

White Church

Jeff Abshear

acrylic on canvas, no date

THE STORY | The lower section of Saugatuck along the Kalamazoo was the location of river-related industries and was a flurry of economic activity. This district of the village was called “The Flats.” Beyond is “The Hill” district—a large “respectable” residential neighborhood that developed to allow early residents an escape from the factory and shipbuilding noise, smells, and accompanying disreputable people.

THE ART | A view from The Flats up Griffith Street, looking north up to The Hill with the Methodist Church on the left.

THE ARTIST | California native Jeff Abshear moved to Michigan to attend Western Michigan University where he earned a master’s degree and stayed on as an instructor of art. Abshear is a painter, printmaker, book designer, and founder/director of the Kalamazoo Book Arts Center.

SDHC Collection, gift of Kenneth R. Carls and James A. Schmiechen
Accession number 2018.13.01

Lake Michigan and Dunes

Cathy Van Voorhis

acrylic on panel, no date

THE ART | The drama of the sky, dunes, and shoreline from an unknown location on Lake Michigan.

THE ARTIST | Cathy Van Voorhis earned an M.A. in Art History from Michigan State University and a M.F.A. in Painting from the University of Michigan. She now teaches at the Stamps School of Art and Design at the University of Michigan. She is represented by Button-Petter Gallery in Douglas. Her art has been exhibited widely in national and regional shows.

SDHC Collection, gift of Kenneth R. Carls and James A. Schmiechen
Accession number 2018.13.19

Tug and S.S. Keewatin

George Brown

oil on canvas, 1996

THE STORY | The S.S. Keewatin was a passenger liner, moored at the Red Dock on the south bank of Lake Kalamazoo, and harkens back to the days of large passenger liners that made Saugatuck a regular stop on their Great Lakes itineraries. Built in Glasgow, Scotland, the Keewatin regularly sailed from Port Arthur in Lake Superior to Port McNicoll on Lake Huron from 1907-1965. In 1967 it was brought into the Douglas harbor and opened as a museum and later listed the National Register of Historic Places. In 2011 it was sold and towed back to Port McNicoll.

THE ARTIST | George Brown took up painting after he retired as an executive at Ford Motor Company and operated a studio/gallery on Center Street in Douglas for several years in the 1990s. His book *Art Artist’s Journey*, published in 2013, is a brief illustrated history of how he became interested in painting.

SDHC Collection, gift of Kenneth R. Carls and James A. Schmiechen
Accession number 2018.13.03

Mt. Baldhead

Carl Forslund

pastel on paper, no date

THE STORY | A view of the iconic radar station atop Mt. Baldhead from the east across the dunes from Saugatuck’s Oval Beach. Mt. Baldhead itself was the scene of Native American rituals and over time the area’s most visited site. (The George Brown piece in this exhibition is another interpretation of this same scene.)

THE ARTIST | Carl Forslund (1927-2018) worked in wood-cuts, oils, acrylics, and pastels. He served overseas in the military in the aftermath of WWII, after which he earned a degree in Wood Technology from the University of Michigan. In relation to his artistic practice he commented: “I am interested in painting the contrast between the geometric shapes created by man and the free-form masses created in nature.”

SDHC Collection, gift of Kenneth R. Carls and James A. Schmiechen
Accession number 2018.13.10

Interior, Saugatuck

Ken Carls

oil on canvas panel, ca. 2003

THE STORY | For a few years in the early 2000s, Carls and fellow artist/designer Steve Teich got together for Saturday morning painting sessions. On one such Saturday, Carls painted a sunny corner of Steve’s house on Simonson Drive in Saugatuck. The “Commode” drawing, also on display in this exhibition, was done at about the same time during another of these weekend art sessions.

THE ARTIST | Ken Carls, Professor Emeritus, School of Art and Design at the University of Illinois at Urbana-Champaign, is a graphic designer and artist who divides his time between Michigan and California. Based in Douglas, he has actively promoted local arts and cultural not-for-profits for many years, serving on the boards of Ox-Bow, Saugatuck Center for the Arts, and Saugatuck-Douglas History Center, in addition to maintaining his art practice both here and in Palm Springs.

