

PAUL HAMMERSMITH

1857-1937



CHARLES ALLIS ART MUSEUM

September 25 to October 26, 1983

Price: \$1.90

. . . In years to come . . . Paul Hammersmith will be recognized as Milwaukee's No. 1 etcher of the first half of the 20th century and when the art history of the city is written, there will be extant for purposes of illustration at least four examples of his work.

William Schuchardt, Collector, 1937

The romantic aura of a Milwaukee that might once have existed, but probably didn't, hovers over a small but evocative exhibition of original etchings by Paul Hammersmith . . . His taste ran to the softly pictorial, and he very nearly succeeded in turning beer town into the American equivalent of London or Antwerp, so sensitive and atmospheric are the images he wrung out of his copper plates.

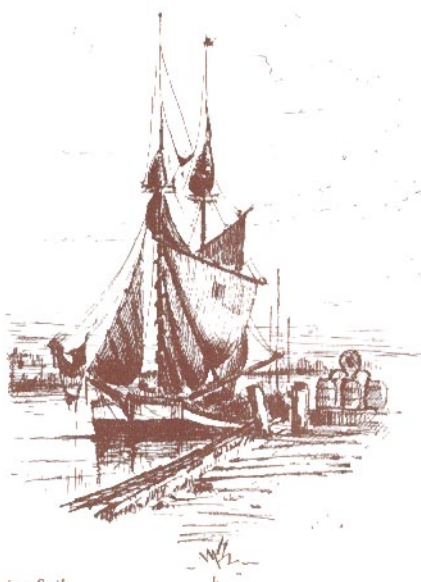
James Auer, *Milwaukee Journal*, 1980

Cover: *Close of Day, Milwaukee River*
Silver Medal, Northwestern Artists
Exhibition, 1918, St. Paul Art Institute

EXHIBITION
COMMEMORATING

PAUL HAMMERSMITH

1857-1937



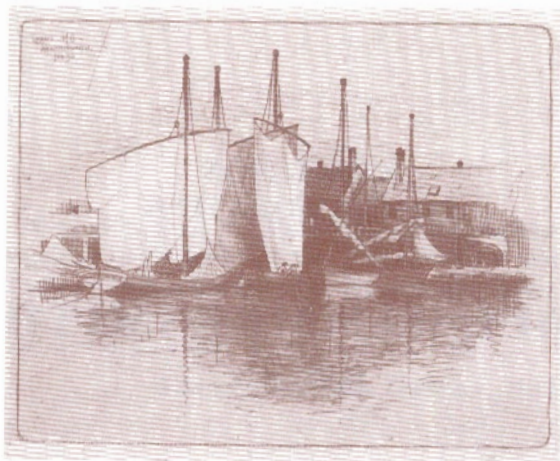
Drying Sails,
ink sketch, 1890's

CHARLES ALLIS ART MUSEUM

1630 East Royall Place
1801 North Prospect Avenue
Milwaukee, Wisconsin

September 25 to October 26, 1983

© 1983, Paul B. Hammersmith
Printed in United States of America



Luggers, New Orleans, 1891



Ferry Boats, Milwaukee, 1893



At the Docks, Milwaukee, 1895



Small Sailboats, Milwaukee Bay, 1897

PAUL HAMMERSMITH

1857-1937

Grandfather Paul Hammersmith, whose self-made happy destiny it was to be successful as a businessman and an artist — and no less as a family man — has remained a presence in my life although he died when I was 12. His artwork, particularly his exquisite, sensitive, romantic etchings, is integral to my existence as it is to other members of our family.

Self-taught, he was a producing artist throughout his life, beginning in his teens. He reminisced in biographical notes:

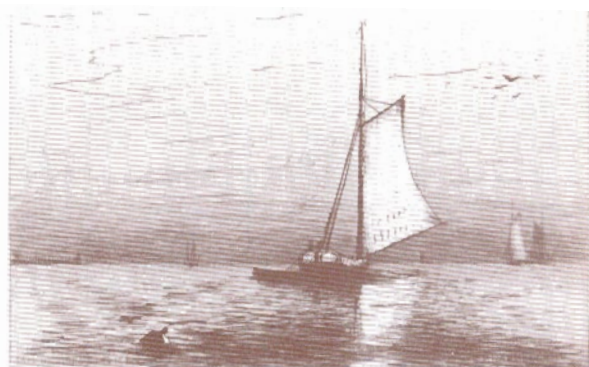
My first painting was a portrait of my brother, Phillip, done with remnants of barn paint left over from a paint job on our farm near Naperville, Illinois. My brother was 12 and I was 16.

