

BULLETIN

of the

Milwaukee Art Institute

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NUMBER 44



Portrait of MARTIN LUTHER

by LUCAS CRANACH

Loaned through the courtesy of Mr. Carl Mechel

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

LOAN EXHIBIT OF OLD MASTERS

The Art Institute is pleased to announce that through the courtesy of Mr. Carl Mechel of Milwaukee there will be on display during the month of December a group of original Flemish, Dutch and German Paintings by Masters of the 16th and 17th Centuries.

Needless to say, the opportunity to see the following masterpieces in Milwaukee will be welcomed by the members of the Art Institute and by that part of the public who include art among the amenities of life.

Portrait of Dr. Martin Luther by Lucas Cranach, the elder, 1546. Lucas Cranach may be regarded as pre-eminently the painter of the German Reformation. Although not approaching Durer and Holbein in intellectual power and aesthetic perfection, he was moved even more deeply than they by the religious influences of the times. The influences of the Renaissance were also at work in his art, as seen by the numerous classical subjects he has depicted so naively; and moreover, there may be traced in it a sort of homely humor, which no doubt caused Kugler to compare him to Hans Sachs. He was the intimate friend of Luther, whom he has several times represented in his pictures, and embracing his doctrine warmly, he endeavored to set it forth in his art. The portrait of Martin Luther is a powerful presentation of the great reformer in the last year of his life in unexcelled beauty and color. The painting is far superior to the well-known one in the Luther room of the Wartburg. It was originally in the possession of an order of the Free Masons in Saxony, where it had been inserted in a wall panel for several hundred years, only to be taken away from its revered place in the middle of the last century, when this order of the Masons disorganized.

Mr. Carl Mechel has just succeeded in obtaining this portrait; where during his stay in Germany last year, all efforts in that respect had been futile. Prof. Boerner, accredited connoisseur of medieval art, has testified in regard to the genuineness of the painting. He says: "There can be no doubt

about the artist, the execution as to the drafting is too characteristic of Cranach; nor has the painting been retouched in later years or painted over."

Geheimer Regierungsrat Dr. Max Friedlander, Director of the Kaiser Friedrich Art Museum, and Director of the Berlin Kupferstich Cabinet, says in his appraisal: "This is a typical, well preserved Cranach of Dr. M. Luther, affixed with the Cranach insignia."

Geheimer Langewort, Berlin, also a connoisseur and personal friend of Mr. Mechel, who finally succeeded in making the purchase for Mr. Mechel, writes: "I feel justified in saying that the owner of this portrait will be envied by many."

The painting is dated 1546, the year of Luther's death, and it is doubtless the last painting of Luther by Cranach.

The artist used his well known emblem for a signature, a snake, affixed with dragon wings, carrying a ring in its mouth. This emblem was taken from Cranach's coat of arms, which the Kurfuerst von Sachsen had granted him in 1508.

All testimonials referred to in this article are in the possession of Mr. Mechel, in the original handwriting.

An Italian Landscape by Johannes Glauber, surnamed Polydor, authenticated by Dr. Gustave Glueck, Director of the Art Gallery of Vienna.

Glauber was the son of German parents, but was born at Utrecht in 1646. He studied for some time under Nicolaas Berchem, but having seen some Italian landscapes he was seized with a desire to go to Italy, and in 1671 left Holland upon a journey to Rome, travelling through France in company with his brother and sister and the brothers Van Dooren. He remained a year at Paris and two at Lyons, studying under various masters. Arriving at length in Rome he received the name of "Polydor," upon joining the Artists' Guild. He passed two years in that city, sketching the most remarkable scenery in the vicinity; and afterwards visited Padua, Venice, Hamburg, and Copenhagen. On his return to Holland in

1684, he settled at Amsterdam; and formed an intimacy with Gerard de Lairese, who was then in the height of his reputation, and joined him in his studio. The landscapes of Glauber, decorated with the classic figures of the "Poussin of Holland," obtained such reputation, that it was with difficulty they could execute the commissions which they received. It was at this time that Glauber painted the fine landscapes in the chateau of Soestdijk, for the Prince of Orange, in which the figures are painted by De Lairese. He died at Schoonhoven in 1726. His works exhibit nothing of the taste of his country, his forms and scenery being entirely Italian. He is represented in the following Galleries in Europe: Amsterdam, Berlin, Brunswick, Cassel, Copenhagen, Dresden, Hague, Madrid, Munich, Paris, Leningrad.