SDHC Collection, gift of Kenneth R. Carls and James A. Schmiechen
Accession number 2018.13.05

Commode

Ken Carls

graphite on paper, ca. 2003

THE STORY | For a few years in the early 2000s, Carls and fellow artist/designer Steve Teich got together for Saturday morning painting sessions. On one such Saturday, Carls sketched one of the fine pieces of furniture in Steve’s house on Simonson Drive in Saugatuck. The “Saugatuck Interior” painting, also on display in this exhibition, was done at about the same time during another of these weekend art sessions.

THE ARTIST | Ken Carls, Professor Emeritus, School of Art and Design at the University of Illinois at Urbana-Champaign, is a graphic designer and artist who divides his time between Michigan and California. Based in Douglas, he has actively promoted local arts and cultural not-for-profits for many years, serving on the boards of Ox-Bow, Saugatuck Center for the Arts, and Saugatuck-Douglas History Center, in addition to maintaining his art practice both here and in Palm Springs.

SDHC Collection, gift of Kenneth R. Carls and James A. Schmiechen
Accession number 2018.13.06

Lakeshore Chapel in Winter

Louie Gelin

watercolor, no date

THE STORY | It is said that this summertime chapel (1904), at Campbell Road and Lakeshore Drive, was invented at a businessman’s lunch meeting at the coffee shop of Marshal Field’s department store in Chicago. Architect Harry Walker, a student of Frank Lloyd Wright, provided its simple design in the Arts & Crafts manner. Lore also has it that funding for the building was begun by penny collections made by Sunday School students. Lakeshore Chapel is listed on the National Register of Historic Places.

THE ARTIST | Louie Gelin (1896-1972), born in New York, worked as a commercial artist in advertising in Chicago and later moved to Saugatuck.

SDHC Collection, gift of Kenneth R. Carls and James A. Schmiechen
Accession number 2018.13.11

Kalamazoo Riverfront

Ellen Larson

watercolor on paper, no date

THE STORY | This riverside scene from the west shore of Saugatuck looks out towards the Tourist Home Hotel. The Big Pavilion looms large in the distance. Foreground enhance the perspective by making the distant manmade landscape secondary to the foliage.

THE ARTIST | Little is known about the artist. SDHC would welcome information about Ms. Larson from viewers of this exhibition.

SDHC Collection, gift of Kenneth R. Carls and James A. Schmiechen
Accession number 2018.13.12

Finial

Holly Leo

acrylic on panel, ca. 2002

THE STORY | The scene is the Kalamazoo Riverfront from North Water Street. The classical urn and plinth are identical to those used at the entrance of the Fruit Exchange on Culver Street in Saugatuck, believed to have been designed by Carl Hoerman.

THE ART | The painting was done *plein air*, i.e., outdoors on location rather than in a studio, during a day-long painting event organized by Water Street Gallery.

THE ARTIST | Holly Leo lives in Saugatuck. In addition to being an artist, she works as an art director and photo stylist. She comments: “In my art, I am trying to balance the vibrancy and inundation of modern life with the simplicity and design of another era.”

SDHC Collection, gift of Kenneth R. Carls and James A. Schmiechen
Accession number 2018.13.13

Lake Michigan Map

Artist Unknown

woodblock print, no date

THE STORY | Relying heavily on “artistic license,” this rendition of the local coastline is not intended as a statistical, accurate map, rather, an artistic “cultural” interpretation of Lake Michigan and the West Michigan environs.

SDHC Collection, gift of Kenneth R. Carls and James A. Schmiechen
Accession number 2018.13.14

Woods Walk

Teresa O’Brien

oil pastel on paper, ca. 2003

THE STORY | One of the Saugatuck Area’s most valued natural assets is the 1,000 acres of protected wooded dunelands of Saugatuck Dunes State Park in Laketown Township north of Saugatuck. Criss-crossed by 14 miles of hiking trails that open out onto an uninterrupted 2.5-mile stretch of pristine Lake Michigan shoreline, the park provides visitors with a splendid retreat from daily urban life. O’Brien invites us to bring a bit of this bucolic reverie indoors.

