

*****ATTACHMENTS*****

Minutes
Mead Public Library
Art Committee
December 5th, 2016

A meeting of the Mead Public Library (MPL) Art Committee was held on Monday, December 5th, 2016. Present committee members: Henry Nelson, chair, Chris Campe and Nancy Mannchen. Staff present: Garrett Erickson and Lauren Richmond.

1. Opening of Meeting

- 1.1 Nelson called the meeting to order at 4:00 p.m. He determined there was a quorum present.
- 1.2 Mannchen **moved** to approve the minutes of the July 7th, 2016 meeting. Campe **seconded**. The motion **passed**.

2. Items For Discussion and Possible Action

- 2.1 **Discussion and Possible Action to Accept Donation of Model Ship**
A model wooden ship of the U.S.S. Constellation was donated to the library. Nelson **moved** to recommend to the full board to provisionally accept the donation with the caveat a suitable display case can be obtained. Campe **seconded**. The motion **passed**.

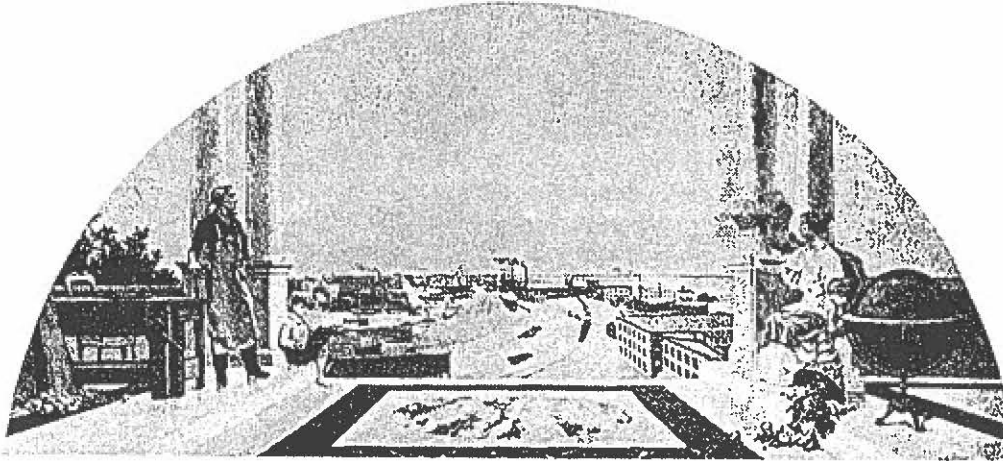
3. Upcoming Meetings

- 3.1 Next meeting as needed

4. Adjourn

- 4.1 Mannchen **moved** to adjourn; Campe **seconded**. The motion **passed**. Nelson concluded the meeting at 4:10 p.m.

**MEAD PUBLIC LIBRARY MURAL CONSERVATION PROJECT
PROPOSAL**



**THE BANK OF SHEBOYGAN MURALS
WERE THE FIRST PUBLIC PICTORIAL WORKS
OF ART IN SHEBOYGAN COUNTY AND SOME OF
THE EARLIEST IN THE STATE OF
WISCONSIN. THEY ARE AN IMPORTANT PART
OF THE ARTISTIC HERITAGE OF THE
CITY OF SHEBOYGAN.**



FINE ARTS CONSERVATION SERVICES

1508 South 14th Street
Sheboygan, Wisconsin 53081
(414) 457-3056
(608) 249-7042
(608) 251-3589 FAX

INTRODUCTION

The Bank of Sheboygan murals are the only works of art on a monumental scale from the early 20th century in Sheboygan. The murals constitute a unique and rare pictorial document in the Beaux-Arts tradition which was very popular in the late 19th and early 20th century in the Midwest as a result of the Columbian World's Fair of Chicago which the artist, Edgar Cameron, had visited. It is unfortunate that their original location in the Bank of Sheboygan has been lost as that building was an important example of the neoclassical style of architecture in Sheboygan. It is fortunate that the murals were removed from the wall, were saved, and despite being rolled up and stored for the past 25 years, the murals are still in remarkably good condition, considering their age and various problems. It is interesting and noteworthy that the proposed addition to the Mead Public Library might have a location for one or two of the murals. I think that installing the murals in a public location in the library would certainly help to enhance the community's appreciation of them and realize that we did in early 20th century Sheboygan have these large and very beautiful murals and that they are an important part of our heritage.

In order to make this project a success and I think it is very important to raise community awareness about the murals and about their location in the history of our city, if a mural conservation project does take place, it is recommended that a temporary studio be set up in one of the vacant downtown stores in Sheboygan and that the public be invited to watch the conservation project actually going on, that is, inside the store a glass wall could be built, a temporary studio set up, and that the public could come in and actually watch the progress on the conservation of these murals. I cannot emphasize enough the importance of linking and bringing in community awareness to a project like this.

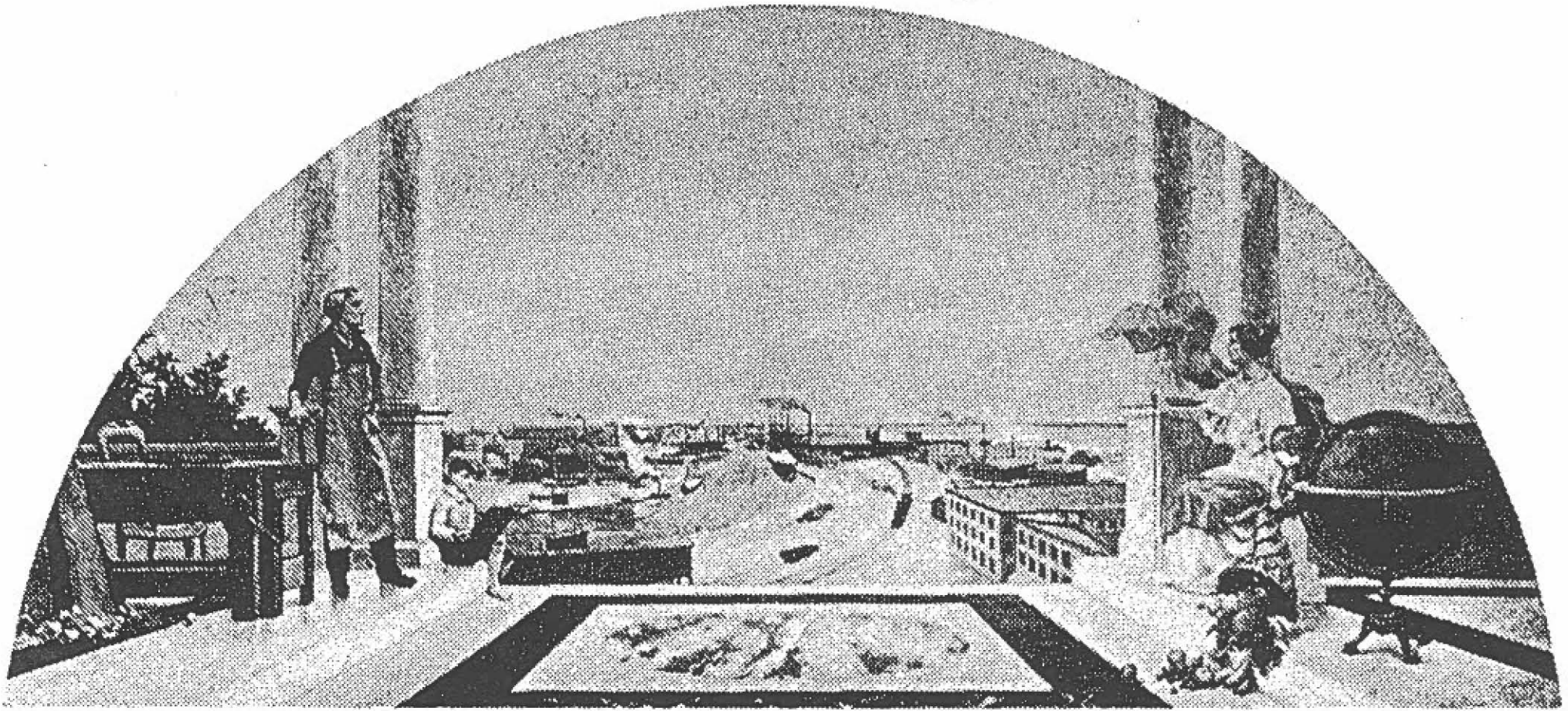
In addition, after the murals are conserved, either in the square format or in the lunette format, it would also be important to frame the murals and to provide some type of clean uniform edging

along the sides. In this report there are various options related to that, that is, different design options as well as the potential cost impact of framing these works of art.

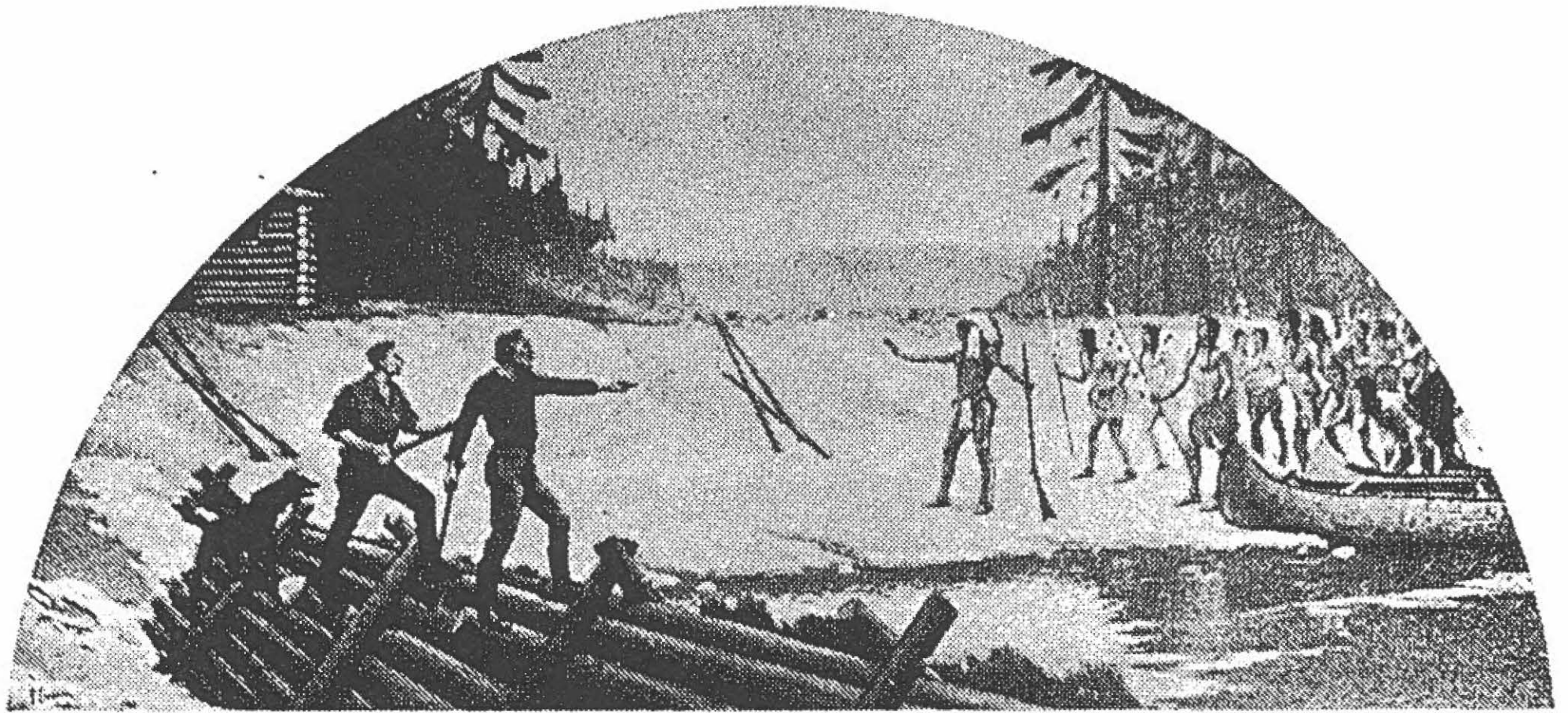
Other similar works of art found in Wisconsin from this early period, that is, the first decade of the 20th century, include the murals at the Brown County courthouse, the murals at the Wisconsin State Capitol, and the murals at the Grant County courthouse in Lancaster, Wisconsin. What is unique about the Sheboygan murals is the particular theme, that it is related to Sheboygan history, that is industry and education, as well as a historical scene of the meeting of the Indians and the early Sheboygan pioneers over the construction of a dam on the Sheboygan River.

In addition, the murals certainly constitute an excellent and fine example of the mural tradition that had developed in Chicago as a result of the Chicago's World Fair of 1893.

See additional biographical notes in this report on Edgar Cameron.



ARTS AND INDUSTRY OF SHEBOYGAN. E. CAMERON. 1910



- Pioneers and Indians at the Sheboygan River Dam -







III Cameron
Chicago 1910

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EXAMINATION REPORT FOR THE
MEAD PUBLIC LIBRARY MURALS

TITLE OF WORK OF ART: "Sheboygan Industry and Education."

MEASUREMENTS: 12' high x 26' long, approximately,
in the shape of an arch or lunette.

ARTIST: Edgar Spier Cameron, born in 1862, died 1944.

DATE: The murals were painted in Chicago in 1909
and installed in the New Bank of Sheboygan
Building in 1910.

ARCHITECT: The architect for the building was W. C.
Weeks.

EXAMINATION DATES: June 15, 1986 and July 16, 1994.

EXAMINER: Tony Rajer, Art Conservator.

The oil on canvas mural was first examined on June 15, 1986 and again on July 16, 1994. On both occasions the mural was found to be generally in good condition and is currently being stored in the Mead Public Library in Sheboygan, Wisconsin, stored in a rolled condition on very large tubes with the paint film out, covered by plastic, brown paper and then cloth.

The murals show no rips or tears in the original canvas support. The canvas is linen and the paint layer is isolated from the linen by a very thin white ground. The murals were slightly damaged when they were removed from the walls in the Bank of Sheboygan when the building was being torn down. There are vertical cracks in the canvas, but this is quite typical of what one would find when removing a painting from a wall. This can be cosmetically corrected during the conservation process.

The paint layer appears to be in stable condition and there is a slight thin discolored varnish and grime layer on the murals.

The bank where the murals were originally installed unfortunately was torn down around 1971. It was a beautiful neoclassical building and very unique and rare for the Sheboygan area. At that time Mr. Clarence Grafenstin of Sheboygan was instrumental in actually removing the murals from the bank before the building was torn down. In a document in the file he mentions that he cleaned the murals with Ivory soap and then applied a layer of boiled linseed oil on them. It is possible that he did this. The murals are still dirty and there does still appear to be a very thin layer of discolored varnish on them. But in general, the mural is in remarkably very good condition considering its age, its original installation, its removal, and its storage over the years.

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EXAMINATION REPORT FOR THE
MEAD PUBLIC LIBRARY MURALS

TITLE OF WORK OF ART: "Settlement of a Feud Between the White Man and the Indians with Mr. Farnsworth in the Building of the First Dam on the Sheboygan River"

MEASUREMENTS: 12' high x 26' long, approximately, in the shape of an arch or lunette.

ARTIST: Edgar Spier Cameron, born in 1862, died 1944.

DATE: The murals were painted in Chicago in 1909 and installed in the New Bank of Sheboygan Building in 1910.

ARCHITECT: The architect for the building was W. C. Weeks.

EXAMINATION DATES: June 15, 1986 and July 16, 1994.

EXAMINER: Tony Rajer, Art Conservator.

In general, this mural is in slightly poorer condition than the Industry and Education mural. There are numerous vertical cracks running throughout the composition and some losses along the bottom edge. This mural is signed in the bottom left corner "E. Cameron, Chicago, 1910." Again, this mural has a layer of grime and dirt on it as well as possibly discolored varnish giving it its yellow appearance. The vertical cracks throughout the composition can be rectified during conservation and do not pose any major problem with the care and conservation of this work of art. The canvas appears to be in good condition as well as the ground layer, and in general the paint layer is well adhered to the canvas.

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PROPOSED TREATMENT FOR THE
MEAD PUBLIC LIBRARY MURALS

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ARCHITECT: The architect for the building was W. C. Weeks.

EXAMINATION DATES: June 15, 1986 and July 16, 1994.

EXAMINER: Tony Rajer, Art Conservator.

1. Photograph the mural before, during and after conservation.
2. Consolidate the paint layer.
3. Clean the murals of dirt, grime and old varnish.
4. Mount the mural either in a rectangular format or in an arched lunette format, depending on the architect's requirements. Either would be an option. If the mural is lined on canvas in a rectangular format it would be easier to stretch and attach to a large new expandable stretcher. If the murals are attached and kept in their lunette form, that is with the arch, then the mural would have to be mounted onto some type of solid support. Either one is a sound option and can be discussed in further detail with the architect, library administrators, and interested individuals.

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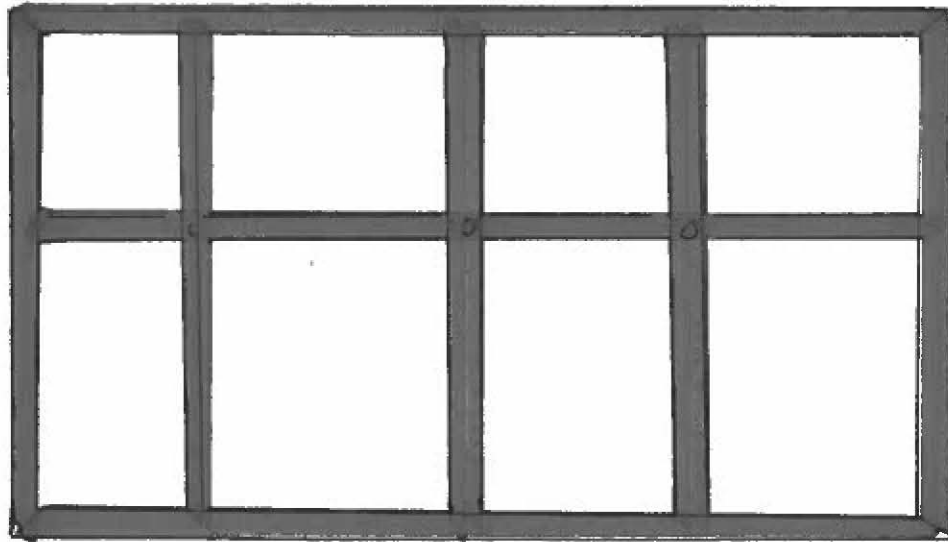
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FORMAT OPTIONS

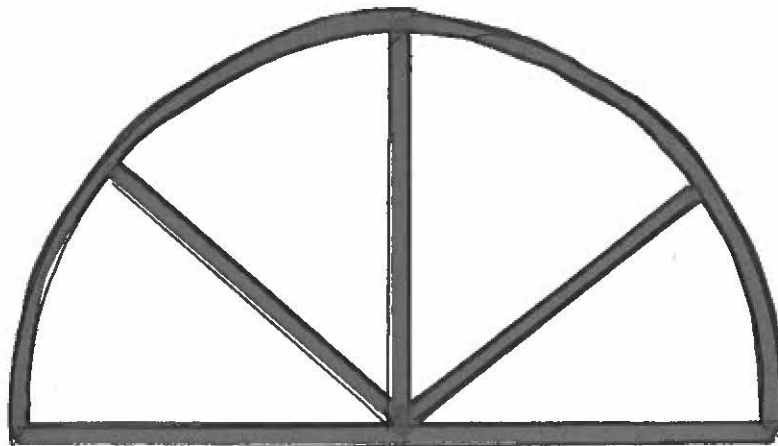
Spring loaded for even tension.
Frame made of wood.

\$900



Spring loaded for even tension in
arched format. Frame made of wood
with steel springs.

\$1,000



**PROPOSED BUDGET
FOR
SHEBOYGAN MURAL CONSERVATION**

Conservation work would take about 2 months, approximately 35-40 working days.

1 conservator + 1 technician x \$400per day..... \$14,000
(professional fees, salary, reports, insurance etc.)

Materials: linen for lining paintings.....\$400
Lining adhesives, cleaner, varnish..... .\$250

STRETCHERS: permanent wooden frame to hold painting

Square format \$900

Arched stretcher (more complicated to build) \$1,000

Decorative frame for mural (square) \$300

Decorative frame for mural (arched) \$400

ESTIMATED TOTAL COST OF CONSERVATION **\$17,250**

NOTE:

The project would still require at least one or two volunteers, particularly considering the large size of each mural. The project in many ways resembles an engineering effort as well as conservation. Extra hands are always needed on a project of this scope.