Portrait. Dutch school 1640. The painter of this canvas is not yet known. But this painting has been adjudged by art connoisseurs in Berlin, Dresden, Munich, Vienna and Florenz as a masterpiece of the Dutch School of about 1640.

Peasant Musicians, by Van der Venne—Flemish, 1640.

The following is a literal translation regarding the authenticity of this painting by Van der Venne as written by Dr. Gustave Glueck, Director of the Vienna Art Gallery: "The oil painting on a 47 cm x 68 cm oak panel which has been placed before me and which represents Peasant Musicians (in an inner room, the back wall of which shows a window opening, is a bagpipe player who sits on a stool on the left of the picture; on his right is a man in a red jacket who is playing a small grind organ; behind him stands a man who is drinking out of a glass and who holds in his left hand a raised pitcher. On the right hand side is a small boy who is beating on a triangle), is in my opinion a lively, excellently and carefully executed characteristic work of a certain Flemish Master of about 1640 who belongs in the period of David Pyckaerl III who was described as Pseudo Venne by the late prominent expert Ludwig Scheibler. Pictures by this extremely interesting master appear in various galleries, among others the Vienna Gallery, where a

representation by him of an organ grinder with a boy beating on a triangle appears and which is designated inventar of the founder of the former Imperial Art Collection of Archduke Leopold Wilhelm (1659) as an original Van der Venne, painter of Brussel. The more intimate details of the life of this painter are as yet unknown. It is, however, certain that the description of the old inventar is excellent; therefore the submitted painting can with certainty be viewed as a work of Van de Venne."

—A. G. P.

MADISON JURY SELECTED

The following jury has been selected to pass on the paintings submitted for the exhibition of Madison Artists: Francesco Spicuzza, Alfred G. Pelikan and Frank Riley. The Jury will convene on December 2nd.

MEMORIAL EXHIBITION OF PENNELL LITHOGRAPHS

No introduction is needed to the work of Joseph Pennell. A prolific producer and a fervent advocate of the graphic arts, champion of Whistler, author, lecturer and teacher, excelling in each capacity, his name has become synonymous with thoroughness. The present retrospective exhibition, which comes to us through the courtesy of Knoedler Galleries of New York, will be on exhibit at the Art Institute until the 15th of December. It includes many of his best lithographs of his Panama Canal and war series, as well as a group of lithographs made during a sojourn in Greece which he calls "In the Land of the Temples." Only from 25 to 30 proofs from the lithographic stone have been made of these drawings, so that the source of the originals will shortly be depleted. In view of the yet prevalent low price of these lithographs (from \$36 to \$60) and owing to the proximity of Christmas when many people are at a loss to think of suitable presents, the purchase of a Pennell Lithograph would be a wise and at the same time extremely satisfying gift for any lover of fine things.

—A. G. P.

BOURNIQUE EXHIBITION OF FANS

Beginning December 3rd the Art Institute will display Mrs. Lyman G. Bournique's collection of French fans—one of the largest and most beautiful in America, and said to rival many of those abroad.

The fans are from the reigns of three Louis'—Louis XIV, Louis XV and Louis XVI, and represent years of seeking on the part of at least two collectors, one of whom was Madame Emile Zola.

When Mrs. Bournique was abroad about three years ago, Madame Zola's collection was offered for sale and was purchased by Mrs. Bournique, who about the same time also bought the many rare "eventails" that had been the pride of another collector. To these have been added various "finds," until the fans now number about 116.

They are marvels of delicate loveliness—ivory sticks and guards carved into lacy patterns of thread-like tracery; enrichments of Vernis Martin lacquer or of pearl; inlays of silver gilt and bronze gilt upon transparent surfaces of tortoise shell wrought into web-like motifs.

The variety of them seems infinite, but they all have the delicate artificiality, the perfection in miniature, the exquisite grace, art and craftsmanship belonging to the courts of that artificial and mannered time.

In Mrs. Bournique's collection is one of the "oracle fans" with which the ladies of the Grand Monarch's court used to tell their fortune. A document in old French tells how to read the oracles printed upon the fan, to be found by choosing certain numbers. Another fan, belonging to the time of Louis XVI, has a tiny mirror in the guard, concealed under the applied decoration. Still another is arranged for a masque.