THE ARTIST | Teresa O’Brien is a Saugatuck artist who brings Saugatuck to life with vibrant colors and textures. She developed a love for creating art from her grandfather, a painter as well. In her art, O’Brien aims to create a sense of movement, healing, grounding, and joy in nature.

SDHC Collection, gift of Kenneth R. Carls and James A. Schmiechen
Accession number 2018.13.15

Artist and Model

Elsa Ulbricht

colored lithograph, 1934

THE STORY | Portrayal of a painters painting models and Ox-Bow cottages are a familiar theme among the artists who worked at Ox-Bow.

THE ARTIST | Elsa Ulbricht grew up and lived primarily in Milwaukee and attended Pratt Institute in New York. She first came to Saugatuck in the summer of 1913 and studied with Frederick Fursman and Walter Marshall Clute. She taught summer art classes in Saugatuck for nearly 60 years, serving as the Director of Ox-Bow from 1947 to 1958.

SDHC Collection, gift of Kenneth R. Carls and James A. Schmiechen
Accession number 2018.13.19

4th of July Fireworks

Richard H. Scott

acrylic on panel, no date

THE STORY | With its long history as a summer resort town, mid-summer is marked by 4th of July festivities, culminating in a fireworks display, set off from a barge in the middle of Lake Kalamazoo. The reflected aerial display is a fitting highlight to the annual holiday celebration. Jim Schmiechen comments, “I absolutely loved this painting at first sight. Richard has captured a universal American experience that defines 4th of July.”

THE ART | Scott’s colors and textures capture the scale and merriment of spectators from their vantage points in boats and all along the shore.

THE ARTIST | Richard H. Scott taught at American military schools in England and retired to Douglas before his death about 10 years ago.

SDHC Collection, gift of Kenneth R. Carls and James A. Schmiechen
Accession number 2018.13.17

Bar

Elsa Ulbricht

lithograph , 1938

THE ART | While the bar is unidentified, it could well be a Saugatuck scene as this print was similar in size and presentation to a companion piece that depicted the interior of the Saugatuck Fruit Exchange.

THE ARTIST | Elsa Ulbricht grew up and lived primarily in Milwaukee and attended Pratt Institute in New York. She first came to Saugatuck in the summer of 1913 and studied with Frederick Fursman and Walter Marshall Clute. She taught summer art classes in Saugatuck for nearly 60 years, serving as the Director of Ox-Bow from 1947 to 1958.

SDHC Collection, gift of Kenneth R. Carls and James A. Schmiechen
Accession number 2018.13.18

The Kalamazoo from the Red House

Anne Corlett

oil pastel on paper, ca. 2007

THE STORY | The Red House, 325 Water Street, Douglas, overlooks Wade’s Bayou and the Kalamazoo River across to Saugatuck to the north. Designed by architect Jeff Scherer and completed in 2001, another distinguishing feature of the Red House (see “Interior, The Red House” also in this exhibition) is a small balcony off the entry hall, an excellent place for visitors to step out and take in the splendid views across Wade’s Bayou and the Kalamazoo.

THE ART | Anne Corlett spent a day there, making multiple images as the light shifted and played across the cattails and water of Tannery Creek in the foreground. This is one of the views that day.

THE ARTIST | Anne Corlett earned her B.F.A. from University of Wisconsin and continued her studies at the School of the Art Institute of Chicago, Royal Academy of Art in London, Kalamazoo Institute of Art, and Oxbow. While her studio is in Saugatuck, Corlett also travels extensively and has painted in locations across the United States. She describes her role as an artist as, “When painting, I take hold of the energy around me and focus it onto the canvas. This action celebrates existence.”

SDHC Collection, gift of Kenneth R. Carls and James A. Schmiechen
Accession number 2018.13.07

The Four Net Menders, Saugatuck

Robert Von Newman

Lithograph, no date

THE STORY | Commercial fishing was a mainstay of the Saugatuck area economy, hence, maintaining the nets was necessary to its success. This scene from daily village life depicts net menders Buster Purchase (*top left*), John Diepenshorst (*top right*), John Hochlander (*lower right*), and George Sewers (*lower left*), per inscription on the back.

