russian painter Griegoriif, there is sufficient individuality shown to save them from the accusation of being imitative of another man's work.

Among the group are two portrait heads which are powerful characterizations of types. They are refreshing and stimulating in their modern viewpoint. —A. G. P.

## ACKNOWLEDGEMENT OF ACCESSIONS AND DONATIONS

The Institute is happy to announce the bequest of \$1000.00 by the late Mrs. Mary E. Merrill to the Milwaukee Art Institute.

Mrs. H. G. Lotter has donated to the Art Institute the architectural library of her late husband, H. G. Lotter. This collection comprises a great number of architectural books and magazines and makes a desirable addition to our library.

\$20.00 has been donated by Mr. C. W. Schuchardt for the purchase of a print or lithograph to our collection of graphic arts.

## SALES DURING NOVEMBER

Mr. J. L. Olson, "Houses," by Susette S. Keast.

Mr. J. B. Claude, Jr., "Boats at Wharf," by Susette S. Keast.

Mr. A. M. Freeman, "Little Boats," by Susette S. Keast.



## A MUSEUM OF ART—WHY?

Most men mistake being alive for living.

The best of what we hear we fail to understand.

We labor that we may gorge ourselves—and sleep with the kitchen cat and kennel dog.

A community is as rich as its understanding of the use of riches.

We grieve for the few in asylums for the mad but heed not the wanton waste of sound minds.

A great manufacturing center is a prison house unless it provides something for the leisure hours.

The busiest city on earth is fast asleep unless it is doing something towards the higher education of its people.

Work should be a means to leisure in which to enjoy the sublime creations of science, literature, music and art.

No city is great unless it rests the eye, feeds the intellect and leads its people out of the bondage of the commonplace.

Hospitals do much; they make sick men well—Museums of Art do more; they make WELL MEN BETTER.

GEO. W. STEVENS

*Director Toledo Museum of Art*

### Memorial to Edwin E. White

At the Annual Meeting of the Trustees which was held at the Art Institute on October 25, the following resolution was ordered inscribed in the minutes:

#### Resolved:

*That the Trustees of the Milwaukee Art Institute by this resolution desire to record the profound sorrow of the Trustees and members of the Milwaukee Art Institute in the loss of Edwin E. White, who died on September 28, 1928.*

*For many years as Trustee he has given generously of his time toward the further development of an appreciation of art in this community. His wise counsel and constructive plans have been of the utmost value to his fellow Trustees, and his loss will be felt most keenly by those with whom he has been so closely associated.*

*To those related by the nearer ties of kinship, the Trustees tender their heartfelt sympathy and direct that this resolution be inscribed in the minutes and a copy sent to Mrs. White.*



## LIST OF MEMBERS SINCE SEPTEMBER 15, 1928

## ANNUALS

Miss Ada Belle Smith	Mr. James N. Hausmann
Mrs. Carl F. Hartung	Mrs. Lebrecht J. Klug
Mr. Julius L. Olson	Mrs. Frank Tufts
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