In the reign of Louis XVI the fan was considered important enough to be the subject of special legislation, and Mrs. Bournique has the royal decree of July 13, 1725, fixing the duty on "eventails." Another quaint document, also in French, is entitled "Eventailiste" or "The Science of Fans," and gives specific directions for their making.

The exhibition of the fans may well send Milwaukee art lovers delving into

French history and memoirs, to renew acquaintance with those reigns of elegance and splendor, for there is probably no surviving article of dress more intimately associated with life and manners than these frail "eventails."

Karl Freund, in an article published by The International Studio, traced the history of the fan in Europe in a fascinating manner. He found its earlier form to have been the "esmouchoir," or "fly fan," which in the form of a large bunch of peacock feathers tied to poles of carved wood, silver or jet, or as banners of parchment, linen or gilded leather, found its way from the Byzantium empire to western Europe. The earliest western manifestation of the esmouchoir was the flabellum, or liturgical fan, which still survives. The feminine version of the esmouchoir seems to have been a "fluffy bouquet of feathers, rising from a long handled metal chalice." These were made in many manners, and there was an especial little "banner fan" which was carried only by virgins.

But the esmouchoir was to be replaced by the "eventail," or folding fan, a much subtler weapon in the hands of lovely woman. According to Pierre de l'Etoile the eventail was first carried by Henry III of France. These fans of lace and vellum were made large enough to serve also as a parasol to protect the king's complexion.

One may imagine that so fascinating an article was not long to be the prerogative of the stern sex, and it soon was adopted by the ladies of the court as a necessary part of feminine dress.

The making of the fans was one of the art industries fostered by Colbert and received the attention of the gifted Lebrun. Many of the lovely mounts that have come down to the present day are attributed to him, others to Lemoyne, Lorrain, Watteau and Fragonard. These masters were not in the habit of signing their fans, and thus the fact that none of Mrs. Bournique's fans are signed, lends color to the belief that many of them may be the work of distinguished hands.

Two women who had much to do with the development of the fan were Madame Pompadour and Marie Antoinette. They recognized the beauty and importance of the "eventails brise" — the leafless fan composed entirely of blades—and cause the elevation of the Martins, father and four sons, to the status of a royal manufactory. Marie Antoinette and her court were responsible for the "eventails decoupees," which were fans decorated with motifs, often cut from engravings or from earlier fans, and attached to the gold encrusted leaves favored by the queen.

—J. K.

SECRETARY RESIGNS

The following letter was presented to the Executive Committee for action:

November 16th, 1927.

Mr. Fred S. Hunt, Vice-President, and Members of the Executive Committee, Milwaukee Art Institute, Milwaukee, Wisconsin.
Gentlemen:

For some time past I have considered entering the commercial field. An opportunity such as I desired has presented itself and I, therefore, beg to tender my resignation as Business Manager and Secretary effective as of December first, 1927.

My relations have always been most pleasant and I shall be happy to co-operate and help in the development of the Milwaukee Art Institute.

Respectfully yours,

Walter L. Goepel.

Mr. Goepel's resignation was accepted by the Executive Committee at a meeting held on November 16, 1927.

Miss Marion Burnham, Secretary of the Membership Department, has been designated as Acting Secretary until further notice.

AT THE JOURNAL GALLERY

An interesting current exhibit is the showing in the art gallery of the Milwaukee Journal with seventeen Wisconsin artists represented.

This is the fifteenth exhibit to have been sponsored by the Journal since its art gal-

lery, a unique activity for a newspaper, was established, December 1, 1924, with the idea of providing a permanent exhibition gallery for artists of the state.

The exhibit now on the walls contains paintings by Fred C. Hilgendorf, Jessie Kalmbach Chase, Mrs. Christian Doerfler, Winifred Phillips, Walter W. Quirt, Elsa Ulbricht, Rebecca Chase, Jessica Anderson, Fern Toombs, Margaret Doyle, Anna Koetting, Helena Kamp, Josef Brabender, Mathilde Weyland, Ralph H. Mead, Mrs. George Nau, Green Bay, and Mrs. Hamilton Townsend, Chicago, who lived for many years in Milwaukee.

The exhibit will remain on the walls until January 14th. The gallery is open from 10 in the morning until 6 P. M. It is on the second floor of the Journal building.

—F. S.