Studio space is also needed for the project. Independent study students from the university might also wish to participate.

A SHORT BIOGRAPHICAL SKETCH
OF EDGAR SPIER CAMERON

Edgar Cameron was an artist and author, specializing in murals. He was born in Ottawa, Illinois on May 26, 1862. He studied at the Chicago Academy of Design, at the Arts Students League of New York with T. W. Dewing and William Merritt Chase, and at the Ecole des Beaux Arts in Paris under the artist Cabanel, under Benjamin Constance, and under Laurens. He was awarded a silver medal at the Paris Exposition of 1900. He was awarded the Grower Prize at the Art Institute of Chicago in 1909, the Butler Purchase Prize of the Art Institute of Chicago in 1914, the Carr Prize of the Art Institute of Chicago in 1914, the Rosenwald Purchase Prize of the Art Institute of Chicago in 1917, the Carr Prize of the Art Institute of Chicago in 1917.

He established his primary studio for his mural paintings as well as his easel paintings in Chicago. He also worked as an illustrator for the Chicago Tribune as well as many other magazines of the day. He was an honorary member of the Society of Fine Arts and Public Instruction in Paris where he was made a member in 1920. He was awarded the Municipal Art League of Chicago Purchase Award in 1926. He was a member of the Chicago Gallery Association in 1927.

His works today can be found in the Chicago Historical Society, the Chicago Union Club, the Supreme Court Library of the State of Illinois in Springfield, Illinois, his painting "Youth and Moonlight" hangs in the Chicago City Hall, the painting was purchased by the city in 1915. His "Cabaret Breton" is in the collection of the Art Institute of Chicago. He has mural decorations in the Genesee County Courthouse in Flint, Michigan. The murals for the Bank of Sheboygan were painted in 1910. He was also a member of the Chicago Society of Artists, the Cosmopolitan Art Club, and the Clusil Club. He participated off and on in expositions between 1888 and until his death in 1944.

He was also known for his writing and he wrote for literary journals as well as popular magazines of the day, frequently illustrating his articles with his own illustrations.

He died in Chicago, Illinois in 1944.

Institute of Museum Services

The Institute of Museum Services is an independent, grant-making agency established by Congress in 1976 to assist museums in maintaining, increasing, and improving their services to the public.

The Institute of Museum Services (IMS) was created by the Museum Services Act (20 U.S.C. 961 note). In December 1981, pursuant to title II of act of Dec. 23, 1981 (20 U.S.C. 961, 962), the Institute was established as an independent agency within the National Foundation on the Arts and the Humanities. The Institute's Director is appointed by the President with the advice and consent of the Senate, and is authorized to make grants to museums subject to policy directives and priorities set by the National Museum Services Board. The Board is comprised of 15 Presidentially appointed nonvoting members and 5 *ex officio* nonvoting members.

The Institute awards grants on a competitive basis to support the efforts of museums to conserve the Nation's historic, scientific, and cultural heritage; to maintain and expand their educational role; and to ease the financial burden borne by museums as a result of their increasing use by the public. The Institute awards grants to all types of museums, including but not limited to art, history, general, children's, natural history, science and technology, historic houses, zoos and aquariums, botanical gardens and arboretums, nature centers, and planetariums.

The Institute currently makes grants in six categories: General Operating Support, Conservation Project Support, Museum Assessment Program, Professional Services Program, Conservation Assessment Program, and

Museum Leadership Initiatives. General Operating Support grants are 2-year competitive awards that maintain or improve the operations of museums. Conservation Project Support grants are annual competitive awards, for projects lasting up to 2 years, that provide funds for various conservation efforts. Museum Assessment Program grants are one-time awards made to museums to provide for an independent, professional assessment of their programs and operations. Conservation Assessment Program grants are one-time awards made to museums to assess the condition of their environment and collections, to identify conservation needs and priorities. Professional Services Program grants provide funding to national, regional, State, or local private, nonprofit professional museum organizations and associations for proposals designed to strengthen museum services. Museum Leadership Initiatives support projects that establish mentoring relationships between at least two parties, one of whom is a museum staff member.

Sources of Information

Grants, Contracts, and Cooperative Agreements Those interested in applying for Institute of Museum Services funding should contact the Program Office, Institute of Museum Services, Room 609, 1100 Pennsylvania Avenue NW., Washington, DC 20506. Phone, 202-606-8539.

For further information, contact the Program Director, Institute of Museum Services, Room 609, 1100 Pennsylvania Avenue NW., Washington, DC 20506. Phone, 202-606-8539.

POTENTIAL FUNDING SOURCES.

Research Projects of longer duration, often involving collaboration between scholars, fall within the domain of the Division of Research Programs, which awards grants for the preparation of publication of important texts in the humanities, the organization of collections and the preparation of reference materials, the conduct of collaborative or coordinated research, and the development of potential research through specific re-grant programs.

For further information, call 202-606-8200.

Public Grants The Division of Public Programs strives to fulfill the Endowment's mandate "to increase public understanding of the humanities" by supporting those institutions and organizations that develop and present humanities programming for general audiences.

For further information, call 202-606-8267.

State Grants Humanities committees in each of the 50 States, the Virgin Islands, Puerto Rico, the District of Columbia, the Northern Mariana Islands, or Guam receive annual grants from the Division of State Programs, which they then re-grant to support humanities programs at the local level.

For further information, call 202-606-8254.

Challenge Grants Through its Office of Challenge Grants, the Endowment supports cultural institutions and organizations so that they may increase their financial stability and preserve or improve the quality of their humanities programs.

For further information, call 202-606-8361.

Preservation and Access The Division of Preservation and Access expands

Endowment support in attacking the problem of deteriorating humanities resources. Cooperative projects set in a national framework with an emphasis on the preservation of America's past and the work of American scholars, using both Federal and private funds, are particularly encouraged.

For further information, call 202-606-8570.

Sources of Information

Employment The Office of Personnel Management registers from which employees are most often appointed are: Clerk-Typist, Mid-Level Administrative Register, and Senior-Level Register.

Grants Those interested in applying for a grant in the humanities should request information, guidelines, and application forms from the Endowment's Office of Publications and Public Affairs, Room 407, 1100 Pennsylvania Avenue NW., Washington, DC 20506. Phone, 202-606-8438.

Publications An annual report for the National Endowment for the Humanities is issued annually and may be obtained from the Endowment's Office of Publications and Public Affairs, Room 407, 1100 Pennsylvania Avenue NW., Washington, DC 20506. Phone, 202-606-8438.

Overview of Endowment Programs, which contains information for prospective applicants, may be obtained by writing to the Office of Publications and Public Affairs at the address given above.

Humanities, a bimonthly review of issues in the humanities published by the Endowment, is available by subscription through the Superintendent of Documents, Government Printing Office, Washington, DC 20402.

For further information, contact the Office of Publications and Public Affairs, National Endowment for the Humanities, Room 407, 1100 Pennsylvania Avenue NW., Washington, DC 20506. Phone, 202-606-8438.

607. RUHAR

312 E. Wisconsin Ave
Milwaukee, WI 53202
(414) 272-0530

Established: 1960

Donor(s): Ruth B. & Hartley B. Barker

Officers & Directors: *Laikin, George J. (vp); Barker, Hartley B. (p); Barker, Ruth B. (s,t).

Assets: \$ 1,408,468 FYE: 12/31/91

Grants Paid/Number: \$ 155,865 (39)

Range/Median: \$100-25,750 (200)

Purpose: Grants primarily in the Phoenix (AZ) and Appleton areas for educational, civic, charitable, cultural and religious organizations.

Samples: UW Foundation 25,000; Phoenix (AZ) Salvation Army 5000; Peninsula Music Festival 1000; Ephraim Volunteer Fire Department 200

Interests: 11, 12, 21, 30, 31, 32, 33, 34, 36, 39, 40, 51, 52, 53, 54, 63, 70, 81, 86.

3

13. ALEXANDRA CHARITABLE TRUST

1540 Algoma Blvd.
Oshkosh, WI 54901
(414) 231-1620

Established: 1986

Officers & Directors: *Leyhe, Edward F. (tte); Urdan, James A. (tte).

Assets: \$ 225,445 FYE: 08/31/91

Grants Paid/Number: \$ 29,380 (20)

Range/Median: \$100-10,000 (500)

Purpose: Applications should be in writing and accompanied by IRS determination letters evidencing the exempt status and non-private foundation status of applicant.

Samples: Artreach Milwaukee 150; Oshkosh Public Museum 5,300; Medical College of WI 1000; Wisconsin Public Radio 480

Interests: 11, 30, 31, 32, 37, 50, 51, 52, 53, 54, 55, 63.

11. ALEXANDER (WALTER) FDN.

502 3rd St., Room 509
P.O. Box 2137
Wausau, WI 54402-2137
(715) 845-4556

Established: 1952

Donor(s): Ruth Alexander; Anne M. Alexander

Officers & Directors: *Staples, Stanley F., Jr. (s,d);
Cordaro, Nancy Anne (d); Koskinen, Jean A. (d); Koski-
nen, Walter (p); Michler, John F. (d,t); Reichl, Alexander
(vp,d).

Assets: \$ 2,600,920 FYE: 11/30/92

Grants Paid/Number: \$ 124,105 (25)

Range/Median: \$300-12,000 (3,000)

Purpose: Grants primarily in Wisconsin, with em-
phasis on education, religious, organizations, governmental
units, and public charities. Types of support include capital,
start-up or emergency needs, and matching grants. Grants
only to 501(c)(3) public charity organizations; no grants to
individuals. Applications by letter with complete proposal;
deadline June 30. Range/Median, Samples and Interests
from 1990.

Samples: Girl Scouts 9500; Rawhide, Inc. 2500;
White Pine Community Broadcasting 2100; Lawrence
University 5000

Interests: 10, 11, 12, 13, 14, 32, 35, 36, 50, 52, 54,
55, 71, 80, 81, 85.

51. BEMIS (F. K.) FAMILY FDN.

Bemis Manufacturing Co.
300 Mill St.
Sheboygan Falls, WI 53085
(414) 467-4621

Established: 1953

Donor(s): Bemis Mfg. Co.

Officers & Directors: *Bemis, Richard A. (p); Bemis,
Peter F. (vp); Lukaszewicz, Peter (t); Parent, Mary L. (s).

Assets: \$ 21,740 FYE: 03/31/91

Grants Paid/Number: \$ 199,605 (40)

Range/Median: \$200-30,000 (1,000)

Purpose: Most awards are given in Sheboygan County
for education and youth activities. Applications should be
in letter form stating the purpose of the request.

Samples: Boy Scouts of America 1000; Community
Core Drug Program 1000; Duke University 1000; Sheboy-
gan Symphony 850

Interests: 11, 20, 21, 23, 30, 32, 33, 37, 39, 50, 51,
52, 54, 55, 81, 85, 86.

81. **BROTZ (FRANK G. & FRIEDA K.)
FAMILY FDN.**

Attention: Grants Committee
3518 Lakeshore Rd.
P.O. Box 551
Sheboygan, WI 53082-0551
(414) 458-2121

Established: 1953

Donor(s): Plastics Engineering Co. Inc.

Officers & Directors: *Brotz, Stuart W. (vp,td);
Brotz, Ralph R. (s,d,t); Brotz, Ralph T. (p,t,d); Neumann,
Roland M. (tte).

Assets: \$ 13,955,063 **FYE:** 09/30/92

Grants Paid/Number: \$ 414,712 (96)

Range/Median: \$250-25,000 (2,500)

Purpose: Broad purposes; primarily local giving with emphasis on hospitals, higher education, youth agencies, and cultural programs; supports building funds. Board meets annually. Written request should give details of the applicant, its purposes, its intended use of any grant, and evidence of its non-profit status. Guidelines available; no deadlines.

Samples: St. Nicholas Hospital (Sheboygan) 1500;
Lakeland College 25,000; Sheboygan YMCA 3500

Interests: 10, 11, 12, 20, 21, 22, 23, 24, 25, 31, 32,
33, 34, 36, 37, 39, 40, 50, 51, 53, 54, 55, 60, 65, 70, 71,
81, 85, 86, 87.

120. **COLES FAMILY FDN.**

2929 E. Hartford Ave.
Milwaukee, WI 53211
(414) 964-7088

Established: 1986

Donor(s): Elliot Coles

Officers & Directors: *Coles, Marcia (tte); Coles,
Elliot (tte); Urdan, James A. (tte).

Assets: \$ 111,013 **FYE:** 08/31/92

Grants Paid/Number: \$ 1,800 (3)

Range/Median: \$300-750 (750)

Purpose: Applications should be in writing and accompanied by IRS determination letter evidencing the exempt status and non-private foundation status of applicant.

Samples: Milwaukee Art Museum 300; UPAF 750;
University School of Milwaukee 750

Interests: 10, 52, 53.

789. WINDWAY FOUNDATION

630 Riverfront Dr. Ste. 200
P.O. Box 897
Sheboygan, WI 53082-0897

Donor(s): Windway Capital Corp.

Officers & Directors: *Kohler, Terry J. (p); Kohler, Charlotte M. (vp); Kohler, Mary S. (vp); Neumann, Roland M., Jr. (t); Tenhaken, Mary L. (s).

Assets: \$ 46,224 **FYE:** 09/30/91

Grants Paid/Number: \$ 287,688 (59)

Range/Median: \$25-35,000 (2,000)

Purpose: Formerly named Vollrath Co. Foundation. The Windway Foundation prefers to give to public policy research, private education (above the secondary level), and conservation; supporting direct service projects and programs. Does not support individuals, nor does it support political, religious or veteran organizations. Application by letter. Deadline is November 1.

Samples: Rockford Institute 70,000; Lakeland College 7500; Sheboygan Memorial Health Fdn. 25,000; Heartland Institute 5000

Interests: 10, 11, 13, 21, 25, 30, 31, 32, 35, 37, 52, 53, 54, 55, 60, 63, 70, 71, 81, 83, 86, 88.

330. JOHNSON'S WAX FUND

1525 Howe St.
Racine, WI 53403
(414) 631-2267

Established: 1959

Donor(s): S.C. Johnson & Son, Inc.

Officers & Directors: *Petersen, Eileen W.; Bloch, Daniel R. (tte); Brandes, Joanne (tte); Campbell, Darrel (tte); Campbell, Maria L. (tte); Carpenter, Richard M. (vc,tt); DiMarco, James F. (tte); Holmes, Reva A. (vp,s); Johnson, Samuel C. (c,p); Schroeder, John M. (t).

Assets: \$ 2,519,499 **FYE:** 06/30/92

Grants Paid/Number: \$ 2,434,192 (765)

Range/Median: \$10-593,070 (4,500)

Purpose: Grants to educational institutions; employee matching gifts; environmental programs; United Funds and social services in communities in which S.C. Johnson & Son, Inc. employees live and work; and scholarships for employees' children. Types of support include seed money, special projects, capital support, and endowment. Grants for other purposes are quite limited. Applicants should submit a brief description and purposes behind the request. Board meets Oct., Feb., and June. Deadlines July 1 and Nov. 1; application guidelines and annual report available.

Samples: Beloit College 5000; WMC Fdn. 2000; Milwaukee Art Museum 6000; Ducks Unlimited 2000

Interests: 10, 11, 12, 14, 21, 22, 23, 24, 25, 30, 31, 33, 35, 40, 51, 52, 53, 63, 70, 71, 81, 82, 84, 85, 86, 89.

4048
Chipstone Foundation
777 East Wisconsin Ave., Suite 3090
Milwaukee 53202-5373 (414) 223-3035
Contact: Allen M. Taylor, Secy.-Treas.

Established in 1966.
Donor(s): Stanley Stone.†
Foundation type: Independent
Financial data (yr. ended 12/31/91): Assets, \$10,311,904 (M); expenditures, \$445,580; qualifying distributions, \$902,582, including \$57,000 for 5 grants (high: \$20,000; low: \$7,500) and \$329,582 for foundation-administered programs.

Purpose and activities: Giving "to institutions dedicated to the study and preservation of American Decorative Arts and related activities."

Fields of interest: Museums, historic preservation.

Types of support: General purposes.

Limitations: Applications not accepted. No grants to individuals.

Application information: Contributes only to pre-selected organizations.

Officers and Directors:* Polly M. Stone,* Chair.; W. David Knox II,* Pres.; Allen M. Taylor,* Exec. V.P. and Secy.-Treas.; Dudley J. Godfrey, Jr.,* V.P.; Luther C. Beckerdite, Exec. Dir.; Mrs. William S. Carpenter, Charles F. Hummel, Jere D. McGaffey, Philip L. Stone.

Number of staff: 2 full-time professional.
EIN: 396096593

WISCONSIN
Wisconsin Humanities Committee
716 Langdon Street
Madison, WI 53706
(608) 262-0706

4047
Chapman Foundation
P.O. Box 323
Milwaukee 53201-0323 (414) 289-3648
Contact: George M. Chester, Pres.

Established in 1944 in WI.
Donor(s): Laura Isabelle Miller.†
Foundation type: Independent
Financial data (yr. ended 12/31/92): Assets, \$1,643,962 (M); gifts received, \$124,588; expenditures, \$330,801; qualifying distributions, \$329,127, including \$328,759 for 117 grants (high: \$100,000; low: \$25; average: \$500).

Fields of interest: Education, health services, conservation, cultural programs, social services, community funds, youth.

Types of support: Capital campaigns, general purposes, annual campaigns, building funds.

Limitations: Giving primarily in Milwaukee, WI. No grants to individuals.

Application information: Application form not required.

Copies of proposal: 1

Deadline(s): None

Board meeting date(s): Varies

Officers and Directors:* George M. Chester,* Pres.; Marion C. Read, V.P.; Verne R. Read, V.P.; William M. Chester, Jr.,* Secy.-Treas.

Number of staff: None.

EIN: 396059569

4050
Cornerstone Foundation of Northeastern Wisconsin, Inc.

(Formerly Fort Howard Foundation, Inc.)

P.O. Box 1563
Green Bay 54305-1563 (414) 432-2045
Contact: John W. Hickey, V.P.

Incorporated in 1953 in WI.

Donor(s): Fort Howard Paper Corp.

Foundation type: Company-sponsored

Financial data (yr. ended 12/31/92): Assets, \$18,500,000 (M); gifts received, \$100,000; expenditures, \$1,059,387; qualifying distributions, \$764,880, including \$764,880 for grants (high: \$200,000; low: \$500).

Purpose and activities: Emphasis on education, cultural programs, and social service and youth agencies; support also for health-care facilities.

Fields of interest: Education, cultural programs, social services, youth, health services.

Types of support: Building funds, equipment, capital campaigns.

Limitations: Giving primarily in Green Bay and northeastern WI. No grants to individuals.

Application information:

Deadline(s): Mar. 1 and Aug. 1

Board meeting date(s): Mar. and Aug.

Final notification: Normally within 7 to 10 days following meeting

Officers and Directors:* Paul J. Schierl,* Pres.; John W. Hickey,* V.P. and Treas.; Robert E. Manger,* V.P.; Carol A. Schierl,* V.P.; Michael J. Schierl,* V.P.; James J. Schoshinski,* V.P.; Thomas L. Shaffer,* V.P.; Sheri R. Schuette,* Secy.; Diane D. Rees, Susan M. Touscany.

Number of staff: 3

EIN: 362761910

**69. BRADLEY (LYNDE & HARRY)
FDN.**

777 E. Wisconsin Ave.
Suite 2285
Milwaukee, WI 53202-5359
(414) 291-9915

Established: 1942

Donor(s): Harry L. Bradley, Caroline D. Bradley, Margaret B. Bradley, Margaret Loock Tr., Allen-Bradley Co.

Officers & Directors: *Joyce, Michael S. (p,d); Barder, Sarah D. (d); Berkopec, Robert N. (as); Coleman, Reed (d); Ericson, James D. (t,d); Fradkin, Hillel G. (vp); Kuechle, Urban T. (hd); La Force, Dr. J. Clayburn (d); Lillie, Dr. Richard H. (vp,d); Rader, I. Andrew (c,d); Roper, Wayne J. (s,d); Shakespeare, Frank (d); Taylor, Allen M. (vc,d); Uihlein, David V., Jr. (d).

Assets: \$407,047,000 **FYE:** 12/31/92

Grants Paid/Number: \$18,410,358 (378)

Range/Median: \$250-500,000 (25,000)

Purpose: Areas of interest include Milwaukee community affairs; national and international public policy research; private higher educational institutions; gifted children. The foundation normally does not fund religious organizations, tax-supported projects, or building funds; no grants to individuals. Types of support include unrestricted, operating, equipment, conference & seminar, and matching grants. Program and application guidelines available. Deadlines 12/15, 3/15, 7/15, 9/15. 90-150 days required for full evaluation cycle. Range & median from 1991.