At 19, I left home to become a watchmaker and engraver, which trade brought me to Milwaukee. Although I was obliged to follow my trade, my avocation has always been art, which I studied and practiced whenever possible. In my various travels and especially through Europe, I visited many galleries, always with an eye for form, line and technique of the masters. I became deeply interested in etchings, especially those of Rembrandt, Haden and Whistler. These wonderful works inspired me to give more of my attention to etching.

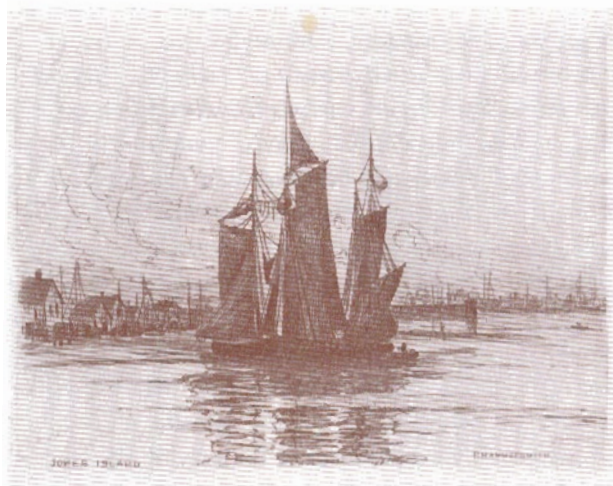
His etchings received many recognitions, among them inclusion in the extensive collection of prints by the world's masters which William H. Schuchardt, famed Milwaukee architect and city planner, gave to the Milwaukee Art Institute, now the Milwaukee Art Museum. Mr. Schuchardt, whose distinctions included being named governor of the Los Angeles Museum of Art, wrote to Grandfather in February of 1937, “. . . In years to come . . . Paul Hammersmith will be recognized as Milwaukee's No. 1 etcher of the first half of the 20th century and when the art history of the city is written, there will be extant for purposes of illustration at least four examples of his work.”

He was a quick prolific sketcher with pencil and pen, filling books with visual notes and impressions, many of them finished little drawings in themselves. He was a proficient painter in oils and watercolors, too. But etching was his forte. Before working on his copper plates, he worked up gracefully composed drawings and, sometimes, worked from photographs as did numerous other artists soon after the advent of the convenient camera.

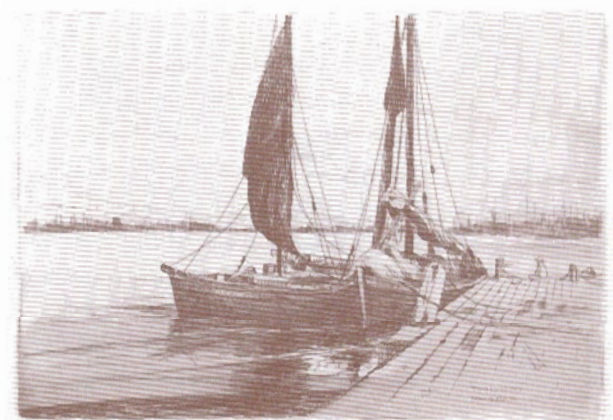
His earliest prints show him to be a fine, entirely-in-charge engraver. Formal composition appears in earliest etchings, such as *Ferry Boats*, 1893, and *Watertower, North Point*, 1897. Later, subjects in his compositions moved asymmetrically off center, with river and docks at angles to the picture plane and with middle ground and distance. Examples are *Jones Island*, with *Old Sail Freighter* and *Close of Day, Milwaukee River*. Both won awards in