EXHIBITION OF PAINTINGS BY JANE PETERSON

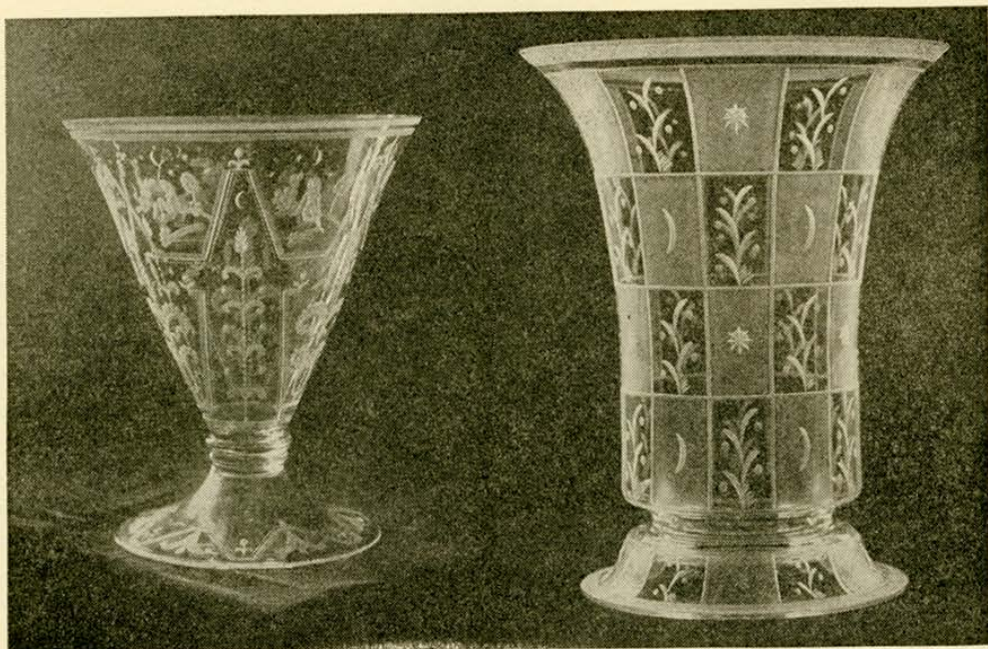
Thirty-two canvases by the talented New York artist will be on exhibition during December.

Miss Peterson's work has been shown in Milwaukee in conjunction with the New York Water Color Club, with the National Women Painters and Sculptors Association and with the American Water Color Society.

She has worked with Brangwyn in England, with Blanche in Paris and with Sorolla in Spain.

SMALL SCULPTURE IN SOAP

Of particular interest to the teachers and children in the city will be the Exhibition of the Third Annual Competition of Small Soap Sculpture. Milwaukee is represented in this exhibition by a piece of soap carving made in the Saturday morning classes at the Art Institute. Many of the better pieces made in our own Saturday morning classes were not submitted because of a stipulation in the conditions of the competitions which states that owing to the extremely fragile nature of the sculptures they cannot be returned to the sculptors. This Exhibition will be on view from December 21st to January 10th.



ORREFORS GLASS

Swedish Exhibition of Arts and Crafts

EXHIBITION OF MODERN SWEDISH DECORATIVE ARTS

Modern Swedish industrial art, which has of late experienced a vigorous renaissance, is characterized by strong fidelity to tradition, associated with quite modern aspirations and strivings. For this field there is a large fund of inherited taste and manual skill to be preserved, but the fact is also realized that modern methods of production and practical needs ought to find expression in the creation of objects that are of service in our daily life. Yet, the world at large has until quite recently known very little of the high artistic culture of Sweden as reflected in the applied arts. The great success of Sweden's participation at the Paris exhibition in 1925 therefore was something like a revelation to the majority of the international public. It might suffice to mention that Swedish artists and manufacturers carried away not less than thirty-five grand prizes, a higher number than attained by any competing country except France. Credit for these results should in the first place be given to the Swedish Association of Arts and Crafts which during the last fifteen years in spite of much hostility has carried out its program of *co-operation between artists, manufacturers and*

merchants as the only way of creating beautiful things for every day use. It is true that originally the idea was borrowed from the German "Werkbund-Bewegung," but transplanted into Sweden it developed quite independent from German influence. The last few years we have witnessed one after another of our most famous artists enter the field of applied arts willingly following the slogan: "Make beautiful the things of every day." I think this is a point worth stressing and which is to a great extent responsible for the undisputed leadership that Sweden now claims in decorative arts, namely, that it is by no means the mediocre talent, but the *élite* of our painters and sculptors who devote part or all of their time as designers in industrial plants.