Samples: Milwaukee Theatre Festival 20,000; Penfield Children's Center 40,000; Natl. Center for Neighborhood Enterprise 225,000

Interests: 10, 11, 13, 14, 20, 21, 23, 24, 30, 31, 32, 34, 35, 36, 37, 40, 50, 51, 52, 53, 54, 55, 60, 61, 64, 70, 71, 80, 81, 82, 83, 84, 86, 87, 88.

Wisconsin Arts Board
101 East Wilson Street
1st Floor
Madison, WI 53703
(608) 266-0190

ANTON RAJER

CURRICULUM VITAE

PERSONAL DATA

FAX: (608) 251-3589

Addresses: P.O. Box 567, Madison, WI 53701 U.S.A./1508 S. 14 Street, Sheboygan, WI 53081
Telephone: (608) 249-7042 Madison; (414) 457-3056 Sheboygan;
Date of Birth: February 25, 1952.
Other: Single, United States Citizen; Born, Sheboygan, Wisconsin.

PROFESSIONAL EXPERIENCE

- 1988 to present Art Conservator to the restoration of the Wisconsin State Capitol, Madison, Wisconsin. (Fine Arts Conservation)
- Oct. 1983-May 1986 Paintings Conservator, Texas Conservation Center (state agency), responsibility for establishing department, supervised all treatments, and coordinated staff of four.
- Mar. 1981-Oct. 1983 Associate paintings conservator, Nelson-Atkins Museum of art.
- July 1979-Mar. 1981 Assistant paintings conservator, Nelson-Atkins Museum of art, Kansas City, Missouri.
- Sept. 1976-June 1978 Apprentice conservator, Milwaukee Conservators of Art, Milwaukee, Wisconsin.
- Sept. 1975-Mar. 1976 Slide librarian, University of the Americas, art history department, Puebla, Mexico.
- June 1969-Sept. 1973 Exhibition preparator, Kohler Arts Center, Sheboygan, Wisconsin.
- Sept. 1974-June 1975

EDUCATION

- 1992 Certificate in Advanced Mural Conservation, International Conservation Institute, Rome (ICCROM)
- July 1987 Masters Certificate in Painting Conservation, Center for Conservation and Technical Studies Harvard University Art Museums, Cambridge, Massachusetts.
- July 1979 Certificate in Art Conservation, Latin American Regional Center, Centro Churubusco, Mexico City, Mexico.
- December 1977 B.A. European art history, University of Wisconsin-Milwaukee, Milwaukee, Wisconsin.
- Sept. 1976-June 1978 Art Conservation apprentice, Milwaukee Conservators of Art, Milwaukee, Wisconsin.
- 1975-1976 University of the Americas, Puebla, Mexico; art history and archaeology studies.
- 1973-1974 University of Paris, Sorbonne, Paris, France. Art history and literature studies. Also audited classes at the École du Louvre in art history and archaeology.

CONTINUING EDUCATION

- September 1992 National Park Service course in Caring for Outdoor Statuary, Chicago, Illinois
- September 1991 National Park Service course in Outdoor Statuary Maintenance, Washington, D.C
- August 1991 Advanced Painting Conservation Workshop with Richard Wolbers at the University of Delaware Winterthur.
- July 1988 University of London, Institute of Archaeology, Pigment Microscopy: history and characteristics of pigments.
- July 1986 University of London, Institute of Archaeology, synthetic resins in conservation.
- Winter 1983 Research/study with Sheldon and Caroline Keck, Cooperstown, New York.

GRANTS/FELLOWSHIPS

- 1993 USIS Panama Lectures for National Universities, Panama City.
- 1992 Kress Foundation grant for attendance at ICCROM course.
- July-August 1991 USIS Lecture grant for Trinidad, Suriname.
Travel and Housing grant - community of Santo Angelo, RS, Brazil.
Cultural Foundation of Brasilia - lecture and consultation grant.
- March 1990 Guide to Study Tour of French Prints Ateliers in Paris, France, University of Wisconsin – Art Department.
- 1989 3-week Luso-American Cultural Foundation grant. Seminar in Painting Conservation, Lisbon, Portugal.
- Oct. 1988 Conservation lectures and survey work for Bolivian Institute of Culture. Supported by Bolivian private industry and government agencies for cultural preservation.
- Sept.-Oct. 1987 Lecture grant from USIS, Brasilia, for conservation lectures at six Brazilian cities.
Conservator to 'Noite de Arte' at the American Ambassador's Residence in Brasilia, Brazil.
- Oct. 1987 Conservation teaching and survey grant from Bolivian Institute of Culture, Xerox of Bolivia, Eastern Airlines, Bolivian Mines Inc. La Paz, Bolivia.
- Sept. 1986-July 1987 Advanced-level internship in Painting Conservation, Center for Conservation and Technical Studies, Harvard University Art Museums, Cambridge, Massachusetts.
- April 1987 Samuel H. Kress Foundation, travel grant to ICOM conservation meeting, Moscow, Leningrad, USSR.
- July 1986 USIS assistance in consults and lectures in Lisbon, Portugal.
- June-Oct. 1985 Fulbright professor of art conservation, teaching grant at Brazilian universities.
- June-Oct. 1985 Brazilian Council for Higher Education (CAPES) teaching and travel grant in Brazil.
- Sept. 1985 Brazilian Ministry of Justice, art conservation assistance and teaching grant, Brasilia.
- June-Oct. 1985 USIS (United States information Agency) visiting lecturer grant, Brazil, Argentina, and Paraguay.
Lectures co-sponsored by local institutions for conservation.
- May-Aug. 1984 Fulbright travel grant for Brazil.
- May-Aug. 1984 Xerox of Brazil, teaching and survey grant at six Brazilian cities. (Nine institutions).
- Sept. 1982 Partners of the Americas, American Cultural Specialist grant for Brazil.
- Sept. 1982 Ministry of Culture, Pará, Bélem, Brazil. Collections care seminar and survey grant.
- 1978-1979 OAS-UNESCO Fellowship: art conservation training, Centro Churubusco, Mexico City, Mexico.

LECTURES/TEACHING

- 1991 Lecture/workshops for museums and universities in Trinidad and Suriname.
Consultation on collections care for Presidential Palace in Brasilia.
Study Tour of Mainland China and Hong Kong to visit museums and conservation projects.
- 1987, 88, 89, 90 Extensive speaking tours on Art Conservation in numerous Brazilian cities, with support of USIS and local cultural institutions.
- 1985 Fulbright professor, graduate extension courses and lectures at thirteen Brazilian cultural institutions, from JUNE to OCTOBER 1985. Total of 103 lectures presented in Portuguese at institutions including the Federal universities of Rio de Janeiro, Bahia, Brasilia, Recife, Minas Gerais, Santa Catarina, Rio Grande de Sul. Also Museum of Light and Sound, Gallery Acervo.
- 1984 Visiting colleague in art conservation, MAY to AUGUST 1984 at the following Brazilian institutions: National Museum of Fine Arts, Museums of Modern Art in Rio and São Paulo. Joaquim Nabuco Foundation, Ministry of Justice. Total of 40 lectures presented in Portuguese.
- 1980-1991 Various lectures for regional conservation associations, museums and American universities.
- 1982 Goeldi Museum, collections care seminar and conservation survey, Bélem, Pára, Brazil.
- 1981-1988 Numerous survey projects throughout the Midwest and Southwest of the United States.

LANGUAGES

- PORTUGUESE, excellent, all lectures in Brazil presented in Portuguese.
- SPANISH, good working knowledge. FRENCH, good working knowledge.
- Some knowledge of ITALIAN, RUSSIAN, CHINESE, GERMAN.

AWARDS

- | | |
|------|---|
| 1993 | Commendation from Panama Canal Commission for Mural Conservation. |
| 1988 | City of Santa Cruz, Bolivia, Service award for cultural preservation. |
| 1985 | American ambassador commendation for cultural preservation & international cooperation.
Brasilia, D.F. |
| 1985 | State Service Award for cultural preservation, State of Texas, Austin, Texas. |
| 1984 | Brazilian Ministry of Culture, service award in cultural preservation, Rio de Janeiro, Brazil. |

MURAL CONSERVATION

(extensive listing of mural conservation projects)

- | | |
|-----------------------|--|
| May-Aug. 1993 | Director of Conservation for Murals, Panama Canal Commission, Panama. |
| Sept. 1988 to present | Conservator for mural conservation, Wisconsin State Capitol, Madison, Wisconsin. |
| May 1988 | Visited the Sistine Chapel Restoration Project in Rome by invitation of the project director. |
| Aug. 1987 | Assisted in the conservation of the Diego Rivera murals, Detroit, Michigan. |
| Jan.-Feb. 1986 | McFaddin-Ward Museum, Beaumont, Texas. Projector director for conservation of ceiling and wall murals. |
| 1981-88 | Fifty-eight Post Office murals from WPA period treated in Midwest (1981-88) projector director. |
| Summer 1982 | Allé, by Stuart Davis, Drake University, Des Moines, Iowa. Thirty foot mural, projector director. |

PROFESSIONAL ASSOCIATIONS

- Professional Associate of the American Institute of Conservation
- International Institute of Conservation (IIC)
- American Institute of Conservation (AIC)
- American Associations of Museums (AAM)
- National Trust For Historic Preservation
- Frank Lloyd Wright Foundation, Oak Park, Illinois
- International Council of Museums (ICOM)
- Latin American Studies Association (LASA)
- Wisconsin trust for Historic preservation

UNIVERSITY TEACHING

- | | |
|------|---|
| 1993 | Lecturer, University of Wisconsin-Madison, Art Department Art Conservation course. |
| 1992 | Summer School Instructor, University of Wisconsin-Madison. Occasional lecturer to the University Art Museum and Art Department. |
| 1991 | Instructor, University of Wisconsin-Madison, Art Department community outreach. Art Conservation Introduction. |
| 1990 | Instructor, University of Wisconsin-Madison, Art Department. |

COMMUNITY SERVICE

- | | |
|-----------|--|
| 1988-1992 | Grants reviewer for CIES/Fulbright in Art Conservation and Museum studies. |
|-----------|--|

PUBLICATIONS

- 1993 "Some Notes on the History of Art Restoration and Conservation in Brazil," pages 388-391, ICOM, Triennial Meeting, Washington, D.C.
- 1993 "The Brazilian National Press Conservation Department, an Early Attempt at Integrating the Handicapped into the Restoration Field." Page 895, ICOM, Triennial Meeting, Washington, D.C.
- 1993 "Chicken Bones and Cardboard, the Construction of a Collection of Eugene Von Bruenchenhein's Art," pages 243-248, Canadian Conservation Institute, Ottawa, Canada. Co-author with E. Donoval.
- 1993 "Identification of Fungal Growth on the Imperial Roman Murals at the Villa Boncompagni-Ludovisi in Rome." AIC Denver Conference, page 70. Abstract.
- 1993 "Technical Comments on the Architectural Finishes of Elmer Gamsey." AIC Denver Conference, page 28.
- 1992 "A Case Study of the Conservation of the Polychromed Wooden Choirloft of the 17th Century Church at Carabuco, Bolivia," pages 127-129. IIC, Madrid, Spain Conference.
- 1992 "Some Practical Suggestions on Graffiti Removal from Outdoor Statuary," AIC Buffalo, New York Conference, page 71.
- 1992 "Restaração e douração de Estátua de Wisconsin State Capitol," Rio de Janeiro, ABRACOR Conference Proceedings.
- 1991 "Art by the Acre; A Comprehensive Approach to the Removal of Aged Alkyd Resin on Murals at the Wisconsin State Capitol, AIC Albuquerque Conference, Painting Speciality Group, 1991, pages 37-38.
- 1991 "Conservation of the Eugene Von Bruenschenheim Art Collection:" Canadian Conservation Institute, Ottawa, Canada Conference, Abstract #29.
- 1991 "Stencil Research at the Wisconsin State Capitol," page 77;
"Mural Conservation at the Wisconsin State Capitol Assembly," page 60;
"Art Conservation at the University of Sao Paulo, Brazil," page 71. AIC-Albuquerque, New Mexico Conference.
- 1991 "Conservation and Regilding of the Wisconsin State Capitol Dome Sculpture," IIC-CG, Vancouver Conference, Abstract 18.
- 1991 Bilingual training brochure in Dutch and English on American Art Conservation and Historic Preservation Classes.
- 1990 "History and Evolution of BEVA," Brazilian National Art Conservation Congress, Rio de Janeiro.
- 1990 "Wisconsin Statue Coloring Book," Commemorative Publication to the Conservation.
- 1990 "Restoration of the Adobe Church at Curahuara de Carangas," Bolivia, A Case Study, ICOMOS, Las Cruces, New Mexico, p. 191-199.
- 1990 "Bolivian National Art Conservation Center, Its History and Organization," ICOM, Dresden Preprints. Co-author with Carlos Rua, p. 388-390.
- 1990 "Technical Examination of Murals and Painted Finishes at the Wisconsin State Capitol, Madison, WI," AIC Preprints. Co-author with M. Bath, p. 78.
- 1990 "Conservation Efforts at the Belem City Museum, Belem, Brazil," AIC Preprints. Co-author with B. Mello, p. 79.
- 1990 "Varnishing, Filling and Inpainting in North American Painting Conservation Depts.," IIC, Brussels, Belgium Conference Preprints, p. 15, summaries and posters.
- 1989 "Restoration of the Wisconsin State Capitol, An Interdisciplinary Approach", ARAAFO Louvre Conference, Paris, France, Pages 141-145.
- 1989 "History and Organization of Art Conservation at Pushkin Museum of Fine Arts, Moscow, USSR." AIC preprints.
- 1989 "History and Organization of Art Conservation in Bolivia." AIC abstract preprints.
- 1989 "3 Language Conservation Calendar," Spanish, English, Portuguese, Conference Papers, Venezuelan Conference on Art Conservation, Caracas, Venezuela, Galeria de Arte Nacional.
- 1989 "Las Pinturas de Cavalete, su Conservación y Preservación," seminar booklet, Caracas, Venezuela, Galeria de Arte Nacional.
- 1989 Bilingual Conservation Training Brochure in Portuguese and Spanish.
- 1989 "Muestrarios Usados en la Restauración de Papel y Pinturas," Caracas, Venezuela, seminar booklet.
- 1989 "Packing and Handling," Wisconsin Veterans Museum, seminar booklet, Madison, WI. 56 pages.

- 1989 "Mural Conservation in the Assembly Chambers," *Wisconsin Society of Architects Magazine*, March issue.
- 1989 "Escolas de Restauração Nos Estados Unidos," Art Conservation Training brochure.
- 1988 "History and Organization of Art Conservation, Hermitage Museum, Leningrad, USSR." AIC preprints.
- 1987 "The American murals of Jose Clemente Orozco, a technical study" Queen's University, Canada.
- 1987 "Filling and Inpainting survey results "AIC preprints to Vancouver conference, p. 236.
- 1986 Painting Conservation essay, exhibition catalogue, McAllen Museum of Art, McAllen, Texas.
- 1986 "Thomas Hart Benton's Independence and the West", AIC Chicago conference, p. 152.
- 1985, 1987 "Equipamentos usados nos laboratorios de Restauração", seminar booklet, Fulbright assistance.
- 1984 "Pintura de Cavalete, sua conservação e preservação" seminar preprints, Rio de Janeiro.

POST OFFICE AND OTHER MURALS CONSERVED BY ANTON RAJER (1979-94)

Wisconsin State Capitol, project conservator for mural conservation, assembly chambers,
North Wing, West Wing. (19 murals - oil on canvas)

Wisconsin:

Kewaunee: Examination and Treatment (True Fresco)
Paul Faulkner, **Winter Sports**, 1940

Oconomowoc: Examination
Edward Morton, **Winter Sports**, 1938

Shawano: Examination and Treatment
Eugene Higgins, **Earlier Settlers**, 1939

Stoughton: Examination and Treatment
Edmund Lewandowski, **Air Mail**, 1940

Reedsburg: Examination and Treatment
Richard Jansen, **Dairy Farm**, 1940

Sturgeon Bay: Examination and Treatment
Stantos Zingale, **Fruits of Sturgeon Bay**, 1940

Edgerton: Examination and Treatment
W. Valadimir Rousseff, **Tobacco Harvest**, 1941

Park Falls: Examination and Treatment
James Watrous, **Lumberjack on the River**, 1938

Columbus: Examination and Treatment
Arnold Blanch, **One Hundreth Anniversary**, 1940

Chilton: Examination and Treatment
Charles Thwaites, **Threshing Barley**, 1940

West Allis: Examination and Treatment
Francis Foy, **Wild Flowers of Wisconsin, Spring and Autumn**, 1943

Janesville: Examination
Boris Gilbertson, Four aluminum reliefs, **Wild Ducks**, 1940

Prairie du Chein: Examination
Jeff Greer, **Plaster Relief of Mississippi**, 1938

Plymouth: Examination and Treatment
C.W. Thwaites, **Cheese Making**, 1942

Lake Geneva: Examination and Treatment
George Dietrich, **Snow Scene**, 1940

Berlin: Examination and Treatment
Raymond Redell, **Gathering Cranberries**, 1938

Viroqua: Examination
Forrest Flower, **War Party**, 1942

Sheboygan: Examination and Treatment, 1939
Schomer Lichtner, **Indian Life**
Cows
Modern Life
The Pioneer
Seagulls

Mural Conservation for the Two Rivers Historical Society

Kansas:

Eureka: Examination and Treatment
Vance Kirkland, **Cattle Round Up**, 1938

Neodesha: Examination and Treatment
Bernard J. Steffen, **1st Inhabitants of Neodesha, Kansas**, 1938

Missouri:

St. Joseph: Examination and Treatment (Dry Fresco), 1941
Gustav Dalstrom: **Indian Boat Race**
Flooded River
First Train
Lewis and Clark
Horseless Carriage
Railroad Post Office
Grain Farmers
The Levy
Black Music
Pony Express
Robideau House
River Crossing

These 12 murals are illustrated in a book on the history of St. Joseph by Sheridan Logan.

Kansas City: Examination and Treatment (Savoy Restaurant) oil on canvas, 1908
Adolph Hertslag: **Westport Landing**
Western Landscape
Wagon Train with Cowboys
Indians
Wagon Train Crossing Canadian River
Buffaloes
Raton Pass
Wagon Train and Mountains
Canyon Pass
Buffaloes on the Prairie
Santa Fe, New Mexico
Rocky Mountains

Illinois:

Decatur: Examination and Treatment, 1938
Edgar Britton, three murals, **Americana**
Edward Millman, three murals, **History of Illinois**
Mitchell Siporin, three murals, **Americana**

Nebraska:

Auburn: Examination and Treatment
Ethel Magafan, **Threshing**, 1938

Hebron: Examination and Treatment
Eldora Lorenzini, **Stampeding Buffaloes**, 1939

Crawford: Examination and Treatment
Glenn Newell, **The Crossing**, 1940

Geneva: Examination and Treatment
Edward Chavez, **Building a Sod House**, 1941

Pawnee City: Examination and Treatment, 1942
Kenneth Musick, **Cattle Train**
Chief Red Cloud
Settlers

Nebraska:

Schuyler: Examination and Treatment, 1940
Philip Van Saltza, **Wild Horses by Moonlight**

Red Cloud, Archie Musick, **Loading Cattle**, 1941

Iowa:

Des Moines: Examination and Treatment
Stuart Davis, 1954 **Alle**

Sioux City: Examination
Grant Wood, **Wheat Fields**

Texas:

Lampasas: Examination
Texas Settlers

Canyon: Examination
Cattle In Palo Duro Canyon

Beaumont: McFaddin-Ward House – Historical Museum
Examination and Treatment
168 square yards of painted surface in three
Period rooms: Pink Parlor
Breakfast Room
Conservatory
Supervised staff of 20 for two months

State Capitol, Austin Texas
The Battle of the Alamo
The Battle of San Jacinto
After the Hunt
Portrait of President Lamar
Eight other state portraits treated for the capitol

The Alamo, by Salinas
owned by Fort Sam Houston

Brazil:

Rio de Janeiro: Consultant to the National Museum of Fine Arts on two large battle paintings,
since 1982.

The murals were painted in 1908.

Recife: Consultant to the conservation of eight mural paintings by Cicero Dias from 1945 for
the ministry of Finance.

Porto Alegre: Consultant to the conservation of three paintings for the Ministry of Education.
Paintings executed in 1895.

Bolivia:

La Paz, conservation consultant to colonial art mural projects at Carabuco, Potosi, and
Calamarca.

Panama:

Mural Conservation for the Panama Canal Commission of 5 large murals by William Van Ingen,
dated 1915.