Sunset Sailboats, Milwaukee Bay, 1897



Jones Island, Three Sailboats, Milwaukee Harbor, 1890's



Two Luggers, Milwaukee Harbor, 1890's



Hammersmith, 1898



Sketching on Jones Island

the St. Paul Art Institute Northwestern Artists Exhibitions. The former won the bronze medal for etching in 1916 and the latter received the silver medal, highest recognition in 1918. He exhibited regularly with the Wisconsin Painters & Sculptors, Inc., and also was affiliated with the Chicago Society of Etchers and the Etching Society of California. In the 1916 exhibition of the Brooklyn Society of Etchers, his entry hung among works by celebrated artists such as Childe Hassam and Mary Cassatt.

As artists mature, their work is likely to become looser, indicating assurance with subject matter, technique and inner vision. This was true in Paul Hammersmith, as can be observed in works of the 1920's, among them *At the Yacht Club* and *From My Office Window*. A Milwaukee Sentinel writer in 1923 described his sketching from nature directly onto the wax coated copper plate using a stylus he made from a phonograph needle and wood handle. For the print to be pulled from the plate right side up, this required that the images be drawn in reverse. Here was the confident craftsman, developing surely in his art.

The article also revealed that his prints were in collections all over the United States and as far away as London.

Boats and water fascinated him, as readers of this catalog and viewers of the exhibition must note. His images are true, captured but not fixed in a moment of time. The viewer knows that imminently a boat will rock, its sails move, smoke will drift, leaves of trees flutter and fall, water swell and ripple. With great economy of line, he created on his picture surface water that is wet.

In accord with his special interests, during a 1906 trip to Europe and Britain, he bought three Whistler etchings of the Thames, including the famous *Black Lion Wharf*, and four harbour scenes by Jongkind. He admired Joseph Pennell, famous American illustrator and etcher, and collected a moody river print by him.



Washington Island, Fishing Boat Dock, 1902



Holland, Canal Boats, 1906



In Amsterdam, Canal and Trees, 1906



*Tan Bark Schooner, Tannery
Docks, Milwaukee, 1910*



Hammersmith, 1914



At Pelican Lake

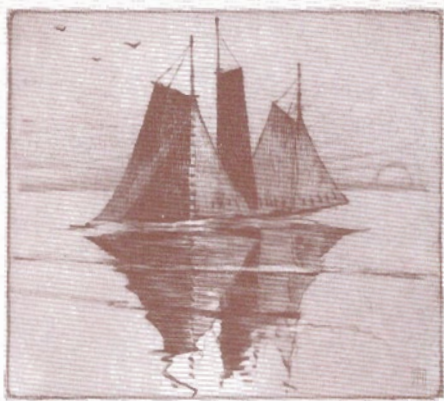
On the biographical side, Paul was the son of Herman Hammerschmidt (the name was later Anglicized) and Emma Von Oven, both educated emigres from militaristic Prussia. They raised their family of ten children on a farm in Naperville, Illinois. Paul wanted to be an artist, a career that undoubtedly seemed unlikely to the farm family. But his sympathetic father apprenticed him, after high school, to a watchmaker and engraver. This creative craft brought him at age 19 to Milwaukee in 1876, a thriving cultural center unrivaled in the Middle West.

There were high level music, theater and all arts here. There appeared a circle of highly professional artists, men trained in Dusseldorf, Munich and Berlin who came to paint the huge panoramas for which Milwaukee became famous. The panoramas were unwound from tall metal spools to present in sequence dramatic historic scenes — forerunners of the moving pictures.

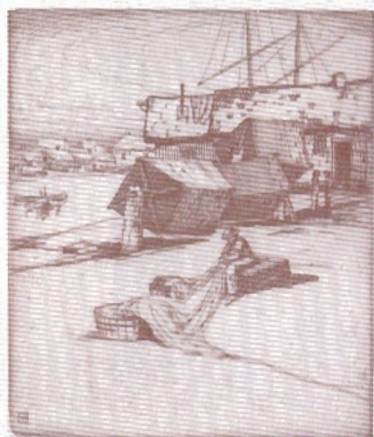
Paul went to work for Stanley and Camp Co., Jewelers, located on the southeast corner of Wisconsin Avenue and Broadway. It was prestigious and had been on the 'Avenue' since the Civil War. His younger brother Herman, a watchmaker, also apprenticed there.