Along with this industrial style movement a revival of the handicrafts is forcefully felt. Quite naturally the conservative traits in Swedish utilitarian art appears primarily in the textile industry, for here Sweden builds upon traditions dating from hundreds of years back, traditions common to all classes and never quite abandoned, even if new directions have been imparted to them, especially during the last fifty

years. It was in the eighties of the last century that people came to realize what treasures Sweden possessed in the old textiles woven by the peasants, with their strongly marked characteristics, differing in the different parts of the country. A movement was set on foot for systematically studying and collecting these textiles of all sorts, and very soon "Home Industry" societies were founded, each of which set out to cultivate the peculiar traditions of its own locality. This movement, while fostering the preservation of the old traditions, has also stimulated new impulses within the textile industry. Guided by prominent artists this industry has, in an artistic sense, emancipated itself from the conventional trammels of the peasants, so that with its many technical methods it now adapts itself completely to the needs and tastes of the modern cultivated home.

In many fields, as for instance in the manufacturing of furniture, silverware, glassware and so on, the traditions from our great artistic periods were almost completely broken off during the latter part of the nineteenth century, but the connection with the old traditions has also here been re-established, though a gradual transition into something new and typical of our own time can be observed here too.

It is manifest from even a rapid survey of Swedish industrial art that the experimental and ephemeral *art nouveau* which came in with the new century has been replaced by an enduring taste, based upon national tradition and good sense, bringing to Swedish productions, hand-made and machine-made alike, not only skilled craftsmanship but high artistic gifts and attaching value to even the smallest and most insignificant articles of common use.

—TAGE PALM.

PRESIDENT COOLIDGE SPEAKS ON ART

In the October Bulletin of the Carnegie Institute is printed the Founder's Day address by Calvin Coolidge, President of the United States. Although the general gist of this address has been printed in the newspapers throughout the country, I have taken the liberty to quote two excerpts from the speech by the nation's chief executive. These seem to be of such timely import and fit in with the general policies of our own work so well that it is most gratifying to be able to quote the following:

"While it is highly desirable to study and appreciate the art of the past, and bestow due honor upon the Old Masters, yet if there is to be progress, if there is to be vitality, if there is to be a growing creative purpose in this field, it will be because of the approbation that is bestowed upon those who at present are its devoted exponents."

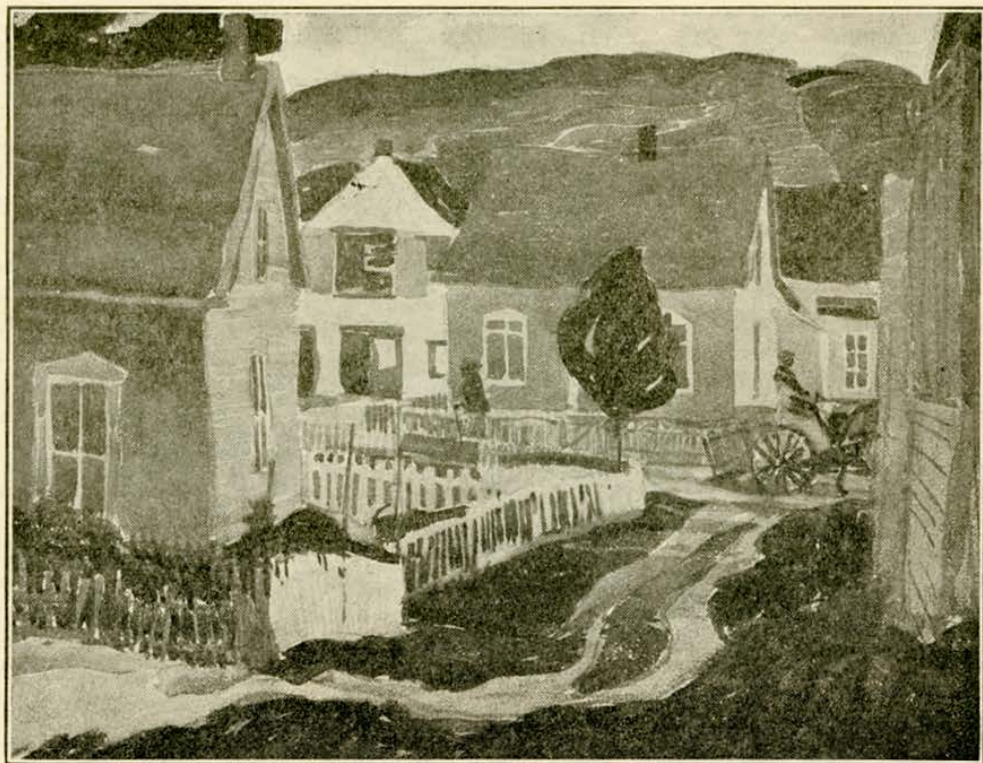
"While it will always be desirable to stimulate and encourage the production of fine paintings, it is even more desirable to stimulate and encourage their wide appreciation by the people. It is a fundamental principle of our institutions that freedom, education, and wealth are not to be reserved for the few, but are to be reached through equal opportunity which is open to all. We have staked America on the potential capacity of the average citizen. Truth and beauty are inseparably related. A general contemplation of fine paintings cannot fail to provide an inspiration which will result in the improvement of the character of the people. It is for this reason that the painter and the founder of art galleries rank high as public benefactors. They raise people to a spiritual level which they could not otherwise attain."