From the SHEBOYGAN PRESS, June 15, 1910
Under "NEW BANK BUILDING MODEL OF BEAUTY", p. 1

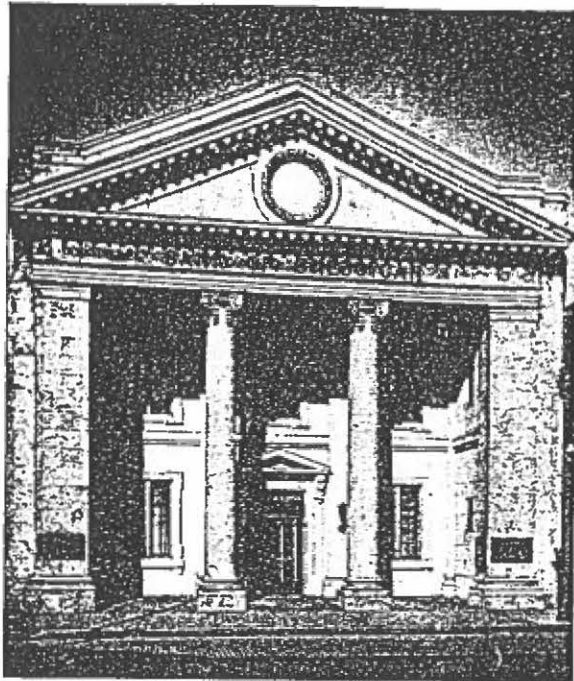
"TWO PICTURES"

The large dome which is first observed upon entering the building is covered with colored glass and in the evening with the hundreds of concealed incandescent lights lends a pretty effect to the whole building. At either end of this dome in half round panels are two paintings, that are deserving of a place in any art gallery. One represents pioneer days, the other a commerce scene, a view of the Sheboygan Harbor. The one over the vaults represents the beginning of the struggles in pioneer days in Sheboygan county, the aim that of civilization. Looking upon this picture and then at the other one is given a good idea of the progress that has been made. The first picture deals with the following story: In the autumn of 1834 two men invaded these parts. William Paine, and a man, his boon companion Crocker, who commenced the construction of a dam, thereby aiming to secure water power with which to operate a saw mill.

This was the first blow struck in Sheboygan in the interests of manufacturing. The Indians, almost the sole inhabitants, vigorously protested against the building of the dam but the arguments of the white men finally won, and they completed the dam. The following year they sold out to Wm. Farnsworth of Green Bay, a fur trader. The artist selected as the figures in this early day drama the Red men and the two builders of the dam. On one side the Red men headed by their chief are insisting that the stream be allowed to flow in its usual manner, unchecked by a dam, and on the other hand the white man is urging that the water be utilized to develop power with which manufacturing can go forward.

The other picture represents a scene familiar to Sheboygan people today. There is the harbor, the large docks, and the numerous factories that dot that section of the city. The stream is shown free for the entrance of boats. It is true to life and a credit to the artist, Edgar S. Cameron of Chicago who executed the work.

5
977.569 100 Years of Sheboygan
L49

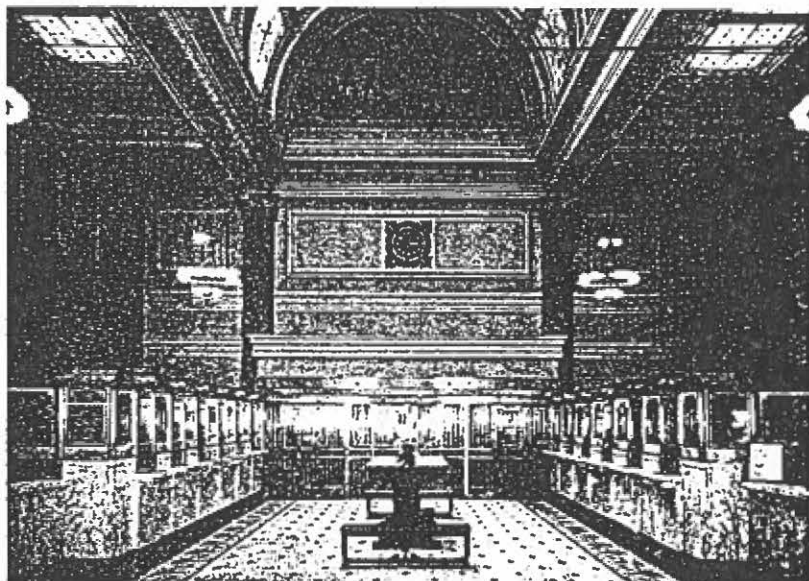


Present bank building erected in 1910 of classic design, entire front constructed of Cherokee Georgia marble.

Today, the Bank of Sheboygan ranks as the seventh largest state bank of 444 such banks in Wisconsin, outside of the city of Milwaukee. It has reached an all-time high in total resources, deposits, capital funds and the names of more than 11,000 active customers appear on its books. Throughout its 72 years, the Bank of Sheboygan has consistently stressed the value of saving money and today carries the reputation of a strong savings bank, where the great-grandchildren of pioneer settlers continue to deposit their savings. The present directors are: Arthur F. Davey, Robert H. Kroos, Charles Voigt, O. L. Hall, R. A. Baumann, Julius R. Schils and F. S. Rodger. The officers are: O. L. Hall, President; F. S. Rodger, Vice-President; J. R. Schils, Second Vice-President; R. A. Baumann, Cashier; Hugo Kaems, Trust Officer; R. H. Mueller, Trust Officer; Martin Halverson, Assistant Cashier; Leo H. Kalk, Assistant Cashier; Norman Dewey, Auditor and Elmer B. Scheib, Manager of the Haven Office.

BANK OF SHEBOYGAN

Founded 1873



ORIGINAL
MURAL
LOCATION

Present interior showing main lobby and large mural painting depicting the first industry in Sheboygan about 1831.

121 (Paine = Crocker's sawmill?)
see p. 27

1874

The bank relinquished its national charter to become a State of Wisconsin chartered bank. Its name was changed to "Bank of Sheboygan."

Those were the days of the horse and buggy, sailing vessels, kerosene lamps, cigar store Indians, high-wheeled bicycles, and fire engines drawn by galloping horses. Telephones, electric lights, automobiles, radios, moving pictures, and airplanes were unheard of miracles.

In 1874 new facilities were erected in the 600 block of North Eighth Street. Total resources of the bank at year-end were \$98,921.

In 1879, the bank relinquished its national charter to become a State of Wisconsin chartered bank. Its name was changed to "Bank of Sheboygan." J. W. Dow became president, and W. G. Tellison, cashier.

The growth of the bank is recorded with total resources in 1883 of \$304,214; in 1893 of \$702,673; and in 1903 of \$1,535,715. The building erected in 1874 served its purpose for 35 years.

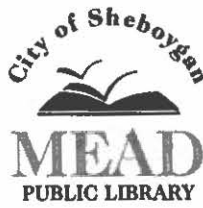
In 1910 a magnificent structure was constructed on an adjacent site. The facade featured two 15-ton, 30-foot marble pillars fabricated at a stone quarry in Tate, Georgia. They were reputed to be the largest solid pillars ever made in this country.

Having been transported by rail to Sheboygan, they were loaded on heavy-duty horse-drawn drays and hauled from the railroad yard on Pennsylvania Avenue to the North Eighth Street site. It took five teams of horses and a crew of ten men to accomplish the delivery.

W. C. Weeks was the architect for the new building, and Frank Guenther the general contractor.

An outstanding feature of the new structure was a pair of murals painted on the walls and ceiling by a Chicago artist, Mr. E. S. Cameron, at a cost of \$15,000. One of the murals depicted the settlement of a feud between white men and Indians over a dam in the Sheboygan River. The other mural was a depiction of Sheboygan industry and education. It included a view of industrial plants along the river with Lake Michigan in the background.

Upon the opening of the new banking facility, The Bank of Sheboygan recorded capital and surplus of \$100,000. Officers were Julius Kroos, president; Adolph Pfister, cashier; and Joseph Pfeiler, assistant cashier. Directors were Julius Kroos, William H. Guenther, H. A. Barrett, O. J. Gutsch, F. W. Nause, H. F. Roenitz, and Adolph Pfister.



August 28, 2001

Melvyn A. Skvarla, Architectural Historian
3801 Winchell Avenue, #209
Kalamazoo, MI 49008-2056

Dear Mr. Skvarla:

In response to your inquiry about the Cameron Murals at Mead Public Library, please note that they were installed here during the Centennial Building Project completed in 1997. They were originally commissioned by the Bank of Sheboygan and installed there in 1910. The enclosed print from the Mead Public Library website discusses how we acquired the murals and what we know about them.

If after reviewing this information, you find you would like colored photos we can arrange to send them to you. The photos I have in mind were taken by Eric Oxendorf, an architectural photographer, shortly after the building project was completed. I am not aware that the few newspaper articles would include any information that the website print does not, but if you would like us to send photocopies, let me know.

Sincerely,

Sharon L. Winkle
Library Director

Sharon L. Winkle, Director

Rick Gustafson, Assistant Director Kay Knauer, Assistant Director

Murals Conservation Project

Summer 1996

The conservation of two 1909 murals by Edgar Cameron, the first public pictorial works of art in Sheboygan County, took place in the summer of 1996 at Mead Public Library.



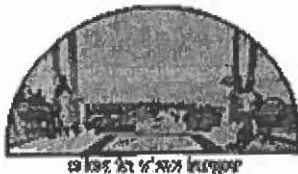
The murals, painted in 1909 and installed in 1910, had been located in the Bank of Sheboygan. The murals measure 9 feet high by 20 feet long in the shape of an arch. They were rescued in 1971 by Sheboygan resident Clarence Grafenstein before the bank was torn down, and donated to the city of Sheboygan. He saved an important example of Sheboygan's pictorial heritage.

Art conservator Tony Rajer of Sheboygan, working with volunteers, completed the conservation and mounting. The murals were installed on the sloped ceiling in the new second floor quiet study area in the fall of 1996.

The Library murals project, funded by a \$20,000 donation from the Arthur J. Olsen Foundation Ltd., is part of Mead Public Library's Centennial Building Project.

The Edgar Cameron Murals

The Edgar Cameron murals are the only works of art on a monumental scale from the early 20th century in Sheboygan. The murals constitute a unique and rare pictorial document in the Beaux-Arts tradition, popular in the late 19th and early 20th century in the United States as a result of the 1893 Chicago Columbian Exposition which the artist had visited.



The murals are entitled "Sheboygan Industry and Education" and "William Paine and Colonel Oliver Crocker with Native Americans in the Building of the First Dam on the Sheboygan River."

The Sheboygan industry mural is a classical academic work of art with an aerial view of the Sheboygan Harbor, taken from the steps of an imaginary Greek-like temple. There are three figures: a cabinet-maker, a Greek Goddess (symbolizing Sheboygan), and a young boy (symbolizing Sheboygan's future). The mural is typical of 19th Century French taste in mural art.

The Native American mural shows the American landscape painting style known as the Hudson River School. The colors are subtle pastels in grey-blue and earth tones.



The two murals are indicative of Cameron's virtuosity and ability to paint historical and allegorical themes. He learned to paint in France in the academic tradition (industry mural), and, in the other, pays tribute to his American teachers Dewing and Chase.

The murals are in remarkably good condition, considering their age, fortunate

removal before the demolition of the bank, and storage during the past 25 years.

Edgar Cameron - The Artist

Edgar Cameron was an artist and author, specializing in murals. He was born in Ottawa, Ill., on May 26, 1862. He had a distinguished career. He studied at the Chicago Academy of Design, at the Arts Students League of New York with T. W. Dewing and William Merritt Chase, and at the Ecole des Beaux Arts in Paris under the artists Cabanel, Benjamin Constance, and Laurens.

He was awarded a silver medal at the Paris Exposition of 1900, and the Grower Prize at the Art Institute of Chicago in 1909, the Butler Purchase Prize in 1914, the Rosenwald Purchase Prize in 1917, and the Carr Prize in 1917.



He established his primary studio for mural and easel painting in Chicago. He worked as an illustrator for the Chicago Tribune as well as many magazines. He was an honorary member of the Society of Fine Arts and Public Instruction in Paris where he was made a member in 1920. He was awarded the Municipal Art League of Chicago Purchase Award in 1926, and was a member of the Chicago Gallery

Association in 1927.

His works today can be found in the Chicago Historical Society, the Chicago Union Club, and the Supreme Court Library of the State of Illinois in Springfield, Ill. His painting "Youth and Moonlight" hangs in the Chicago City Hall, purchased by the city in 1915. His "Cabaret Breton" is in the collection of the Art Institute of Chicago. He has mural decorations in the Genesee County Courthouse in Flint, Mich. He participated in various expositions from 1888 until his death in Chicago in 1944.

Tony Rajer - Project Director

Tony Rajer, of Sheboygan, is a professional art conservator with more than 20 years of experience working on conservation projects across the country and around the world.

Rajer has worked as an art conservator on projects for the Texas Conservation Center, and the Kansas City Nelson Art Museum. Currently, he serves as project director of SOS! Save Outdoor Sculpture, a project of the Wisconsin Arts Board and the Smithsonian Institution.

He taught at the University of Wisconsin and also lectured in numerous cities in the United States, Europe, and Latin America.

Rajer holds a degree in art history from UWM, has studied at the University of Paris, Sorbonne, and has earned certificates in conservation from Harvard University, Centro Churubusco in Mexico City, and the International Conservation Institute in Rome (ICCROM).

Among his many mural conservation projects are the Panama Canal Commission, the Wisconsin State Capitol, and 65 WPA Post Office murals in the Midwest. In 1992, he was invited to the Sistine Chapel Restoration as an observer.

After completing the murals project at Mead, he traveled to Panama on a Fulbright Scholarship to teach art conservation and participate in the restoration of the Presidential Palace by invitation of the First Lady.

[BACK TO HISTORY MENU](#)

MELVYN A. SKVARLA

Architectural Historian

3801 Winchell Avenue, #209

Kalamazoo, Michigan 49008-2056

(616) 343-9609

e-mail: melskvarla@juno.com

August 20, 2001

Director
Mead Public Library
710 North Eighth Street
Sheboygan, Wisconsin 53081-4563

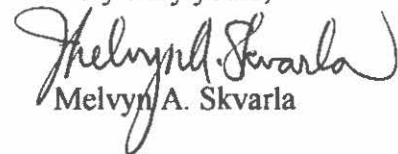
Subject: Edgar Spiers Cameron Murals
Mead Public Library, Sheboygan, Wisconsin

Dear Sir:

I am an architectural historian doing research on the above subject artist who painted many murals at the World's Columbian Exposition in Chicago, 1892-93 and in theaters and hotels and restaurants during the 1910's and 20's. He was also the art critic for the *Chicago Tribune* for ten years and died in 1944. I understand he painted two murals for your public library. I would appreciate receiving detailed information about these two murals as to when they were painted and how the library commissioned Cameron to do them. If possible, I would also appreciate receiving colored photographs of them and any newspaper articles, etc. about them.

Please do not hesitate to contact me at my office at (616)387-8526. Thank you in advance for your assistance and cooperation.

Very truly yours,


Melvyn A. Skvarla

MAS/te

A/CameronSheboyganPubLib

*File:
Cherion
murals
project*

Anton "Tony" Rajer Obituary

Posted in: Uncategorized | November 28, 2011

No Comments

Full text of Tony's obituary is available online on the [greenbaypressgazette website](#)

Anton (Tony) William Rajer, art conservator, teacher, humanitarian, from Green Bay and Madison, Wis., passed away suddenly of a heart attack on Friday, Nov. 18, 2011, at 2:30 p.m. in Cedar Rapids, Iowa, where he was restoring a 4'8" x 22' WPA mural for Harrison Elementary School. Tony was born in Sheboygan, Wis., in 1952 to Mr. and Mrs. Anton Rajer (both now deceased).

He received a certificate in French studies at the University of Paris-Sorbonne, Paris (1974) and then completed his BA in art history and chemistry at UW-Milwaukee (1977). Tony then went to the Churubusco Regional Conservation Center, in Mexico City, Mexico for a Certificate in Art Conservation and then was awarded a funded advanced internship for another Certificate in Conservation from Harvard University Art Museums in Cambridge, MA (1987). He then completed another Certificate in Mural Conservation at the ICCROM, in Rome, Italy (1992). Through his international studies and travels Tony spoke five languages fluently - French, Spanish, Italian, Portuguese, and English. He was an Associate Conservator for the Nelson-Atkins Museum of Art in Kansas City, MO, an Art Conservator for the Texas Conservation Center in West Texas, Project Conservator to the restoration of the Wisconsin State Capitol, Madison, WI and Project Director for SOS! (Save Outdoor Sculpture) Wisconsin Chapter, a grant program supported by the Smithsonian Institution. The SOS! position resulted in Tony co-authoring the book, 'Public Sculpture in Wisconsin: An Atlas of Outdoor Monuments, Memorials, and Masterpieces in the Badger State' in 1999. In 1987 Tony began his own art conservation business for museums and private clients and he managed Fine Arts Conservation for 24 years.



Tony also taught throughout his career at UW-Madison in Continuing Education, teaching Introduction Art Conservation, The Business of Art, and Latin American History. Tony was a multi-year Fulbright Professor at the University of Panama in Art Conservation in 2002-2004 for the restoration of the National Opera House in Panama City, Panama. In 2005 Tony received a U.S. State Department grant for teaching in Malaysia. Tony volunteered at Ground Zero after the 9/11 attacks where he worked with the Red Cross and FEMA as he was working on the installation of a folk art mural at the Folk Art Museum in NYC at the time of the attack. Additional service to disaster communities includes New Orleans, Malaysia, and Haiti. Tony was a member of the AIC (American Institute of Conservation) and ICOM (International Council of Museums) as well as Wisconsin Visual Artists. He conducted a multitude of conservation assessments and worked with CAP-Heritage Preservation at various sites including Ten Chimneys in Milwaukee, The Wisconsin Veterans Museum in Madison and the Wriston Art Center at Lawrence University. Tony's most recent book is 'Museums, Zoos, and Botanical Gardens of Wisconsin' through University of Wisconsin Press.

Tony married Christine Style in 2000 and was a loving stepfather to Sarah and Victoria Davitt. Tony referred to himself as the 'art doctor,' You ignore, I restore it.' 'You tear it I repair it.' Tony was most active in his dedication to the preservation of Nek Chand's 'Rock Garden' in Chandigarh, Northern India where he traveled at least once a year for well over a decade and was an active volunteer for the Nek Chand Foundation. Tony's accomplishments throughout his career touched so many different communities in the States and abroad. His command of language made for rich and meaningful relationships. His love of humor, history and folk art developed through being a Roman reenactor, as a folk art auctioneer in tux and turban, and his numerous art history, conservation and disaster relief lectures to groups of all ages throughout the world. His philosophy was to "look, listen, observe and recommend, always with an eye towards practical solutions that a team approach can implement."

Anton (Tony) Rajer is survived by his sister Judy Meier (Ron), wife, Christine Style and her two daughters, Sarah and Victoria Davitt, Ruth and Peyton Muehlmeier, Pam, Steve Kitt, Cody, and Cassidy Doucette, Scot, Jill, Courtney, Lizzy and Christine Muehlmeier, Lyndsey and Jeff Glasner, and Daniel Muehlmeier. Tony was a registered tissue donor, allowing him to continue to generously extend life to others - through the Iowa Organ Donor Network. He will be greatly missed.

Online condolences may be expressed at [www.prokowall.com](#). In lieu of other expressions of sympathy, a memorial fund is being established.

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Tony Rajer dies

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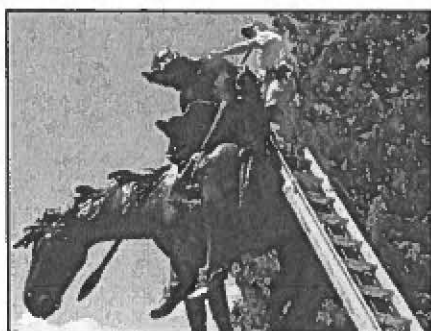
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Larger font size

By DOUG ERICKSON Capital Newspapers | Posted: Tuesday, November 22, 2011 12:16 am | (0) Comments

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Tony Rajer, conservator for Fine Arts Conservation Services in Madison, finishes cleaning the End of the Trail statue in Shaler Park and applies lacquer to maintain the condition of the bronze in this July 2009 file photo. FILE PHOTO



Anton "Tony" Rajer, an historic preservationist who helped restore sculptures in Waupun and murals and ceiling paintings at the state Capitol, died Friday. He was 59.

The cause was a heart attack he suffered while restoring a 22-foot Works Progress Administration mural at an elementary school in Cedar Rapids, Iowa, said his wife, Christine Style of Green Bay.