THE ART | Born in Germany, Robert Von Neumann (1888-1976) studied at the Royal Academy in Berlin. He immigrated to the United States in 1926 and settled in Milwaukee, WI. An award-winning regionalist artist, Von Neumann is most known for painting scenes from the Great Lakes.

SDHC Collection, gift of Kenneth R. Carls and James A. Schmiechen
Accession number 2018.13.20

Timothy Coates House (1852)

Vicky Stull

photograph, 1999

THE STORY | A fine example of local *Greek Revival* architecture, the house on Butler Street, Saugatuck, was the home of Coates, his wife, and six sons—several of whom became well-known ship captains. In vogue at the time, the Greek Revival style was considered “American” and “democratic.”

THE PHOTOGRAPH | This is one of the photographs taken for the Saugatuck-Douglas Museum “Raising the Roof” 1999 exhibition and featured in the accompanying publication, *Raising the Roof: The Architecture and Buildings of the Saugatuck-Douglas Area*, (original ed., 1999, second ed., 2006)

THE PHOTOGRAPHER | Vicky Stull lived and worked in the Saugatuck area in the 1990s and served as the chief photographer for the Saugatuck-Douglas History Center’s “Raising the Roof” exhibition in 1999. She was represented by Water Street Gallery. Currently she lives and operates VBS Photography, LLC in the Tampa/St. Petersburg, Florida area.

SDHC Collection, gift of Kenneth R. Carls and James A. Schmiechen
Accession number 2018.13.23

<div>CHANDELIER</div> <div>Cindy Peterson</div> <div>monoprint, ca. 2005</div> <div><p>THE STORY Something of an anomaly to the site-specific nature of most of the collection, Jim Schmiechen was been unusually enthralled by this most elegant print—but unable to say why, but it was always the first thing in sight each morning, for years hanging near the alarm clock in his bedroom.</p><p>THE ART This print was made in a printmaking class at Ox-Bow, Saugatuck’s famous and longstanding Summer School of Art. It is from an early period in Peterson’s work. Her interest in classical realism, the style she for which she is now most noted, was developed later when she studied with painter Thimgan Hayden.</p><p>THE ARTIST Cindy Peterson, specializing in realistic still life subjects, paints in her Saugatuck studio. She minored in art history at Michigan State University and has supplemented her art education with classes at Ox-Bow and private tutors. About her art she says, “Above all, I strive for the purest simplicity and then the mystery that becomes revealed within it.”</p><div>SDHC Collection, gift of Kenneth R. Carls and James A. Schmiechen</div><div>Accession number 2018.13.16</div></div>	<div>MT. BALDHEAD</div> <div>George Brown</div> <div>oil pastel on canvas, ca. 1995</div> <div><p>THE STORY Nothing contributed more to forming the Saugatuck area’s early identity as did the great dune called Mt. Baldhead—the summit of which provides both lake and village views. For years “Baldhead” was an open “living” dune subject to shifting sand and encroachment toward the Kalamazoo river. Fear of its blocking the channel and harbor led to the planting of trees and encircling it with fences to catch the sand blowing up from Lake Michigan.</p><p>THE ART The oft-painted view of the iconic radar station atop Mt. Baldhead from the east across the dunes from Saugatuck’s Oval Beach has long been a natural subject matter for Saugatuck’s landscape painters. (The Carl Forslund piece in this exhibition is another interpretation of this same scene.)</p><p>THE ARTIST George Brown took up painting after he retired as an executive at Ford Motor Company and operated a studio/gallery on Center Street in Douglas for several years in the late 1990s. His book <i>An Artist’s Journey</i>, published in 2013, is a brief illustrated history of how he became interested in painting.</p><div>SDHC Collection, gift of Kenneth R. Carls and James A. Schmiechen</div><div>Accession number 2018.13.02</div></div>	<div>ORCHARD</div> <div>Anne Corlett</div> <div>pastel on paper, no date</div> <div><p>THE STORY The expanse of Lake Michigan endows the West Michigan coastline with a surprising micro-climate that is especially hospitable to agriculture. In the 19th century, fruit growing, especially peaches, was the centerpiece of the Douglas economy with a large percentage of the village of Douglas dotted with hundreds of peach trees. Today peaches, apples, blueberries, and grapes are among the fruits grown commercially on the many orchards and farms still in operation in Allegan County.</p><p>THE ART The orchard shown in Corlett’s painting typifies what one might see along the country roads that surround Saugatuck-Douglas.</p><p>THE ARTIST Anne Corlett earned her B.F.A. from University of Wisconsin and continued her studies at the School of the Art Institute of Chicago, Royal Academy of Art in London, Kalamazoo Institute of Art, and Oxbow. While her studio is in Saugatuck, Corlett also travels extensively and has painted in locations across the United States. She describes her role as an artist as, “When painting, I take hold of the energy around me and focus it onto the canvas. This action celebrates existence.”</p><div>SDHC Collection, gift of Kenneth R. Carls and James A. Schmiechen</div><div>Accession number 2018.13.08</div></div>	<div>INTERIOR, THE RED HOUSE</div> <div>Ken Carls</div> <div>oil on canvas panel, ca. 2003</div> <div><p>THE STORY The Red House, 325 Water Street, Douglas, overlooks Wade’s Bayou and the Kalamazoo River across to Saugatuck to the north. Designed by architect Jeff Scherer and completed in 2001, one of the barn-like house’s most notable features is a four-foot-by-sixteen-foot window in the living room (a portion of which is shown at the right side of the painting) that affords commanding views of the Bayou. The window was inspired by a similar window at Tonawanda, a house farther down the Kalamazoo designed by well-known Chicago designer Florence Hunn in 1927.</p><p>THE ARTIST Ken Carls, Professor Emeritus, School of Art and Design at the University of Illinois at Urbana-Champaign, is a graphic designer and artist who divides his time between Michigan and California. Based in Douglas, he has actively promoted local arts and cultural not-for-profits for many years, serving on the boards of Ox-Bow, Saugatuck Center for the Arts, and Saugatuck-Douglas History Center, in addition to maintaining his art practice both here and in Palm Springs.</p><div>SDHC Collection, gift of Kenneth R. Carls and James A. Schmiechen</div><div>Accession number 2018.13.04</div></div>