—A. G. P.

PRESIDENT OF THE ASSOCIATED AMATEUR ART CLUBS OF CHICAGO TO VISIT MILWAUKEE CLUB

Mr. Elbert G. Drew, President of the Associated Amateur Art Clubs with headquarters at Chicago, will speak at an informal dinner meeting which will be held by the Milwaukee Men's Sketch Class on December 7th at 6:30 P. M.

Mr. Drew will discuss the plans for the inter-city exhibition of work of Amateur Art Clubs which is to be held at the Art Institute of Chicago next August.



WATER COLOR

by GUSTAVE MOELLER

RECENT WATER COLOR PAINTINGS BY GUSTAVE MOELLER

"Local Talent" is a term which is always in ill repute when applied to things artistic. It somehow seems to convey (to say the least) the impression of amateur endeavor or else the precocious fumbblings of the dilettante.

Even exhibitions of the work of local artists are apt to be looked upon as below par when compared to other cities. Why and how this lack of appreciation of home talent came about is not clear. Florence, Vienna, Venice and even little towns like Perugia and Assisi were very proud of their artists and gave them the full recognition and honor due them.

The proverb "A prophet is not without honor, save in his own country, and in his own house" still seems to hold good.

The present small exhibition of Water Color paintings by Mr. Gustave Moeller should prove a revelation to those unfamiliar with his work.

Thoroughly modern in spirit, decorative, colorful, showing a consummate knowledge of composition and a thorough foundation of sound draftsmanship, these Water Col-

ors rank equal in merit with the work of our best American painters.

There is never the slightest indication of smugness (that bane of the painter who has arrived) in Mr. Moeller's work. Every new brush mark, every new experiment, shows his intense desire for continuity of growth. Never complacent or entirely satisfied and yet at the same time never lacking some of the enthusiasm and the sheer joy which accompanies all genuine creative effort, his work is always interesting because it always is contemporary in interpretation.

Art is neither static nor has its final chapter been recorded. It is always an expression of the civilization in which it exists. Mr. Moeller retains in his work the freshness of youth with the experience of maturity. While it is not advisable to make predictions, it is the writer's belief that ownership of one of these Water Colors should prove not only a sound investment from the point of enjoyment, but also from the point of increasing in value rather than decreasing.

—A. G. P.

*THE FOLLOWING PICTURES HAVE BEEN SOLD
DURING NOVEMBER*

Mrs. Trumann L. Chapman, of Chicago
—“A STREET SCENE IN MAR-
SEILLES,” by Mathieu Verdilhan.

Mrs. Nellie F. Hennekemper—“COT-
TAGE-KENNEBUNKPORT,
MAINE,” by Abbott C. Graves.

Mrs. R. A. Skinner—“WHITE PEA-
COCK,” by Irving Manoir.

Mr. and Mrs. Nuebling—“MANTEL
DECORATIONS AND MACAW
AND FLOWERS,” by Irving Manoir.

Max E. Friedmann—“RED SUMAC,”
by Irving Manoir.

Edward M. Meyers — “FLEECY
CLOUDS,” by Irving Manoir.

J. E. Claude—“SKETCH,” by Irving
Manoir.

Morgan P. White—“PEACOCKS,” by
Irving Manoir.