Rajer had worked on the Clarence Shaler statues in Waupun for more than a decade to restore and preserve them.

"He has conserved all of the statues in Waupun with the exception of The Recording Angel," said Jim Laird, president of the Waupun Historical Society. He currently was working on the Diogenes sculpture recently donated to the historical society.

Rajer also worked on the Civil War statue in Columbus.

"He's going to be missed both because of his personality and because of what he has done for the community," Laird said.

Rajer was a prominent voice during the 1988-2001 remodeling of the state Capitol, first as a state consultant, later as a critic.

For five years, he was under contract by the state as an art consultant, leading crews in the cleaning and preservation of wall and ceiling paintings. By 1996, he had become an outspoken critic of some aspects of the remodeling process, calling the approach "an architectural holocaust" in a State Journal interview.

Rajer was particularly alarmed by the fate of offices in the Capitol,

which he felt were being demolished and remodeled to suit modern technology, with brutish disregard for historic preservation.

Less controversial were the many years he served on the Wisconsin Historic Preservation Review Board, where he earned a reputation as a helpful, enthusiastic advocate of preservation projects big and small, said Jim Draeger, deputy state historic preservation officer at the Wisconsin Historical Society.

"Anton was a real charismatic guy and really believed in the importance of what he did," Draeger said. "He was very willing to share his knowledge with others."

Rajer's role as project director for the Wisconsin chapter of Save Outdoor Sculpture, a grant program supported by the Smithsonian Institution, led to the 1999 book, "Public Sculpture in Wisconsin: An Atlas of Outdoor Monuments, Memorials, and Masterpieces in the Badger State." His co-author was Style, a UW-Green Bay professor of arts and visual design. The two married a year later.

Rajer lived primarily in Green Bay but kept an apartment in Madison, where he taught throughout his career at UW-Madison in continuing education.

"He engaged community members in taking ownership of their cultural properties - that it was their responsibility to care for them," Style said.

A funeral service will be held Saturday in Green Bay. For more information, visit www.prokowall.com.

Aaron Holbrook of the Daily Citizen contributed to this story.

Posted in Local on *Tuesday, November 22, 2011 12:16 am*

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Tony Rajer dies

By DOUG ERICKSON Capital Newspapers | Posted: Tuesday, November 22, 2011 12:16 am

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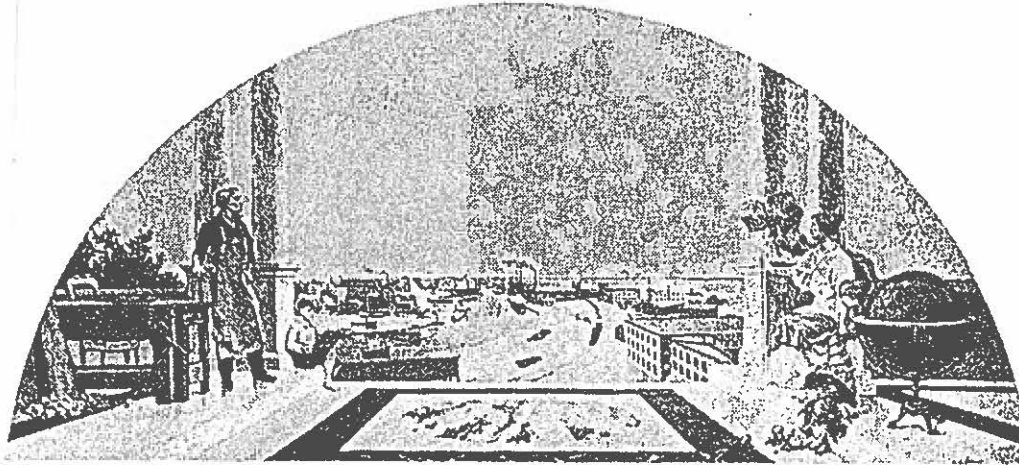
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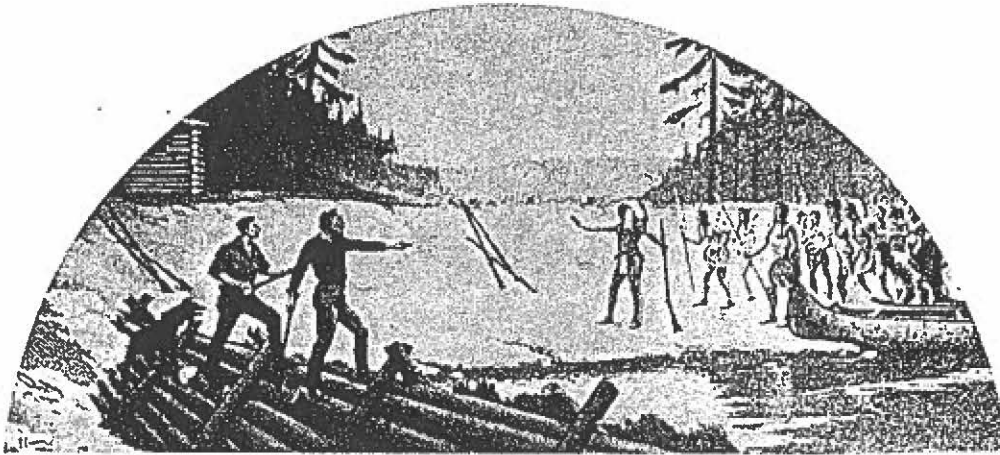
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Aaron Holbrook of the Daily Citizen contributed to this story.

**MEAD PUBLIC LIBRARY MURAL CONSERVATION PROJECT
PROPOSAL**



**THE BANK OF SHEBOYGAN MURALS
WERE THE FIRST PUBLIC PICTORIAL WORKS
OF ART IN SHEBOYGAN COUNTY AND SOME OF
THE EARLIEST IN THE STATE OF
WISCONSIN. THEY ARE AN IMPORTANT PART
OF THE ARTISTIC HERITAGE OF THE
CITY OF SHEBOYGAN.**



A SHORT BIOGRAPHICAL SKETCH
OF EDGAR SPIER CAMERON

Edgar Cameron was an artist and author, specializing in murals. He was born in Ottawa, Illinois on May 26, 1862. He studied at the Chicago Academy of Design, at the Arts Students League of New York with T. W. Dewing and William Merritt Chase, and at the Ecole des Beaux Arts in Paris under the artist Cabanel, under Benjamin Constance, and under Laurens. He was awarded a silver medal at the Paris Exposition of 1900. He was awarded the Grower Prize at the Art Institute of Chicago in 1909, the Butler Purchase Prize of the Art Institute of Chicago in 1914, the Carr Prize of the Art Institute of Chicago in 1914, the Rosenwald Purchase Prize of the Art Institute of Chicago in 1917, the Carr Prize of the Art Institute of Chicago in 1917.

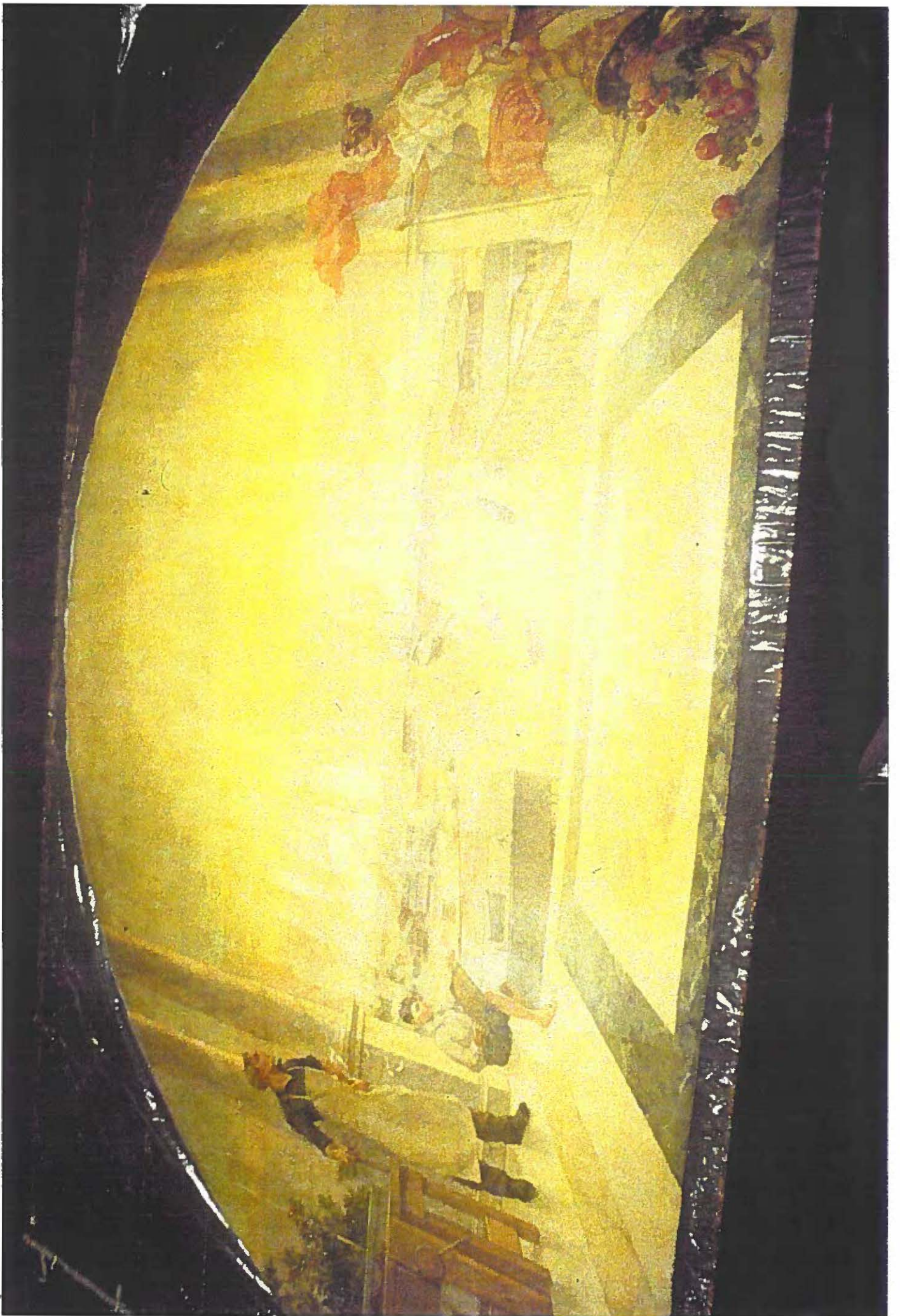
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His works today can be found in the Chicago Historical Society, the Chicago Union Club, the Supreme Court Library of the State of Illinois in Springfield, Illinois, his painting "Youth and Moonlight" hangs in the Chicago City Hall, the painting was purchased by the city in 1915. His "Cabaret Breton" is in the collection of the Art Institute of Chicago. He has mural decorations in the Genesee County Courthouse in Flint, Michigan. The murals for the Bank of Sheboygan were painted in 1910. He was also a member of the Chicago Society of Artists, the Cosmopolitan Art Club, and the Clusil Club. He participated off and on in expositions between 1888 and until his death in 1944.

He was also known for his writing and he wrote for literary journals as well as popular magazines of the day, frequently illustrating his articles with his own illustrations.

He died in Chicago, Illinois in 1944.





Cameroon

Chicago 1910



THE CONTENTS

August 28, 1989

Clarence Grafenstein of 2519 Superior Ave., Sheboygan (457-3865), called me today to enquire about the murals that he had donated to the city. He had taken them down from the Bank of Sheboygan building when it was torn down. "Mr. Roenitz" from the "Savings and Loan" told him that he could have them, and he and two friends put up a scaffold in the winter and took them down. He mentioned getting hot water from a near-by tavern and hauling it up by rope to loosen the murals to roll them. He was concerned about the condition of the murals now, and I was able to assure him that they were carefully stored and that we had had a professional art conservator (Tony Rajer) look at them and tell us how to store them. He said that he had cleaned them with Ivory soap when he had taken them down and had put a coating of boiled linseed oil on them. He said that he had had them appraised at the time and one was appraised at \$25,000, the other at \$15,000.

I said I would send him copies of the information we have obtained so far on the murals.

ACZ

3/24/97

Kathy -

Joney Page -

Called -

She attached mural volunteers
need April 12 invites sent to
them -

A

Mailed
3/25/97

Hansen

3.

~~Jerry Hansen~~
1104 Beech St
Cleveland, WI

53015

4.

Chris Style

Settlement

2731 Bay Settlement Rd.
Green Bay, WI

54311

5.

Tim Holland

Williamson

747 Williams St

Apt. B/W

Madison, WI

53703

6.

Tom King Atwood
P.O. Box 234

Spring Green WI

53588

7.

Janet

Puce-Kurta

1918 N. 3rd St.

Sheboygan, WI

53081

8. Jim Smyth
5502 Curtiss Dr.
She WI 53081

9. Michael Smyth Broadway Ave
830 ~~George Ave~~
Sheboygan, WI 53081

1. Fred Easter
3359 Riverport Circle
N.E.

Cedar Rapids, Iowa IA
52411

② Tony Rajer Sr.
2203 Carmen Ave
Sheboygan
53081



May 14, 1997

James P. Smyth II
Smyth Construction and Real Estate Company, Inc.
5502 Curtiss Drive
Sheboygan, WI 53081

Dear Mr. Smyth:

Mead Library is working with its construction manager to make final payments on various accounts associated with its Centennial Building Project. Thus it has come to my attention that the cost of re-painting the Quiet Study Room following your installation of the Cameron Murals was less than anticipated.

We had reserved \$350 for this purpose. The actual cost was \$246. Therefore I will authorize the release of the difference -- \$104 -- to Smyth Construction. The check will be mailed shortly.

Sincerely,

Sharon L. Winkle
Library Director

cc: MPL Contracts Committee

smyt514.97

Sharon L. Winkle, Director

Rick Gustafson, Assistant Director Kay Knauer, Assistant Director

710 North 8th Street Sheboygan, Wisconsin 53081-4563 414-459-3400



April 29, 1997

James P. Smyth II
Smyth Construction and Real Estate Company, Inc.
5502 Curtiss Drive
Sheboygan, WI 53081

Dear Mr. Smyth:

The Contracts Committee of the Mead Public Library Board last met on Thursday, April 24. At that time it reviewed your request for payment in full as presented in your letter of April 9, 1997, and confirmed its earlier determination to reserve \$350 from your payment in order to cover the cost of re-painting the ceiling in the Quiet Study Room. The Contracts Committee reported this confirmation of its earlier decision to the Mead Public Library Board at its monthly meeting later that day.

Although I was not present at either meeting, I understand that the reservation of payment was confirmed on the same basis it was originally made: The walls and ceiling of the Quiet Study Room had been finished (painted) at the time you undertook the installation of the Cameron murals. And it is standard practice to expect that the act of installing artwork should not render the owner responsible for the re-finishing of the surfaces on which it has been installed.

Moreover, you were well aware of the finished state of the walls and ceiling in the Quiet Study Room prior to preparation and submission of your proposal for the project. I personally pointed out their freshly-painted condition during your pre-proposal site visit.

The Contracts Committee did not address your request for additional payment. The Library is awaiting receipt of the itemization requested in my letter to you of November 26, 1996, before engaging in any further review of that request.

Sincerely,

Sharon L. Winkle
Library Director

cc: Contracts Committee

smy429.97

Sharon L. Winkle, Director

Rick Gustafson, Assistant Director Kay Knauer, Assistant Director

710 North 8th Street Sheboygan, Wisconsin 53081-4563 414-459-3400

File:
Rajer

Prof. ANTON RAJER
C/O Ms. Bliss
CAO-USIS
Unit 0945
Miami, Florida
APO AA 34002
FAX 011-507- 227-4515
HOME PHONE:011-507-236-6023



Oct 20, 1996
Panama City , Panama

Dear Friends and colleagues,

Greetings from the Isthmus of Panama !

Finally after a month of looking for a place to live I found a nice one bedroom apartment, convenient to shopping and a short taxi ride to the university (USMA) where I am teaching.

My class on restoration principles has 45 students, more wanted to sign up, but we stopped at 45. It's a lot of work. We have weekly field trips to museums and historic sites in the area. That's fun. Many of my students, all of whom are Panamanian have never visited the museums in this country. Hard to believe, but true.

The sponsored research project on the Panamanian artist, Roberto Lewis is progressing slowly, with some complications related to collections access. With time I hope we can overcome this problem.

My new bilingual coloring book about the Panama Canal is on sale here in Panama and has been well received, even the President got one! It's good to see it finished and in print after so many years of effort. What a relief.

It's rainy season here in Panama, so its HOT and HUMID all day, every day, I mean hot. Panama is only 10 north of the equator, the sun is relentless and intense.

The culture shock that one experiences from the States to Panama is severe. The traffic is so bad. Everyday I see at least one or more car accidents, especially when the rain is heavy, because people don't slow down. It's crazy.

Feel free to write me at the above listed APO address and please stay in touch.

HAPPY THANKSGIVING from the ISTHMUS OF PANAMA

Tony Rajer

E-Mail address: arajer @ canaa.usma.ac.pa

This is university e-mail, and it works

ANNE, Sharon
all 15 books & notes
arrived, donated
was by American Embassy
Oct 29 '96
ATTACHED
PERSONNEL
SUCCESS
THANKS

AMERICAN EMBASSY - PANAMA
UNIT 0945
APO AA 34002



Anne Zamba
710 Mead Public Library
N. 8th street
Shelbourn, Wis 53081



Photo courtesy of The Sheboygan Press

Historic Murals Find Home at Mead

A pledge of \$20,000 has been made by a donor, anonymous at present, to pay for the restoration of the first public pictorial works of art in Sheboygan County. The murals, painted in 1909 and installed in 1910, had been located in the Bank of Sheboygan. (One can be seen near the ceiling in this photo.) They were rescued and preserved in 1971 by Clarence Grafenstein before the building was torn down, and donated to the city.

The two murals will be professionally conserved, mounted and installed on the second floor of Mead Public Library in the area designated for quiet study as part of the library's Centennial Building Project. So that it can be viewed by the public, the restoration work likely will take place in 1996 in the new study area (before it is decorated and furnished) over a period of several months.

The murals were examined last summer by Anton Rajer, a professional art conservator who is from Sheboygan. In a report, Rajer said the Bank of Sheboygan murals are the only works of art on a monumental scale from the early part of this century in Sheboygan. He said that despite being rolled up and stored for the past 25 years, the two murals, painted on linen canvas,

are in remarkably good condition. Each mural measures approximately 12 feet high by 26 feet long in the shape of an arch.

The mural in this photograph depicts a meeting in 1834 between two settlers and a group of Indians. The other represents a view of Sheboygan industry showing the harbor, docks and numerous factories.

Art Program to Bloom

A special series of three lectures at Mead Library will complement "Art en Fleurs," a large flower arrangement/horticultural/art exhibit at the Milwaukee Art Museum Aug. 3-5. Art historian Jill Kunsmann will unlock the mysteries of "The Secret Garden." The free lectures will be held on Fridays, July 21-Aug. 4, at 2 p.m. No preregistration is needed.

If there is enough interest, a charter bus trip to the exhibition in Milwaukee on Saturday, Aug. 5, with a tour by Kunsmann at the museum, may be arranged on an at-cost basis. Call Kay Knauer at 459-3407 by July 21 to register.



December 26, 1996

Jim Smyth
Smyth Construction & Real Estate Co., Inc.
5502 Curtiss Drive
Sheboygan, WI 53081

Dear Mr. Smyth:

We are awaiting receipt of your itemization of additional charges for the "extra labor needed to hang artwork" so Mr. Jensen can initiate his review. You may mail or fax (459-0204) it to me.

In the meantime the Library Board's Contracts Committee has inspected the installation of the Cameron murals and taken action to confirm reservation of \$350 pending re-painting of the ceiling in the Quiet Study Area by a contractor of its choice.

The Library will arrange for the necessary re-painting and will remit by check the balance (if any) of the reserved \$350 following completion and acceptance of the re-painting.

Sincerely,

Sharon Winkle
Library Director

smyt1226.96

Sharon L. Winkle, Director

Rick Gustafson, Assistant Director Kay Knauer, Assistant Director

710 North 8th Street Sheboygan, Wisconsin 53081-4563 414-459-3400



November 26, 1996

Jim Smyth
Smyth Construction & Real Estate Co., Inc.
5502 Curtiss Drive
Sheboygan, WI 53081

Dear Mr. Smyth:

I have had the opportunity to discuss your invoice for additional services related to installation of the Cameron murals at Mead Public Library with Erik Jensen, the project architect. He has agreed to review your charges for the "extra labor needed to hang artwork" and report his findings to the Library Board's Contracts Committee once you have provided the necessary itemized billing information. Please mail this to me at your convenience so Mr. Jensen can initiate his review.