DUTCHER LODGE AND DOUGLAS VILLAGE HALL

Vicky Stull

photograph, 1999

THE STORY | This was the power-center of daily life of early Douglas, housing both the Masonic Lodge and the Village Council, as well being the place for the Saturday night dance, village meetings, and other community socials. The original 1875 structure was only the right half of what is seen here. The building was named for Thomas Benton Dutcher, a local mill owner and the Lodge’s Worshipful Master.

THE PHOTOGRAPH | This is one of the photographs taken for the Saugatuck-Douglas Museum “Raising the Roof” 1999 exhibition and featured in the accompanying publication, *Raising the Roof: The Architecture and Buildings of the Saugatuck-Douglas Area*, (original ed., 1999, second ed., 2006)

THE PHOTOGRAPHER | Vicky Stull lived and worked in the Saugatuck area in the 1990s and served as the chief photographer for the Saugatuck-Douglas History Center’s “Raising the Roof” exhibition in 1999. She was represented by Water Street Gallery. Currently she lives and operates VBS Photography, LLC in the Tampa/St. Petersburg, Florida area.

SDHC Collection, gift of Kenneth R. Carls and James A. Schmiechen

Accession number 2018.13.24

FLINT HOUSE (1860s)

Vicky Stull

photograph, 1999

THE STORY | Built in the then-fashionable Italianate architectural style with a typical Italianate door, it was the home of Catherine and Noah Flint. Mrs. Flint was raised by the nearby Gerber family. Of their three boys, one became a ship engineer, killed in an accident in Chicago; a second, a sailor, was lost overboard in a storm on Lake Michigan; and the third son became the successful operator of Flint’s Store on Butler Street in Saugatuck, now an ice cream shop.