E. A. Bacon—“BABY BLACK SWAN,”
by Will Simmons.

E. A. Bacon—“TUG OF WAR,” by
Will Simmons.

E. A. Bacon—“POLAR BEARS
SPLASHING,” by Will Simmons.

E. A. Bacon—“TOES,” by Will Sim-
mons.

W. P. Hirschberg—“SILVER SHA-
DOWS,” by Will Simmons.

Evelyn Harman — “POLAR MATER-
NITY,” by Will Simmons.

Evelyn Harman—“TOES,” by Will
Simmons.

Evelyn Harman—“MEMORY,” by
Will Simmons.

Evelyn Harman—“TRY, TRY AGAIN,”
by Will Simmons.

Evelyn Harman—“WHERE THE BEE
SUCKS,” by Will Simmons.

Donald S. Bradford—“WHERE THE
BEE SUCKS,” by Will Simmons.

Charles F. Smith—“THE LONG
TRAIL,” by Will Simmons.

Charles F. Smith—“HONEYMOON,”
by Will Simmons.

Dr. F. H. Haessler — “WHERE THE
BEE SUCKS,” by Will Simmons.

*LECTURE ON MODERN SWEDISH
DECORATIVE ARTS*

In conjunction with the exhibition of Modern Swedish Decorative Arts, Mr. Tage Palm, the Commissioner in charge, will deliver an illustrated lecture on the exhibition. This will be given on Saturday, December 3rd, at 4 P. M. Probably no better opportunity to follow the modern movement in industrial art at first hand has ever presented itself in Milwaukee. The President and Directors of the Milwaukee Art Institute cordially invite the members to take advantage of this program.

*ANNUAL MEETING OF THE
CORPORATION*

The Annual Meeting of the Corporation will be held at the Milwaukee Art Institute on Thursday, December 8th, at 1:30 P. M.

All Members of the Milwaukee Art Institute are invited to attend this meeting.

A meeting of the Trustees will be held immediately following the meeting of the Corporation.

*ACKNOWLEDGMENT OF ACCES-
SIONS AND DONATIONS
FOR NOVEMBER*

Portfolio stand presented by Mrs. Arthur T. Holbrook.

A donation of \$250 for the purchase of Fine Copper Plate Facsimiles of Old Masters has been presented by Mrs. Frederick Pabst.

*PERMANENT COLLECTION USED FOR PETER RABBIT
CONTEST*

Through the co-operation of the Wisconsin News, the pictures from the Art Institute Permanent Collection will be reproduced in connection with their "Peter Rabbit Coloring Contest."

In view of the large participation by the children of Milwaukee in these contests, the Art Institute Picture Coloring Contest should help materially to develop a better acquaintance with the paintings in our permanent collection.



CALENDAR OF ACTIVITIES FOR MEMBERS

DECEMBER—

- 3—SATURDAY, 2:00 to 5:00 P. M. Opening of the Swedish Exhibition of Modern Decorative Arts and reception for Mr. Tage Palm, Representative of the Swedish Association of Arts and Crafts.
- 3—SATURDAY, 4:00 P. M. Illustrated Lecture, "Modern Swedish Decorative Arts," by Mr. Tage Palm.
- 6—TUESDAY, 4:00 P. M. "How to Make a Home Livable," by Maximilian Schachner.
- 8—THURSDAY, 10:00 to 12:00 M. Women's Sketch Class. This class meets every Thursday morning and is open to members of the Art Institute.
- 10—SATURDAY, 4:00 P. M. "Impressionism and Expressionism in the Nineteenth and Twentieth Centuries," by Dr. Oskar F. Hagen.
- SATURDAY MORNINGS, 9:15 to 11:00 A. M. Free Art Appreciation Classes for children under the direction of Mr. A. G. Pelikan, assisted by the Misses Uehling, Van Etta and Ludwig.
- SATURDAY AFTERNOONS, 1:30 to 3:00 P. M. Free Art Appreciation Classes for High School students and adults under the direction of Mr. A. G. Pelikan.