I have approved the portion of your invoice calling for payment of \$11.00 for the washers which you purchased upon Mr. Jensen's recommendation. You should soon receive a check for this amount.

Sincerely,

Sharon Winkle
Library Director

smyt1126.96

Sharon L. Winkle, Director

Rick Gustafson, Assistant Director Kay Knauer, Assistant Director

710 North 8th Street Sheboygan, Wisconsin 53081-4563 414-459-3400



November 12, 1996

Jim Smyth
Smyth Construction & Real Estate Co., Inc.
5502 Curtiss Drive
Sheboygan, WI 53081

Dear Mr. Smyth:

Thank you for issuing your invoice in the amount of \$1,450 per City of Sheboygan purchase order #031704. As stated in my telephone message of this morning, I have approved payment of \$1,100 thus reserving \$350. This is the estimated amount required to return the site to its condition prior to your installation work. The estimate was developed by the site representative from the Library's construction manager for the Centennial Building Project.

This site representative has informed us that it is not standard for contractors to leave a finished site which their work has adversely affected without returning it to finished condition. As you knew from your site visit prior to preparing your proposal for the murals installation, the ceiling and walls of the installation site had been painted -- they were finished.

I understand from our late morning phone conversation that you do not wish to return the site to its finished condition and that you intend to issue an invoice for additional work which you performed at the suggestion of Erik Jensen, the project architect.

Once we have received this invoice, I will discuss the murals installation with the Library Board's Contracts Committee and follow its direction regarding remittance of the reserved and additional payments in question.

Sincerely,

Sharon Winkle
Library Director

smyt1112.96

Sharon L. Winkle, Director

Rick Gustafson, Assistant Director Kay Knauer, Assistant Director

710 North 8th Street Sheboygan, Wisconsin 53081-4563 414-459-3400

TONY RAJER
P. O. Box 567
Madison, Wisconsin 53701
(608) 249-7042 Phone & Fax
(608) 251-3589 Work Fax

Please
file



Dear Friends and Colleagues,

Recently I was awarded an international teaching grant to begin in the middle of September 1996 at the Catholic University of Panama in Panama City. I will be there until the end of December 1996 teaching in the faculty of architecture. I am very excited about this opportunity to work with my Panamanian colleagues and to develop resource materials in Spanish on the topic of art conservation.

If you wish to contact me while I am abroad, you may contact me in the following manner: By fax, by professional contact only, the number with the dialing sequence is 011-507-227-4515. That's a fax number at an office where I will be able to receive professional faxes related to my teaching grant. If you wish to contact me by mail, and I should point out that the mail is notoriously bad and slow between Panama and the United States, you may contact me at the following:

Professor Anton Rajer
Universidad Santa Maria la Antigua
c/o Architect Luis Moreno
School of Architecture and Design/USMA
Apartado #6-1696
Estafeta el Dorado, Panama 6
Panama RP

I'm looking forward to this extended international stay in Panama and will share with you my adventures and experiences when I return to the United States at the end of December 1996. Until that time, I remain,

Sincerely,

TONY RAJER

Tony Rajer
Art Conservator

TR:sa



September 3, 1996

Jim Smyth, Contractor
5502 Curtiss Drive
Sheboygan, WI 53081

Dear Mr. Smyth:

The Mead Public Library seeks the services of a local contractor who can attach two large, mounted murals to the sloped ceiling of its Second Floor Study.

The murals are valuable historic art works (*) which have recently been conserved and mounted for installation by Art Conservator Anton Rajer. Mr. Rajer suggested that we contact you regarding their installation. He has reviewed the installation method designed by Erik Jensen, the Library's architect.

This design is enclosed for your information and review. We have not yet arranged for fabrication of the indicated "clips" so you do have an opportunity to suggest design modifications as part of your proposal.

Your proposal should address your firm's costs and capabilities for placement and installation of the murals (which are currently being stored on site in the Second Floor Study). The only exclusion is fabrication and delivery of the attachment "clips". At the suggestion of the architect, the Library will purchase this service from Aldag-Honold.

We see the placement and installation process as including, but not limited to, the following major elements:

- Temporary attachment to ceiling of two full-scale "cartoons" prepared by art conservator for owner placement approval to be immediately followed by
- Installation of attachment devices on ceiling and mural stretchers in accordance with the approved placement and
- Attachment of mounted murals to ceiling in a manner which accomplishes the approved placement.

Sharon L. Winkle, Director

Rick Gustafson, Assistant Director Kay Knauer, Assistant Director

710 North 8th Street Sheboygan, Wisconsin 53081-4563 414-459-3400

The murals are painted on large pieces of art canvas. Each one is stretched over an arched frame which measures approximately 12' long and 9' high (at its highest point). Each frame weighs up to 300 lbs. Thus the placement and installation process will require the use of scaffolding and/or lift equipment and the services of several workers.

Thank you for expressing your interest in this project. We would appreciate receipt of your proposal for this work no later than **Monday, September 16**. If you would like to arrange a site visit prior to completing your proposal, please telephone me at 459-3414.

Sincerely,



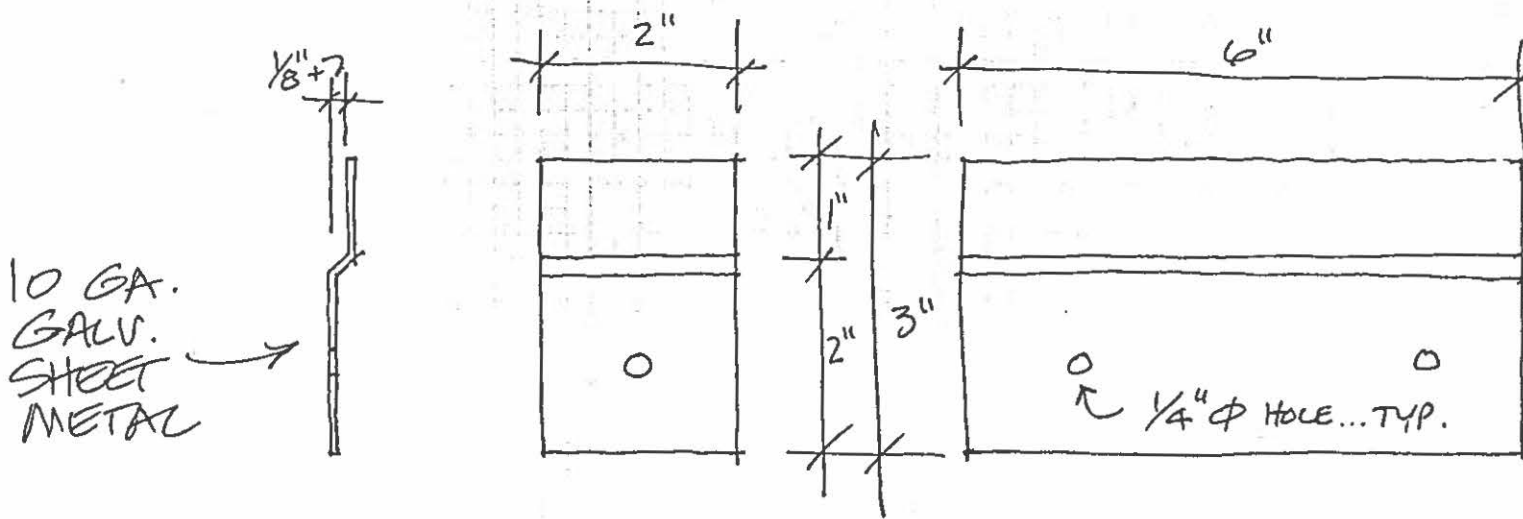
Sharon Winkle
Library Director

Notes:

*Insurance value = \$40,000 each

cc: Rick Gustafson

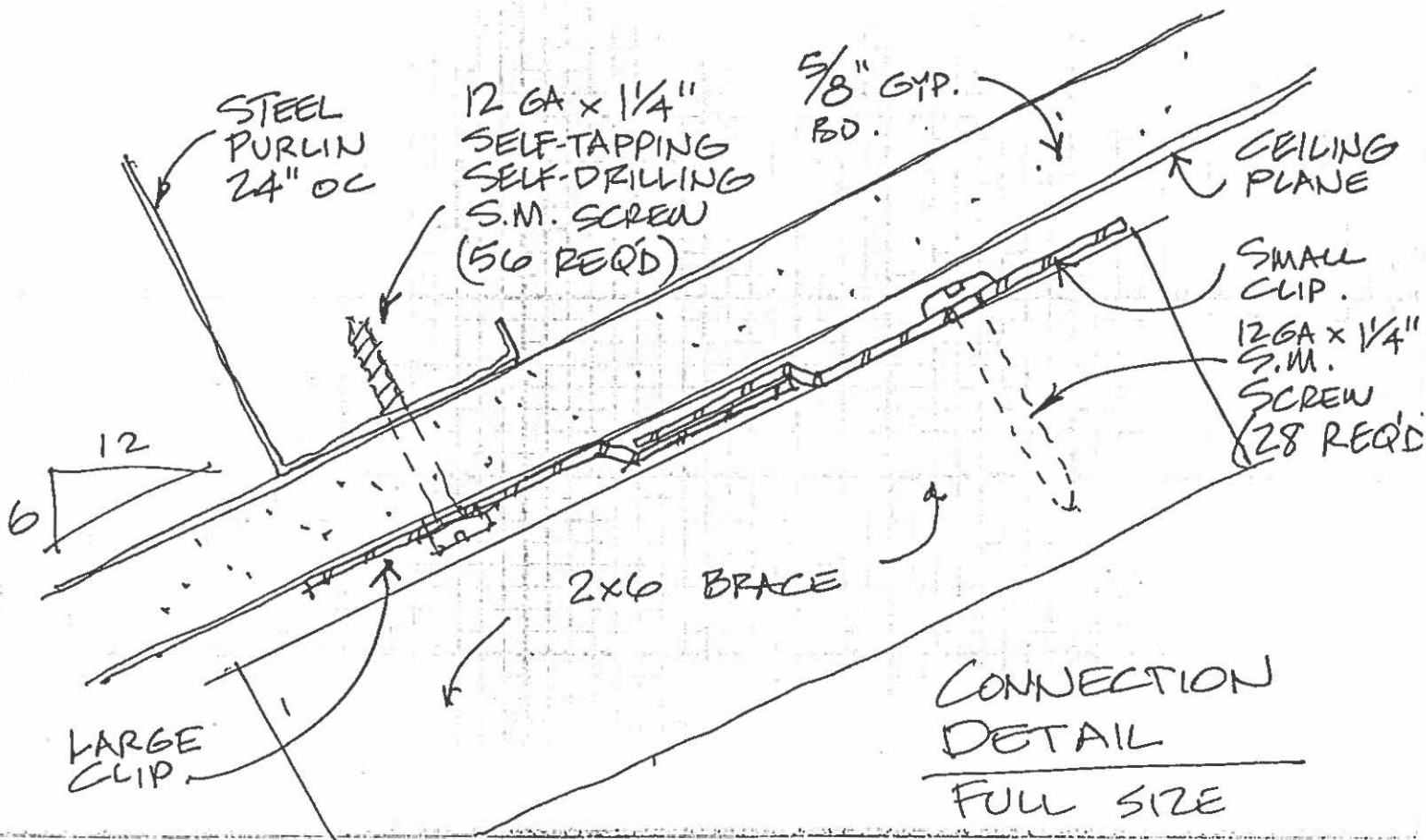
smyt93.96



EDGE

SMALL CLIP
28 (REQ'D)

LARGE CLIP
~~28~~ 28 REQ'D.



CONNECTION
DETAIL
FULL SIZE

Linde Jensen Marcheske
architects

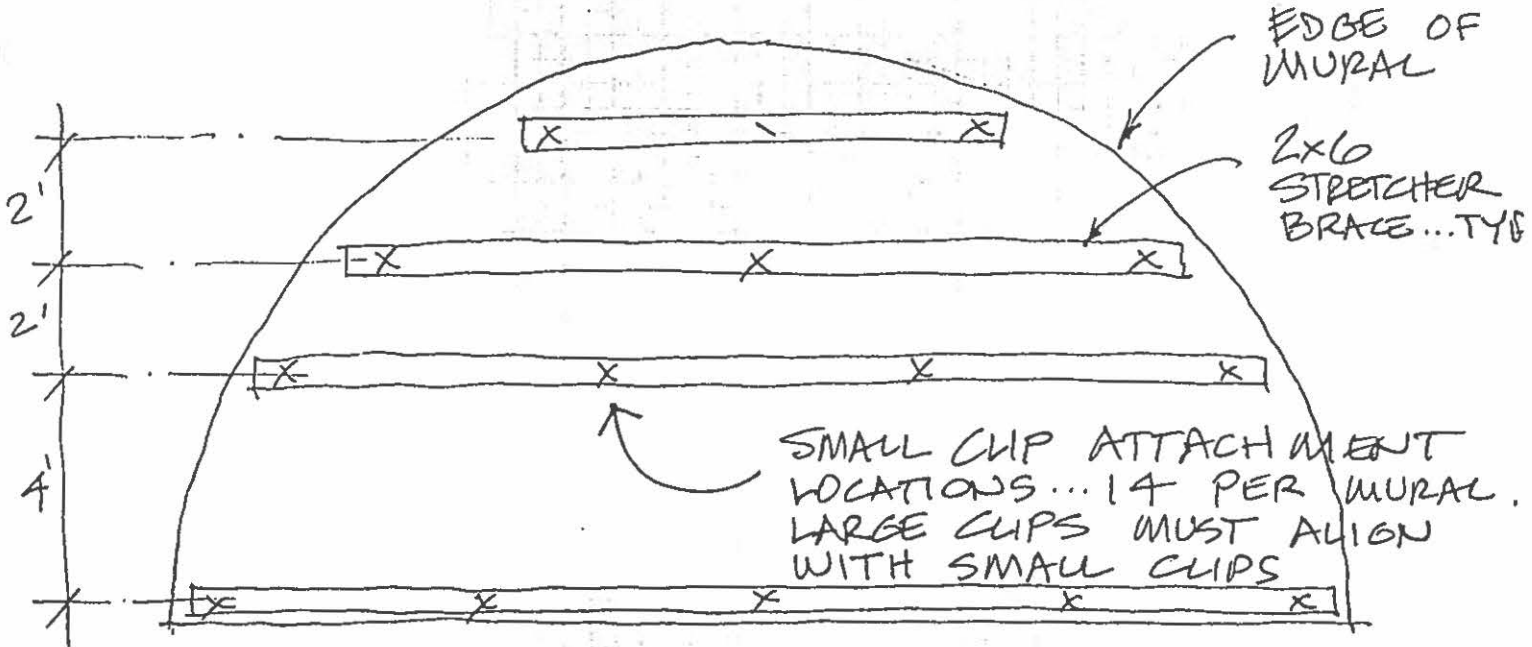
813 Riverfront Drive
Sheboygan, WI 53081
Phone 414 458-4800 • Fax 414 458-1485

DATE 8.2.96

JOB NO.
9400

PROJECT
WEAD
MURALS

2 OF 2



BACK SIDE OF MURAL

NO SCALE

FINE ARTS CONSERVATION SERVICES

1508 South 14 Street
Sheboygan, Wisconsin 53081
(414) 457-3056

July 31, 1996

Sharon Winkle, Director
Mead Public Library
Sheboygan, Wisconsin

RE: Hanging the Edgar Cameron Murals

Dear Ms. Winkle:

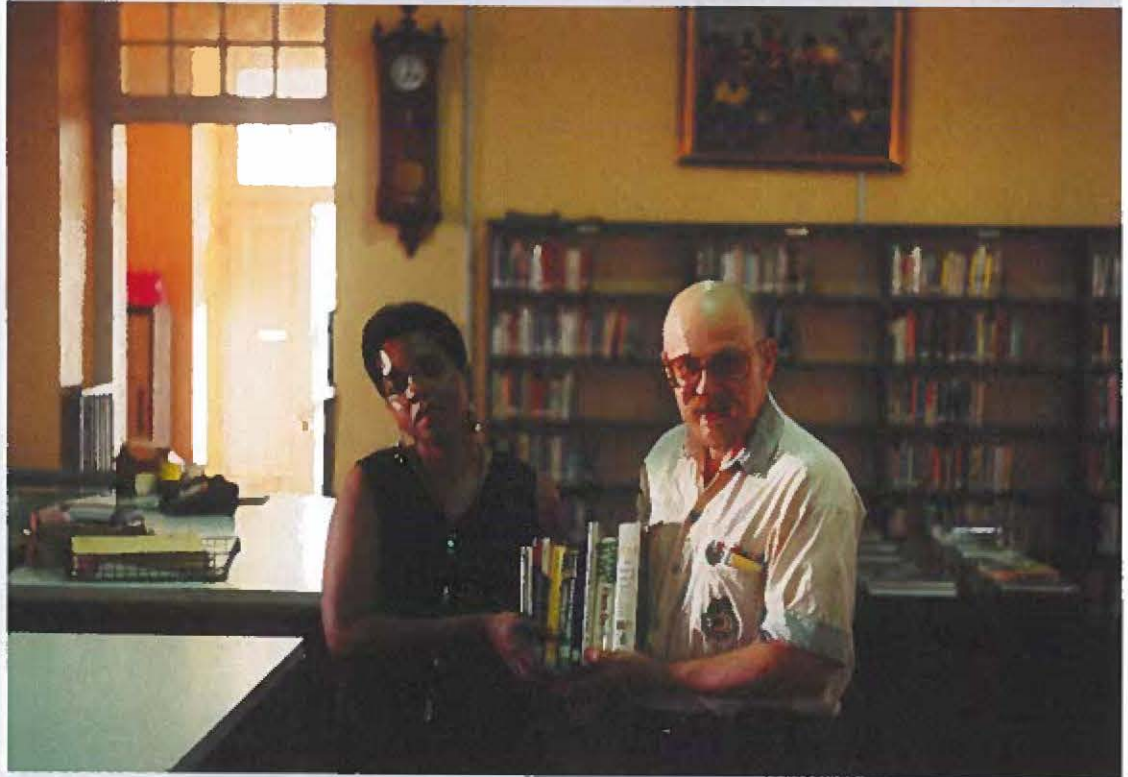
This type of work of hanging the murals and attaching them to the ceiling is really the work of an architect and engineer as well as an expert in the handling of art work. The only individual that I am familiar with in the Sheboygan area whom I have complete confidence in is Larry Donoval. Larry has been an art handler for many, many years and is very familiar with not only large works of art, but with other related issues of art conservation. I would recommend that the Mead Public Library get in contact with Larry to see if he would be interested in playing a supervisory role in the installation of these murals.

In addition, the contractor that I would select for the actual installation--that is, building the scaffolding or manner of lifting the murals into place, is Jim Smyth. His brother Michael built the stretchers and Jim is a professional contractor with an extremely fine reputation in the area and is not only familiar with large architectural projects like this, but frequently works with large trusses and frames like this that might be utilized in the construction of homes. Jim Smyth Construction can be found in the phone book, so I thought that Jim Smyth working with Larry Donoval, as well as architect Eric Jensen, might be a very good team to assemble for the installation of the murals. Unfortunately, I will not be available because of my upcoming Fulbright to Panama, but I have complete confidence in the abilities of Larry, Jim Smyth, as well as Eric Jensen.