THE PHOTOGRAPH | This is one of the photographs taken for the Saugatuck-Douglas Museum “Raising the Roof” 1999 exhibition and featured in the accompanying publication, *Raising the Roof: The Architecture and Buildings of the Saugatuck-Douglas Area*, (original ed., 1999, second ed., 2006)

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SDHC Collection, gift of Kenneth R. Carls and James A. Schmiechen

Accession number 2018.13.25

THE MAPLEWOOD HOTEL

Vicky Stull

photograph, 1999

THE STORY | Having many commercial lives, including as a furniture and a grocery store, this building became a hotel in 1898. It received its classical front in 1923 at the hand of the prominent Chicago architect and lakeshore resident George W. Maher. Maher was part of a group of citizens in the 1920s and ’30s who sought to give Saugatuck a more fashionable look.

THE PHOTOGRAPH | This is one of the photographs taken for the Saugatuck-Douglas Museum “Raising the Roof” 1999 exhibition and featured in the accompanying publication, *Raising the Roof: The Architecture and Buildings of the Saugatuck-Douglas Area*, (original ed., 1999, second ed., 2006)

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SDHC Collection, gift of Kenneth R. Carls and James A. Schmiechen

Accession number 2018.13.21

BELLE RIVE

Vicky Stull

photograph, 1999

THE STORY | Belle Rive cottage, 128 Van Dalson Street, Saugatuck, as seen here, was the reconstruction of a somewhat rundown cottage-boarding house that Ken Carls and Jim Schmiechen rescued and had re-built-as a weekend and summer house. Belle Rive occupied a site overlooking the Kalamazoo River and within shouting distance of Mt. Baldhead. The “Preacher’s Trail” pathway at the end of Van Dalson street wound through woods and dunes and out to Lake Michigan and Saugatuck’s Oval Beach.

THE PHOTOGRAPH | This is one of the photographs taken for the Saugatuck-Douglas Museum “Raising the Roof” 1999 exhibition and featured in the accompanying publication, *Raising the Roof: The Architecture and Buildings of the Saugatuck-Douglas Area*, (original ed., 1999, second ed., 2006)

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SDHC Collection, gift of Kenneth R. Carls and James A. Schmiechen

Accession number 2018.13.27

RESTLESS WATERS

Ursula Randall

gouache, ca. 1955

THE STORY | A depiction of the bend in the Kalamazoo at Saugatuck, similar to the Epperly version, also in this exhibition, but some years later and a more abstract rendition.

THE ARTIST | Ursula Randall first came to Saugatuck to attend Ox-Bow in the 1940s. She studied with Isobel Rupprecht and George Buehr. She served on the Ox-Bow Board for a number of years and donated the Buehr Printmaking Studio. Several of her early pieces are in the collection of the Saugatuck-Douglas History Center. She continues to work from her suburban Chicago studio and on location in the southwest. Her work is currently shown at The Palette Gallery in Douglas.

On loan from the collection of Kenneth R. Carls and James A. Schmiechen

TRAILER CAMP

Sylvia Randolph

watercolor, 1936

THE STORY | This depression-era scene documents “Gleasonville,” which was located along the riverfront at end of Spear Street, Saugatuck. At the time it was used by campers and commercial fishermen. It later became the site of the Krehbiel art studio where the artist studied.

THE ART | This scene, painted in Krehbiel’s art class in 1936, depicts the contemporary life along the Kalamazoo Riverfront.

THE ARTIST | Sylvia Randolph (1905-2008) was one of the area’s best known “Sunday painters” and best loved residents. A retired school teacher, she was a writer, cook, and storyteller of village life. Born in Cincinnati, she graduated Phi Beta Kappa from the University of Illinois in 1926. In the 1920s and ’30s, Sylvia studied at the School of the Art Institute of Chicago and the Ox-Bow School of Painting under Fursman, Mason, and Krehbiel. She became a permanent Saugatuck resident in 1968, where she lived and painted until her death in 2008.

On loan from the collection of Kenneth R. Carls and James A. Schmiechen

TUGBOAT AND BARGE, LAKE KALAMAZOO

James Brandess

oil on canvas, 1999

THE STORY | Several of the pieces in this exhibition use Saugatuck’s Mt. Baldhead as subject matter. There are few more iconic visual identifiers that this huge sand dune that towers over the village, seen here from the Douglas shore of Lake Kalamazoo.