*NEW MEMBERS FROM OCTOBER 22, 1927, TO
NOVEMBER 25, 1927*

ANNUALS

Allen, Dr. L. L.
Bach, Dr. James A.
Bahr, Mrs. Milton F.
Barney, Mrs. John
Bartlett, Mr. and Mrs. Ferdinand A.
Bird, Miss Elizabeth
Bowen, Mrs. William S.
Dohmen, Mrs. Erwin J.
Fina, Mr. and Mrs. Valentine
Feind, Mrs. R. F.
Gillen, Mr. Edward E.
Himmelfarb, Miss E.
Jung, Mr. Ernst
Johnson, Mr. E. G.
Kerns, Mr. and Mrs. Joseph
Kroetz, Mr. and Mrs. Hugo J.
Kurth, Mrs. Christian
Lee, Mrs. Phillip
Leysenaar, Mrs. Jack
Mac Leod, Mr. and Mrs. Daniel T.
Marshall, Mrs. Wm. H.
Merrill, Mrs. Richard
Miller, Mr. and Mrs. H. M.
Mueller, Mrs. A. G.
Newberry, Mrs. Wolcott
Nichols, Mrs. Louis C.
Parker, Mrs. W. C.
Petley, Mrs. Hannah M.
Post, Mrs. Clara W.

Prescott, Mr. Frank L.
Prinz, Mr. and Mrs. Carl
Purtell, Dr. and Mrs. Joseph A.
Richards, Mrs. Maude
Ritzler, Miss Myrtle V.
Robinson, Miss Mabel P.
Roth, Mrs. Frederick
Spence, Mr. and Mrs. Thomas M.
Stanz, Mrs. Henry B.
Teweles, Mrs. Hugo
Wheelock, Miss Emma
Whitney, Miss Florence
Wiest, Mrs. K. N.
Young, Mrs. George Washington
Zilisch, Mr. John F.

TEACHERS

Dean, Mr. John W.
Foley, Miss Margaret
Habermehl, Miss Barbara
Kircher, Mrs. Edwin H.
Krasnan, Miss Anna
O'Brien, Miss Madeline
Randolph, Miss Laura
Rice, Miss Catherine
Thompson, Mr. Frank Olin
Vollmar, Miss Carrie

CONTRIBUTING

Pabst, Mrs. Fred

OUTSIDE ORGANIZATIONS VISIT- ING THE ART INSTITUTE

Milwaukee Women's Club.
The Racine Art Club.
Home Economics Club.
Camera Club.
Wisconsin Players.
Wisconsin Society of Applied Arts.
Art Section of Wisconsin Teachers' Association.
State Teachers' College Extension Class.
General Pershing Chapter of War Mothers.
Milwaukee Movie Makers.
P. E. O. Sorority.
Men's Sketch Club of Milwaukee.
Wisconsin Painters and Sculptors Society.

THE DIRECTOR HAS SPOKEN TO THE FOLLOWING OUTSIDE ORGANIZATIONS

Wisconsin Teachers' Association, Manual
Training Group.
Plymouth Church.
Milwaukee Teachers.

THE SCHOOLS VISITING THE ART INSTITUTE

State Teachers' College.
Riverside High School.
Girls' Trade and Technical High School.
Layton Art School.

THE DIRECTOR SPOKE TO THE FOLLOWING ORGANIZATIONS AT THE INSTITUTE

Milwaukee Women's Club.
P. E. O. Society.

MILWAUKEE ART INSTITUTE

TRUSTEES

Term Expiring 1927	Term Expiring 1929
Oscar F. Stotzer	Paul Hammersmith
Alfred F. James	Paula Uihlein
Edward A. Bacon	Frank M. Hoyt
Joseph Huebl	Edwin E. White
Douglass Van Dyke	Max E. Friedmann
Term Expiring 1928	City Appointees
Adolph Finkler	Medford S. Stone
Ernest Copeland	Gustave Moeller
Wm. C. Frye	Erich C. Stern
George M. Niedecken	Elsa Ulbricht
Fred S. Hunt	George Eisenberg, Jr.

OFFICERS OF THE CORPORATION

President.....	Adolph Finkler
President Emeritus.....	Samuel O. Buckner
Vice-President.....	Fred S. Hunt
Acting Secretary.....	Marion Burnham
Treasurer.....	George C. Dreher
Director.....	Alfred G. Pelikan
Business Manager.....	Walter L. Goepel
Membership Secretary.....	Marion Burnham
Cashier.....	Dora B. Sherer
Registrar.....	Lyda M. Ludwig

EXECUTIVE COMMITTEE

Adolph Finkler, Chairman	
Max E. Friedmann	Douglass Van Dyke
Erich C. Stern	Oscar F. Stotzer
Fred S. Hunt	

FINANCE COMMITTEE

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