Sincerely,

Tony Rajer
Art Conservator

TR:sa



TONY RAJER
P. O. Box 567
Madison, Wisconsin 53701
(608) 249-7042 Phone & Fax
(608) 251-3589 Work Fax



Dear Friends and Colleagues,

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If you wish to contact me while I am abroad, you may contact me in the following manner: By fax, by professional contact only, the number with the dialing sequence is 011-507-227-4515. That's a fax number at an office where I will be able to receive professional faxes related to my teaching grant. If you wish to contact me by mail, and I should point out that the mail is notoriously bad and slow between Panama and the United States, you may contact me at the following:

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Apartado #6-1696
Estafeta el Dorado, Panama 6
Panama RP

I'm looking forward to this extended international stay in Panama and will share with you my adventures and experiences when I return to the United States at the end of December 1996. Until that time, I remain,

Sincerely,

Tony Rajer
Art Conservator

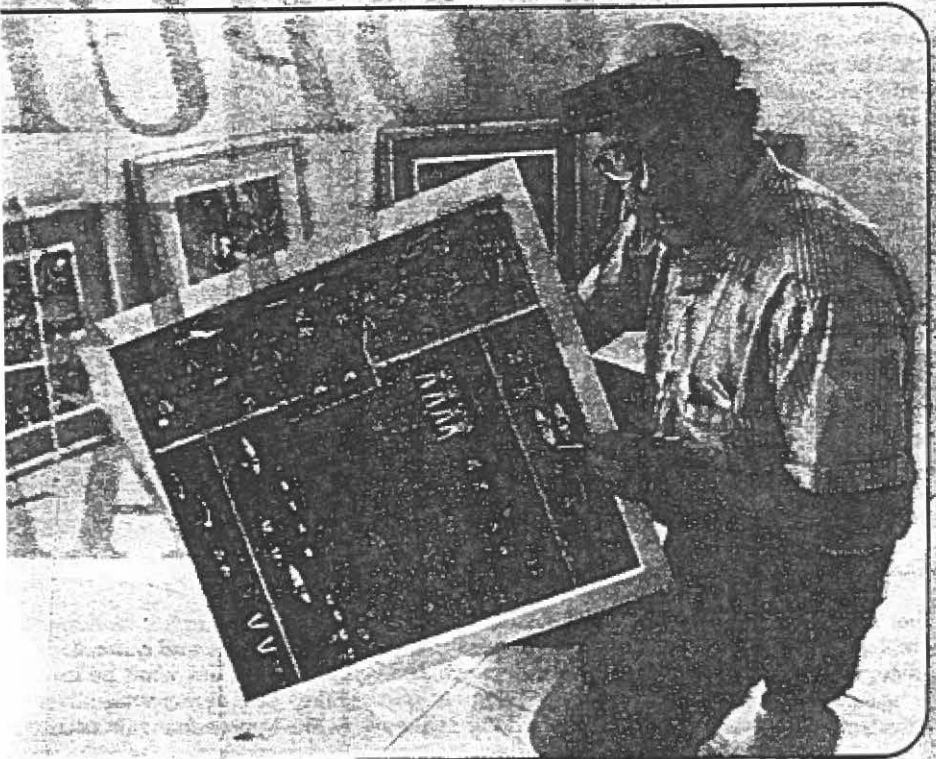
TR:sa

File:
Musical
Project

Lifestyle

Puccini's popular again

Pages 14 & 15



Tony Rager, who has been invited to Barbados by the BGA to perform conservation work on their collection, takes interest in this painting "Barbados, Barbados" by Frances...

Rager, the 'art doctor'

HE is playfully known as an art doctor but to be precise, Anton "Tony" Rager is an internationally-recognised art conservationalist.

Specially invited to Barbados from Wisconsin, USA by the Barbados Gallery of Art (BGA) to execute conservation and restoration treatment to its collection of paintings, sculptures and other works of art, Rager lends his expertise to the gallery which is soon to opened.

He presented a lecture at the gallery's Garrison, St. Michael base titled, "Preventive Conservation", which examined how to care for various types of artwork.

Conservation training

But today, Rager, who gained his conservation training at Harvard University, University of London and the National University in New Mexico, hosts a clinic at the gallery:

"People can bring in their 'sick art' to art clinic at the gallery and receive

individual preservation advice," he said of the session which runs from noon to 2 p.m.

Having been educated in Art History at the University of Wisconsin, Milwaukee and at the Sorbonne, Paris, he was first introduced to Barbadian art by the family of historian Errol Hill. And he loved it.

'Preserve our heritage'

Stressing the importance of art conservation, Rager, who recently completed conservation of two 1909 murals by Edgar Cameron, said, "Art conservation is important to preserve our heritage."

Gazing around the room at paintings by renowned Barbadian artists, he lauded the artists for capturing varying aspects of our culture and landscape.

During his tenure, Rager is being assisted by professional artist Fred Easker, as well as eight students from the Barbados Community College.

SUBCONTRACTOR CHANGE ORDER

HANSELL CONSTRUCTION SERVICES
400 Riverview Lane
Sheboygan, Wisconsin, 53081
414.458.5087

Date: 7-25-96
To: Tony Rajer
From: Michael Hansell
Project: Mead
Change order number: 1
Original contract date: 7-23-96

You are directed to make the following changes in this contract:

Casing installation specifications and detail shall be changed per Tony Rajer's request, 7-24-96. Tony Rajer approved the method of installation before, during and after installation of the first segment of casing.

Change Requested: Installation of casing or frame segments to be installed across the static radial framework

The original approved method of installing the mural casing or frame fAW (in accordance with) the design characteristics of the stretcher casing was to be installed in segments fastened in between the static radial arms of the stretcher.

The approved method of installation was planned and discussed extensively over a two day period. Material, pine base molding selected by Tony Rajer, 1/4" - 3 1/2", cut to size, designed to be installed in segments breaking and fastened in between static radial sections shall now break across radial static sections.

Per Tony Rajer's request to change the method of installation after the first segment of casing was installed work was halted in order to reach an understanding with Tony Rajer that such changes would constitute a change order.

The original contract sum was: \$650
Net amount of previous change orders: None charged
Total amount of this change order: \$250.00
The new contract amount including this change order will be: \$900.00
The contract time will be changed by: 24 Hours
The date of completion as of the date of this change order is: Yet to be determined, Tony Rajer needs to provide a time frame in order clarify the completion date.

Contractor:
Tony Rajer
1508 South 14th Street
Sheboygan, WI 53081

Subcontractor:
Hansell Construction Services
400 Riverview Lane
Sheboygan, WI 53081

Signature _____

Signature 

Date _____

Date 7-25-96

FINE ARTS CONSERVATION SERVICES

1508 South 14 Street
Sheboygan, Wisconsin 53081
(414) 457-3056

SHARON
FYI

August 1, 1996

Mr. Michael Hansell
400 Riverview Lane
Sheboygan, WI 53081

RE: The Mead Public Library Murals

Dear Michael,

The two reasons I wanted you to participate in the conservation project at the Mead Public Library was because of my deep and sincere admiration for your mother and because I wanted to give you a chance to participate in such an uplifting project. I was shocked on July 25, 1996 at 1:45 in the afternoon when you became enraged over the frame. I cannot have that type of behavior on my conservation project. It not only disrupts the working relationship and harmony of the people around us, but also disturbs the quiet of the Mead Public Library as well as endangers the art work. It was fortunate that Anne Zemba was able to speak with you regarding this matter. But because of this matter, as I stated to you on the morning of July 26th at 8:45 a.m. during the meeting with you, Anne Zemba, and myself that you are no longer involved in the project.

In addition, Michael, twice now I have asked you for the total of the number of hours that you have already spent on the project because I wish to pay you for those hours, even though no product was actually produced. From my notes and from my contacts with Richardson Lumber Company, I believe you put in approximately 8 hours total on the project. As you had told me on July 23rd, 1996, you bill out at \$25.00 per hour. That comes to a total of \$200.00. You will find enclosed a check for that sum and with this letter our business relationship, brief as it was, lasting under 48 hours, is concluded.

Sincerely,

Tony Rajer
Art Conservator

TR:sa
Enclosure
cc:

FINE ARTS CONSERVATION SERVICES

1508 South 14 Street
Sheboygan, Wisconsin 53081
(414) 457-3056

MEMO

CONFIDENTIAL

TO: Sharon Winkle, Director
Mead Public Library
Sheboygan, Wisconsin

FROM: Tony Rajer, Art Conservator

DATE: July 31, 1996

RE: Michael Hansell

Michael was requested by me to attach a small strip frame to the edging of the Edgar Cameron murals. This particular work was quite a simple one. We opted for a thin piece of wood, 3" wide, running around the parameter of each painting. Unfortunately, there was not only some miscommunication related to the attachment of that, but the very nature of the project as well as the nature of conservation. I had asked Michael to participate in this project beginning on July 24th, 1996, when he said he would be available on the morning of the 25th to go out to Richardson Lumber Company where I had set up a \$200.00 account specifically for this project that he could utilize. We purchased some materials, brought them back to the Mead Public Library, began the work. I bought Michael lunch and shortly after lunch, at 1:45 in the afternoon, Michael had an angry outburst, accusing me of not being familiar with such procedures of conservation as well as other related issues. I asked Anne Zemba, because she has known the Hansell family for many years, as have I, to kindly intervene and to calm Michael down. She did and I was most grateful for that.

On the morning of July 26th, I met at 8:45 in the morning with Anne and Michael to explain to him my dissatisfaction with his outburst of anger, that this attitude not only endangered the harmony of the project but could potentially endanger the actual work of art, and being that it was my responsibility and stewardship of these paintings, I simply could not tolerate that type of behavior. I also emphasized to him the importance of the harmony of working with individuals, particularly in a project like this that has been so upbeat and so positive with such wonderful outpouring of public and volunteer support. I did make a reasonable offer to pay Michael for the time he had already invested in it, and I have now prepared a check for \$200.00 of the 8 hours that he put into the project, even though no product was actually produced. During the outburst of anger, the small one strip of wood that he had actually put on, he angrily removed, picked up his tools and left the site.

I and Anne tried to plead with him on the morning of the 26th to be reasonable with these types of projects, that indeed I am qualified and do know what I am doing with this type of work, but he insisted that I owed him the entire sum of money for this project. He did not understand the working relationship, that I was actually paying him directly, that he does not work for the Mead Public Library nor for the Olson Foundation, and I unfortunately had to state that he was off the project and no longer involved in it.

An additional note: July 26th, 5:00 p.m. in the afternoon

Fortunately, I did have a backup plan because I feared that something like this might happen and we were able to employ a carpenter who got both frames attached to both murals within 7 hours with the assistance of two volunteers. I was very pleased with the results of not only getting the frames on, but also getting them attached and painted and keeping on time within the work schedule and parameters of this project.

Considering all things, I have been extremely reasonable with Michael in attempting to employ him on a project of this nature. It just simply did not work out.



August 15, 1996

Michael Hansell
Hansell Property Services
400 Riverview Lane
Sheboygan, WI 53081

Dear Mr. Hansell: *Mike*

We have received your proposal regarding installation of the Cameron murals at Mead Public Library.

As is our practice we will seek information about capabilities and costs from other area companies that provide such services. The Library will then contract with the one deemed to be the best source of professional services for this particular project.

Thank you for your interest in this project.

Sincerely,

Sharon
Sharon Winkle
Library Director

hans815.96

Sharon L. Winkle, Director

Rick Gustafson, Assistant Director Kay Knauer, Assistant Director

710 North 8th Street Sheboygan, Wisconsin 53081-4563 414-459-3400



MEAD MEMO
Sharon Winkle

7/5/96

CAMERON MURALS PROJECT PRESENTATION

Tony Rajer, the art conservator who is conducting work on the conservation and mounting of the Cameron murals, will present information to Library staff members during two special general staff meetings this month.

The presentations are scheduled for Monday, July 15, and Tuesday, July 16, at 8:10 AM in the third-floor murals work site. Staff members wishing to attend should meet just before 8:10 near the Information Services desk on the Library's second floor. We will then walk up the stairs to the third-floor work site for the presentation.

This is your opportunity to meet Tony Rajer, a Sheboygan native who has conducted art conservation projects around the world, to see the murals which will be on permanent display in the Library's Second Floor Study and to hear first-hand about the Cameron Murals Project.

Dist: Library Service Managers
 Kay Knauer
 Rick Gustafson
 Building Services
 Public Relations
 Administrative Services
 Post for Staff
 Tony Rajer

gsmt75.96

Sharon L. Winkle, Director

Rick Gustafson, Assistant Director Kay Knauer, Assistant Director

710 North 8th Street Sheboygan, Wisconsin 53081-4563 414-459-3400



Jul

MEMORANDUM

TO: Tony Rajer

FROM: Sharon Winkle *[Signature]*

SUBJECT: MURAL PROJECT JULY TIMETABLE

DATE: July 5, 1996

Project Schedule

Thank you for discussing your scheduling needs for the Cameron Mural Project during July. I understand that the "core" hours for work on the project are Monday - Friday from 9:00 AM - 5:00 PM. However as necessary you and others will also work on the project on Monday and Wednesday evenings until 9:00 PM when the building closes to the public.

In addition, you also plan to work on Saturdays starting at 9:00 AM and extending past the Library's 1:00 PM closing to 4:00 PM when the building services staff leaves for the day. Please note that the Library opens for staff at 7:00 AM on weekdays and at 7:30 AM on Saturdays. You are welcome to work on the project at these times as well.

The Library is closed on Sundays during the summer months. However I understand that it is very important for certain work to take place on July 14 and July 21. So I plan to open and close the building for you on those days. Please let me know more about your schedules for those two days as soon as possible.

Project Participants

Some staff members have expressed a need to know who is involved with the mural project so they may feel comfortable directing them to the third-floor work site. This need seems to be most pronounced at times when the Administrative Services office is not open, i.e. evenings and weekends. Your suggestion that you prepare a list of authorized participants/visitors to be available at the first-floor Courtesy Desk would help in this regard.

Project Presentation

I also appreciate your offering to make a presentation about the Cameron Murals Project to staff members. There is naturally a great deal of interest in this project and staff members (who are present at the Library on a regular basis) have a particularly high degree of curiosity about it. I am sure they will appreciate the opportunity to meet you and to hear about your work first-hand.

rajr75.96

Sharon L. Winkle, Director

Rick Gustafson, Assistant Director Kay Knauer, Assistant Director

710 North 8th Street Sheboygan, Wisconsin 53081-4563 414-459-3400

*File w/ other
project info*

DATE: July 2, 1996

TO: Sharon Winkle, director

FROM: Tony Rajer *AWR*

RE: Mural Conservation Project, JULY TIMETABLE

The extended timetable hours that I'd like to work regarding the mural project are as follows.

1. Most monday and wednesday evenings in July
2. July 13, 20, 27 saturdays, 9-5⁴ PM
3. Possibly some sundays, such as July 14, July 21

*→ rebuilding
systems*

On a related topic, FYI, none of the cleaning systems being used in the mural conservation are toxic, to the operator or the work of art. Specs on the cleaner will be part of the documentation of the project.

*7 AM weekdays
7:30 AM Saturdays*

A volunteer waiver



May 22, 1996

Tony Rajer
Conservator of Art
1508 South 14
Sheboygan, WI 53081

Dear Tony:

This is a follow-up to the conversation we had during your recent visit to the Library:

1. It seems the Board Room is just a bit too small to use as a place to lay out the murals for measurement. It's just over 12' wide and just under 23' long. Your earlier suggestion of using the Library's lobby as a space to lay out the murals now looks like the best alternative.

Naturally you and your colleague would want to do this at a time when the Library is not open to the public. Effective June 1 these times would be any time from 7:00 - 9:00 AM on weekdays; Saturday afternoons after 1:00 PM; Tuesday, Thursday and Friday evenings after 5:00 PM; and all day Sunday. Please let me or Anne Zemba know when you have determined the day(s) and time(s) which would be best for you.

2. I have checked with Bill Schlegel, the Quasius Construction site representative, regarding availability of the unassigned space in the northeast quadrant of the third floor. He tells me this area will be available for your use for conservation of the murals by June 17. When you are at the Library earlier in June (to measure the murals) please let me know so you can talk with Bill in order to finalize arrangements for your use of this space.

3. A list of people who have expressed interest in volunteering for the conservation project is attached. I would appreciate it if you could send each of them information about the project so they can determine if they are able to participate.

If you have questions or suggestions about our arrangements for the project, please let me know.

Sincerely,

Sharon Winkle

cc: Anne Zemba

rajr522.96

Sharon L. Winkle, Director

Rick Gustafson, Assistant Director Kay Knauer, Assistant Director

710 North 8th Street Sheboygan, Wisconsin 53081-4563 414-459-3400

Volunteers for Mead Library
CAMERON MURALS CONSERVATION PROJECT
Conducted by Anton Rajer
Art Conservator
(5/22/96)

Julie DePagter
1618a Alabama Avenue
Sheboygan, WI 53081

451-1927 (home); 457-7675 (work)

Lee Gramse
317 Park Avenue
Sheboygan, WI 53081

458-7355 (home)

Alison Hoffman
2334 N. 29th Street
Sheboygan, WI 53083

458-7532

Johanna A. Johnson
1603 Alabama Avenue (Down)
Sheboygan, WI 53081

452-8946 (after 3:00 PM)

David Kucensky
404 Superior Avenue
Sheboygan, WI 53081

458-7877 (work)

Cliff Smith
1810 North 5th Street
Sheboygan, WI 53081

452-1587 (home)

Audrey Waitkus
336 Clement Avenue
Sheboygan, WI 53083

AGREEMENT AND CONTRACT

This agreement is made on 22 day of February, 1996, by and between Anton Rajer, Fine Arts Conservation Services, P. O. Box 567, Madison, Wisconsin 53701, called the "Conservator," and the Mead Public Library and its agent, Ms. Sharon Winkle, Director, for the conservation of the two large murals owned by the Mead Public Library.

ARTICLE I

Scope of Services

The Conservator and technicians shall perform the following services on the library murals:

- (1) Organize all aspects related to the conservation.
- (2) Properly document the condition of the work of art before, during and after conservation.
- (3) Clean and conserve the murals.
- (4) Line the murals; that is, attach new canvas to the old canvas.
- (5) Stretch the murals onto handmade stretchers with springs for expansion to maintain even tension and to attach a simple molding frame to the murals.

Any additional services resulting from unforeseen structural or mechanical exigencies will be provided on a time and cost basis upon receipt of consent by the Mead Public Library. Any additional services provided under this section are not subject to the maximum fees listed under Article III.

ARTICLE II

The responsibilities of the Mead Public Library are:

- (1) To provide space large enough and adequate enough for the conservation of the murals.
- (2) To provide any curatorial and administrative input into the conservation of the murals.
- (3) If possible, to have the space which is currently under construction carpeted to better provide for a cushion in the lining of these murals.

ARTICLE III

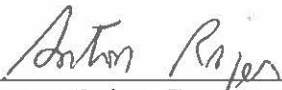
The Conservator will bill the Mead Public Library for services under this agreement for work during the conservation of the public library murals as outlined in the proposal which was submitted in 1995 for the murals. Fine Arts Conservation Services will also request a sum of money to begin the process of purchasing the necessary linen for the lining of the murals as well as to begin working with the local subcontractor, Mr. Michael Smith of Sheboygan, who will be the individual constructing the large stretchers. The sum of money for the purchase of these materials will be around \$800.00. The price of the project, that is the actual professional conservation of the murals, the purchase of the supplies, the paying of a technician, and the paying of Mr. Michael Smith, will be taken care of by Fine Arts Conservation Services. In addition, it is hoped that through the intervention of the Mead Public Library, a number of volunteers might be brought on board to assist in the conservation of this very large and complicated project.

ARTICLE IV

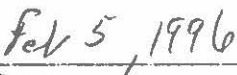
Timing of the Conservation Project

It is agreed upon by the Mead Public Library as well as Tony Rajer, Conservator, that the project will take place during the latter part of June and during the month of July 1996, if indeed the space is available and ready at the Mead Public Library in Sheboygan, Wisconsin.


IN WITNESS OF, Anton Rajer has signed this agreement and Ms. Sharon Winkle as the owner representative of the Mead Public Library.



Anton Rajer, Conservator



Date



Sharon Winkle, Director
Mead Public Library



Date

**FINE ARTS CONSERVATION
1508 South 14 street
Sheboygan, Wis. 53081**

**MEAD PUBLIC MURALS
CONTRACT**

COST

- 1. The cost of conserving the two murals as outlined in the proposal dated august 17, 1994 is \$17,250.**
- 2. The proposal has a complete breakdown of costs.**
- 3. Invoices to be paid within 30 days.**
- 4. Invoices to be submitted during project.**



February 23, 1996

Tony Rajer, Art Conservator
P.O. Box 567
Madison, Wisconsin 53701

Dear Tony:

Thank you for sending a copy of your contract for conservation and mounting of the Cameron murals at Mead Public Library. At its meeting of February 22, the Mead Library Board authorized me to sign the contract. A copy is enclosed for your files.

We are looking forward to the work on the murals starting in late June/early July. As that time approaches we will be able to identify possible start dates more precisely.

Helene Capizzi has prepared an article regarding the project and related volunteer opportunities for publication in the March/April issue of the Library's newsletter, Footnotes. I have enclosed a copy of this article for your information.

Please bill Mead Public Library for materials which you need to order ahead of time. Send invoices and correspondence regarding the project to my attention please. I look forward to hearing from you soon after your return from Panama at the end of February.

Sincerely,

Sharon Winkle
Library Director

rajr223.96

Sharon L. Winkle, Director

Rick Gustafson, Assistant Director Kay Knauer, Assistant Director

710 North 8th Street Sheboygan, Wisconsin 53081-4563 414-459-3400

Volunteers Sought for Murals Project

The restoration of the first public pictorial works of art in Sheboygan County will take place at Mead Public Library this summer. The two large murals will be conserved, mounted, and installed in the new quiet study area on the second floor. A gift of \$20,000, at present anonymous, will pay for the restoration. The work will be done by Anton (Tony) Rajer, an internationally known art conservator who is from Sheboygan. Library visitors may watch the work in progress.