THE ARTIST | James Brandess, a 1989 graduate of the School of the Art Institute of Chicago, first came to Saugatuck in the 1980s to attend Ox-Bow. He later opened a successful studio and gallery on Butler Street in Saugatuck where he has become known for his highly sought-after still life and local landscape paintings. “I paint from observation. My paintings reflect the harmony that surrounds me.”

On loan from the collection of Kenneth R. Carls and James A. Schmiechen

THE KALAMAZOO NORTH OF SAUGATUCK

Carl Hoerman

oil on canvas, 1930

THE STORY | Looking across the river towards the Ox-Bow dune, likely painted from his primitive studio on the riverfront along Holland Street, Saugatuck. This large painting was recently restored, returning the scene to its original vibrancy.

THE ARTIST | Carl Hoerman, architect and painter, came to the United States from Bavaria, Germany in 1904. He worked first as an architect in Chicago and by 1910 had settled in Saugatuck. His architectural work here includes one of Saugatuck’s most visible landmarks, the re-imagined Village Hall, as well as residential structures such as Kemah. Hoerman built a studio and gallery in Saugatuck and garnered a reputation as a “dunes painter.” Hoerman and his wife, fellow artist Christiana Ackermann, traveled extensively in the American Southwest where he became known for his paintings of the Grand Canyon. The History Center’s archives houses a large collection of his architectural drawings, many from his studio in Rancho Mirage, California.

On loan from the collection of Kenneth R. Carls and James A. Schmiechen

FISHING TUGS

Richard Epperly

oil on panel, no date

THE STORY | While featuring the beauty of nature along the Kalamazoo River, this painting is also a sad reminder of the dangers faced by commercial fishermen: the tug closest along the shoreline is the *Gotham* which was later destroyed by a gigantic storm in the nearby harbor, killing its entire crew.

THE ARTIST | Richard Epperly (1891-1973) graduated from the School of the Art Institute of Chicago. He served overseas in the military for several years beginning in 1918, just after WWI. He worked and traveled extensively in the U.S., Europe and Mexico. His artistic oeuvre included portraits, still lifes, landscapes, and seascapes. The inscription on the back of the painting gives Epperly’s address as Oak Park, Illinois.

SDHC Collection, gift of Kenneth R. Carls and James A. Schmiechen

Accession number 2018.13.09

DON’T LEAVE ME A-LOAN!

This piece “Restless Waters” by Ursula Randall (ca. 1955), is on loan for the *Keeping an Eye on History* exhibition.

Ken and Jim will donate it to the permanent SDHC Collection if we meet this challenge: To raise cumulative cash gifts up to (\$10,000) to support the long-term stewardship of the SDHC art initiative in 2018.

Gifts of all amounts are welcome and will ensure the preservation of local art history long into the future.

DON’T LEAVE ME A-LOAN!

This piece “Trailer Camp” by Sylvia Randolph (1936) is on loan for the *Keeping an Eye on History* exhibition.

Ken and Jim will donate it to the permanent SDHC Collection if we meet this challenge: To raise cumulative cash gifts up to (\$20,000) to support the long-term stewardship of the SDHC art initiative in 2018.

Gifts of all amounts are welcome and will ensure the preservation of local art history long into the future.

DON’T LEAVE ME A-LOAN!

This piece “Tug Boat & Barge” by James Brandess (1999) is on loan for the *Keeping an Eye on History* exhibition.

Ken and Jim will donate it to the permanent SDHC Collection if we meet this challenge: **To raise cumulative cash gifts up to (\$5,000) to support the long-term stewardship of the SDHC art initiative in 2018.**

Gifts of all amounts are welcome and will ensure the preservation of local art history long into the future.

DON’T LEAVE ME A-LOAN!

This piece “The Kalamazoo, North of Saugatuck” by Carl Hoerman (1930), is on loan for the *Keeping an Eye on History* exhibition.

Ken and Jim will donate it to the permanent SDHC Collection if we meet this challenge: To raise cumulative cash gifts up to (\$30,000) to support the long-term stewardship of the SDHC art initiative in 2018.

Gifts of all amounts are welcome and will ensure the preservation of local art history long into the future.