Rajer needs several volunteers to help with the project. He is asking for a commitment of 16 hours a week (either two full days or four mornings or afternoons). The conservation work will take about two months beginning in late June or early July. Volunteers are needed to lift and move the project and also work on record-keeping (good handwriting needed).

Rajer said volunteers with an art background are particularly welcome, but no experience is necessary. Letters of interest may be sent to Mead Library Director Sharon Winkle, 710 N. 8 St., Sheboygan, 53081. Rajer suggested that an art student might arrange an independent study project with a professor.

Travel Brochures

If you're planning a trip, whether near or far, don't forget Mead Library's Information Services Department. No, don't send a picture postcard, but the library does welcome contributions of current descriptive brochures in good condition. Anything is welcome, including tourist guides and hotel brochures. Contributions from travelers save the library time and postage in requesting materials for the pamphlet file.

Footnotes is published bimonthly by Mead Public Library, Sharon Winkle, Director.
Editor — Helene Capizzi
To be added to the mailing list, call 459-3418.



Workers prepared for fireproofing on the third floor of the library building. Interior work will continue through spring.

Library Adds Elevator, Staircases

As construction work continues on Mead's expansion/renovation project, library visitors will notice a new elevator in service. It is across from the existing public elevator which is being extended to the third floor. Two public elevators were included because the number of visitors needing or wanting to use an elevator is expected to increase when the Henrietta A. Landwehr Children's Library Center opens this summer on the third floor. The new elevator has a larger capacity to more easily accommodate wheelchairs, strollers, and large groups of children.

The main public staircase on the east side of the building will be closed temporarily so that construction work may continue in that area. However, over the winter behind plywood enclosures, two new staircases have been erected on the north and south sides of the building. One of those stairways will be available for library visitors when the main stairway is not in use. When the library construction project is completed, the north and south stairways will be designated for staff and emergency use, and the east stairway will again be the main public access between floors.

FINE ARTS CONSERVATION SERVICES

**P. O. Box 567
Madison, Wisconsin 53701
(608) 249-7042
(608) 251-3589 FAX**


February 6, 1996

Ms. Sharon Winkle, Director
Mead Public Library
710 North 8th Street
Sheboygan, WI 53081-4563

Dear Sharon:

Recently I received a letter from Helene Capizze regarding the upcoming mural conservation project. I hope I answered all of Helene's questions when I spoke with her directly on January 25, 1996. On that day, I indicated to Helene that I'm looking forward to the conservation work on the murals which is scheduled to take place starting around the middle of June of 1996. This is fine with me, and I'm sure that we can work out the necessary details related to the project in the near future, including the contract. It's fine if the area is already carpeted as the carpeting will help to provide an additional cushion for the necessary conservation work which will take place on the murals. I look forward to continuing to work with you, Helene, as well as Anne Zemba on this project. Until that time, I remain,

Sincerely,



Tony Rajer
Art Conservator

TR:sa

N.B. During the balance of the month of February I will be teaching art conservation in Panama.

FINE ARTS CONSERVATION SERVICES
1508 South 14th Street
Sheboygan, Wisconsin 53081
(414) 457-3056

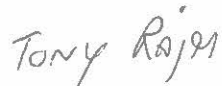
April 5, 1995

Ms. Sharon Winkle, Director
Mead Public Library
710 North 8th Street
Sheboygan, WI 53081-4563

Dear Sharon,

Thank you for your recent letter confirming the library's intention to have the Bank of Sheboygan murals properly conserved and installed in the new library. I'm very happy about this positive upswing in the history of the murals that both Anne Zemba and myself have been involved in for several decades now. I look forward to continuing our professional relationship with the saving of this important example of our city's heritage. Until that time, I remain,

Sincerely,



Tony Rajer
Art Conservator

TR:sa



March 9, 1995

Tony Rajer, Art Conservator
Fine Arts Conservation Services
1508 South 14 Street
Sheboygan, Wisconsin 53081

Dear Tony,

I thought this would be a good time to confirm that Mead Library is interested in conserving and installing the two Cameron murals per your proposal. A private individual has determined to contribute the funds required for this work. The murals will be mounted opposite each other on the ceiling of the Second Floor Study.

Construction of this new space should be completed by the end of 1995. It would then be available for your use during work on the murals in the first months of 1996. The only thing we are waiting for now is the award of bids for construction so that we are absolutely sure that work on the project will proceed as planned.

According to the architect's timeline, bids will be advertised in late March/early April with the award of contracts scheduled for mid-May. We should be able to finalize our arrangements with you shortly thereafter. Please let me know if you would like to discuss the murals project in the meantime.

Sincerely,

Sharon Winkle
Library Director

Sharon L. Winkle, Director

Rick Gustafson, Assistant Director Kay Knauer, Assistant Director

710 North 8th Street Sheboygan, Wisconsin 53081-4563 414-459-3400

FINE ARTS CONSERVATION SERVICES

1508 South 14 Street
Sheboygan, WI 53081
(414) 457-3056

P. O. Box 567
Madison, WI 53701
(608) 249-7042

July 5, 1994

Ms. Sharon Winkle, Director
The Mead Public Library
710 North 8th Street
Sheboygan, Wisconsin 53081-4563

Dear Sharon,

Thank you very much for your recent letter dated June 6, 1994. I am happy to be of service to The Mead Public Library, particularly in relation to the proposed conservation of the Bank of Sheboygan murals that are currently at the library. It will be a pleasure to work with Anne Zemba on this project as she has been designated the library's liaison for this project.

I'll be in contact with Anne directly towards the beginning of July to review the file on the murals and to further prepare for the technical examination report of their physical condition.

I appreciate your continuing interest in this project as Anne and I have been talking about it for well over six years. I hope that with this team effort we will be able to save the murals for the library and to return them to a public setting for the appreciation of the entire community. Until that time, I remain,

Sincerely,

Tony

Tony Rajer
Art Conservator

TR:sa



June 6, 1994

Tony Rajer
Art Conservator
1508 South 14 Street
Sheboygan, Wisconsin 53081

Dear Mr. Rajer:

Thank you for your recent visit as well as for the information you've provided regarding your conservation services. I agree that now is the time to develop information regarding the current condition and conservation needs of the two large murals which the Library owns and which we hope to install as part of the proposed Library building project.

We accept your offer to produce a conservation document related to the murals, their physical condition, and conservation cost estimates at a price of \$250. Please consider this to be our purchase order and plan to proceed with the work.

Anne Zemba will serve as the Library's liaison for the project. Please consult with her regarding your access to the murals as well as any temporary work space you need at the Library for your examination and documentation. We appreciate your interest in the murals and their conservation.

Sincerely,

Sharon Winkle, Director

cc: Anne Zemba, Public Relations Specialist

raje66.94

Sharon L. Winkle, Director

Rick Gustafson, Assistant Director Kay Knauer, Assistant Director

710 North 8th Street Sheboygan, Wisconsin 53081-4563 414-459-3400

FINE ARTS CONSERVATION SERVICES

1508 South 14 Street
Sheboygan, WI 53081
(414) 457-3056

P. O. Box 567
Madison, WI 53701
(608) 249-7042

May 25, 1994

Ms. Sharon L. Winkle, Director
Mead Public Library
710 North 8th Street
Sheboygan, Wisconsin 53081-4563

Dear Sharon,


It was interesting talking with you on May 23, 1994 about our local mural heritage and the library development plans. I hope that an appropriate location can be found to place these unique murals within the expanded library; it's their only chance for survival.

As I mentioned in our conversation, the first step is to produce a concrete conservation document related to the murals, their physical condition, and what the estimated cost for conservation would be. The cost for producing the report, including photos, related documents, an examination report and the treatment proposal, is \$250.00. In addition, the report would include addresses of a number of institutions for potential sources of funding.

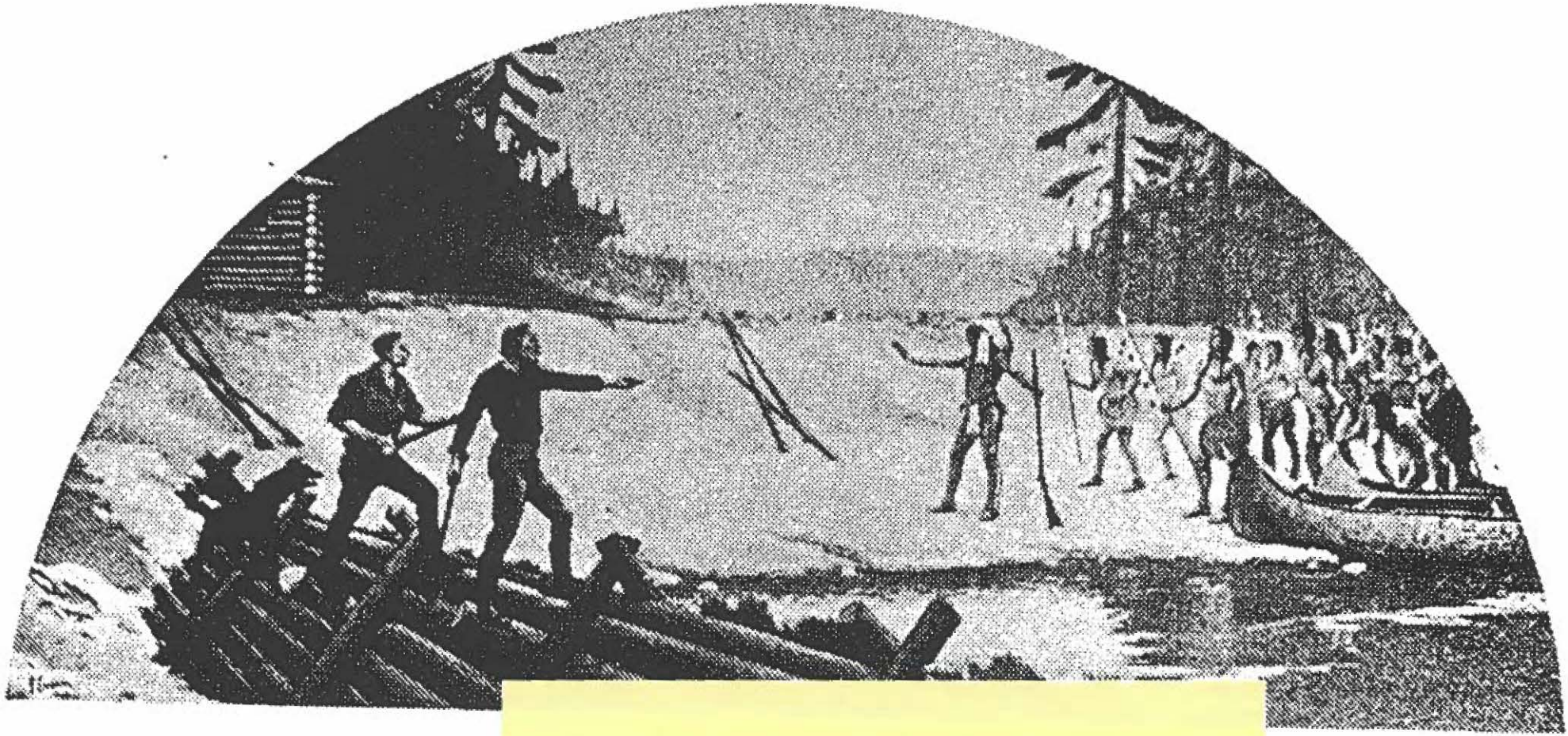
I can't emphasize the importance of planning in advance, particularly for funding, and the timing of this conservation effort.

I look forward to working with you and Anne Zemba on this exciting and unique conservation of Sheboygan's cultural and artistic heritage. Until that time, I remain,

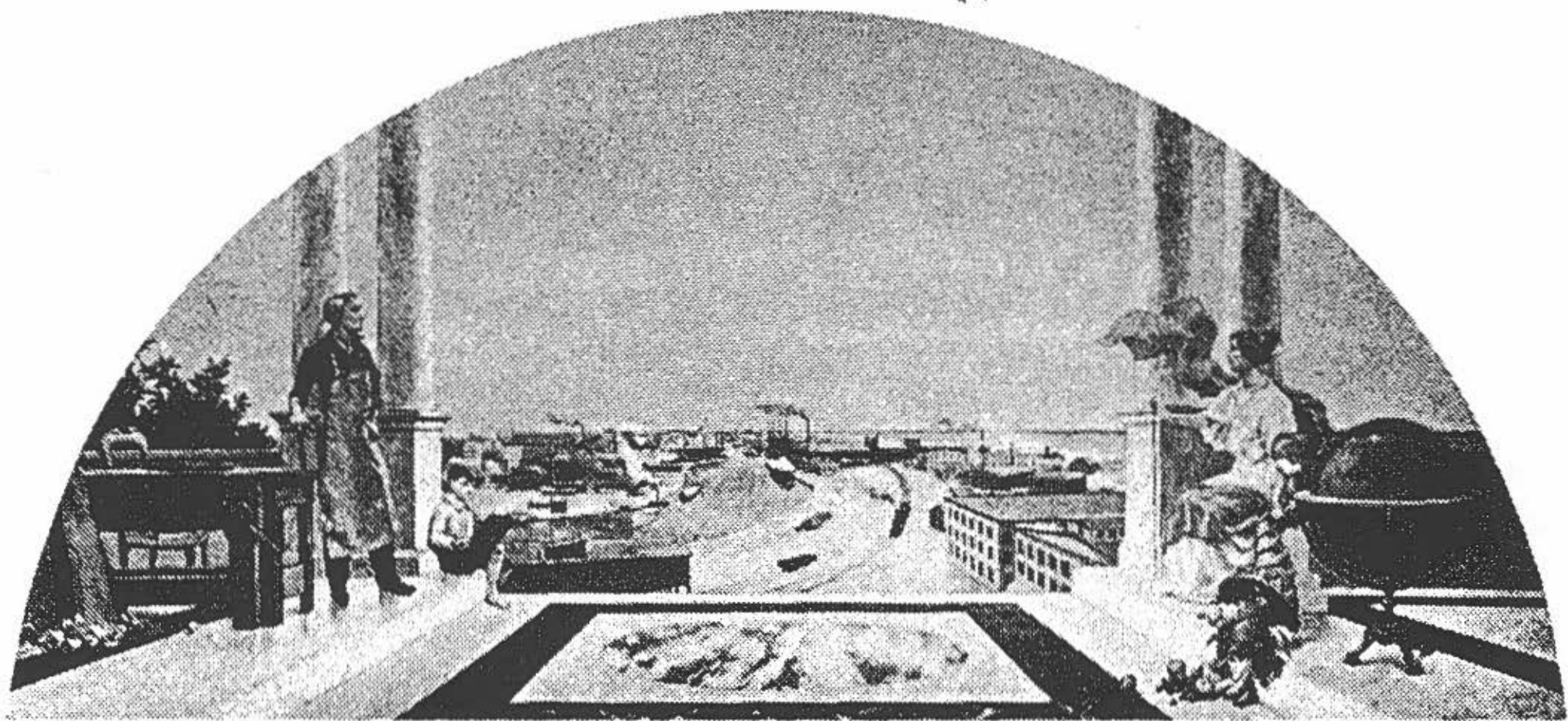
Sincerely,


Tony Rajer
Art Conservator

TR:sa
Enc.: resume



Sharon,
these is the information
on the murals.
Cuma



From the SHEBOYGAN PRESS, June 15, 1910
Under "NEW BANK BUILDING MODEL OF BEAUTY", p. 1

"TWO PICTURES"

The large dome which is first observed upon entering the building is covered with colored glass and in the evening with the hundreds of concealed incandescent lights lends a pretty effect to the whole building. At either end of this dome in half round panels are two paintings, that are deserving of a place in any art gallery. One represents pioneer days, the other a commerce scene, a view of the Sheboygan Harbor. The one over the vaults represents the beginning of the struggles in pioneer days in Sheboygan county, the aim that of civilization. Looking upon this picture and then at the other one is given a good idea of the progress that has been made. The first picture deals with the following story: In the autumn of 1834 two men invaded these parts. William Paine, and a man, his boon companion Crocker, who commenced the construction of a dam, thereby aiming to secure water power with which to operate a saw mill.

This was the first blow struck in Sheboygan in the interests of manufacturing. The Indians, almost the sole inhabitants, vigorously protested against the building of the dam but the arguments of the white men finally won, and they completed the dam. The following year they sold out to Wm. Farnsworth of Green Bay, a fur trader. The artist selected as the figures in this early day drama the Red men and the two builders of the dam. On one side the Red men headed by their chief are insisting that the stream be allowed to flow in its usual manner, unchecked by a dam, and on the other hand the white man is urging that the water be utilized to develop power with which manufacturing can go forward.

The other picture represents a scene familiar to Sheboygan people today. There is the harbor, the large docks, and the numerous factories that dot that section of the city. The stream is shown free for the entrance of boats. It is true to life and a credit to the artist, Edgar S. Cameron of Chicago who executed the work.

9/86

Murals

cover sky light
UF 3 - Plexiglas
filters out 90% ultraviolet light

work to be done

cleaned

consolidated (stabilize loose areas)

filled

lined (as a rectangle, linen canvas \$400)

stretched (stretcher \$700)

time - 2 months total

Tony plus assistants

cost (1986) - \$5,000 to \$7,000

(above treatment suggested by Tony Rejer)

4/2/87 - Dick Kuenert expressed interest in including these in possible future additions to the building

6/89 - Tony Rejer said there are grants available for such restorations. He can give us names.

On July 3, 1989, Tony Rajer took another look at the minerals stored in the Periodical Room. To protect them from the ultraviolet light from the fluorescent lights, he said they should be covered by brown paper and a light colored fabric to block the light. This should be done as soon as possible.

acz

August 28, 1989

Clarence Grafenstein of 2519 Superior Ave., Sheboygan (457-3865), called me today to enquire about the murals that he had donated to the city. He had taken them down from the Bank of Sheboygan building when it was torn down. Mr. Roenitz from the Savings and Loan told him that he could have them, and he and two friends put up a scaffold in the winter and took them down. He mentioned getting hot water from a near-by tavern and hauling it up by rope to loosen the murals to roll them. He was concerned about the condition of the murals now, and I was able to assure him that they were carefully stored and that we had had a professional art conservator (Tony Rajer) look at them and tell us how to store them. He said that he had cleaned them with Ivory soap when he had taken them down and had put a coating of boiled linseed oil on them. He said that he had had them appraised at the time and one was appraised at \$25,000, the other at \$15,000.

I said I would send him copies of the information we have obtained so far on the murals.

ACZ

Murals, City Hall

MEAD PUBLIC LIBRARY

E. R. KUNERT
Director

710 PLAZA 8 SHEBOYGAN, WISCONSIN 53081-4563 Tel. 414-459-3400

May 14, 1987

JOSEPHINE ROCCA
Asst. Director
RICK GUSTAFSON
Asst. Director
DAVID WEINHOLD
Asst. Director

Mrs. Calvin Potter
Sheboygan County Museum
3110 Erie Avenue
Sheboygan, WI 53081

Dear Betty:

In response to your recent inquiry, I have gathered some information regarding the two murals being stored at the Library.

Frank Paquette, former City Planner, asked Dick Kunert some years ago to store the two large murals, half circles or arch shaped about 34' x 24' in dimension. The murals had been removed from the Council Chambers at the City Hall. Dick agreed and these have been placed, rolled up, in a basement area.

Last summer, Dick asked Tony Rajer, a professional art restorer and preservationist, to examine the murals. He advised us that the murals would have to be stretched on a specially-made frame in order to clean and touch up the painting. The cost was estimated at \$6,000-8,000. Dick decided not to proceed with the project at this time.

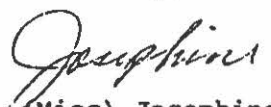
One mural, done in dark tones, is a scene of two pioneers meeting a group of Indians who have beached a canoe on the bank of a stream. A log cabin standing in a forested area is in the background.

The second mural, done in lighter tones, shows a view from a Greek temple overlooking Sheboygan across a river with a schooner at anchor. The allegory is further carried out by robed figures of a man working on a chair, a child, and a woman holding a horn of plenty.

Dick indicated that if you can find an appropriate home for them, he will request that the Council release them.

We do expect that Tony will be here late in July about an exhibit here in August. If you would like us to have him contact you with further details, just let me know.

Sincerely,



(Miss) Josephine A. Rocca
Assistant Director, Public Services

JAR:vc