By 1880 when Paul met his future wife, petite Louise Knox who came to the shop to be bookkeeper, he was established as salesman as well as watchmaker and engraver. Louise was the youngest of a large family that had come from Scotland. Her mother had died and brothers and sisters were scattered across the country. She kept house for her father Walter Knox. Paul and Louise were married in 1882 and had one child, Paul Walter, my father. In 1890 they were able to build a house on Milwaukee's east side, on Kane Place, and they moved in bringing along Grandfather Knox and brother Herman Hammersmith. According to all accounts, the three generations made a most congenial household.

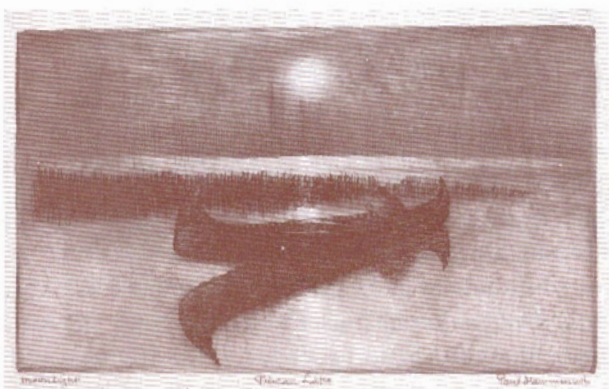
In 1898 Stanley and Camp closed its doors, and Paul decided to go into business for himself, having established a name as a businessman, painter and etcher. His destiny coalesced when he was given the chance to buy a small



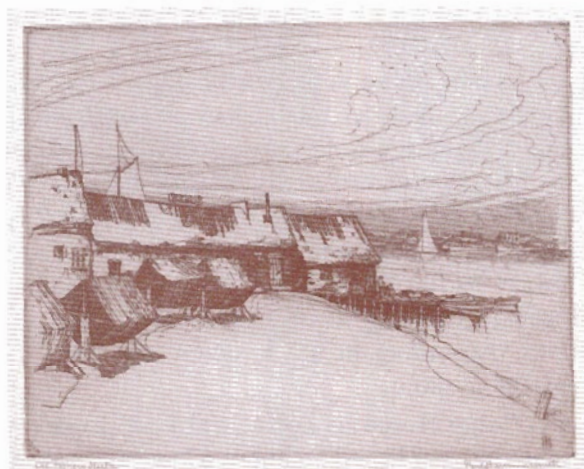
Reflections, Sailboats Becalmed,
Milwaukee Bay, 1910



Mending Nets, Jones Island Area,
Milwaukee, Cir. 1910



Moonlight, Pelican Lake, Indian Canoe, Cir. 1910



Old Fishers Huts, Jones Island Area, Milwaukee, Cir. 1910



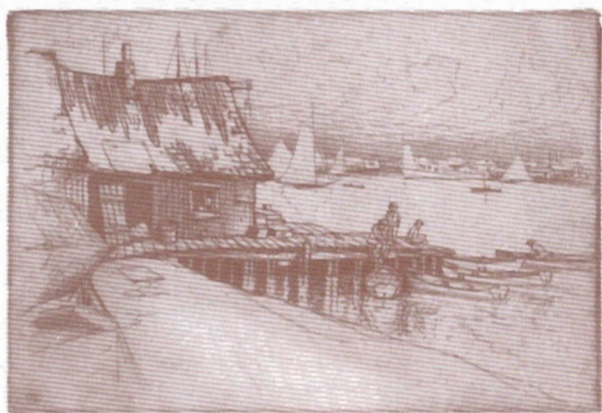
Jones Island with Old Sail Freighters, Milwaukee, Cir. 1915
Received Bronze Medal of St. Paul Art Institute, 1916

photo-engraving firm whose owner had been elected to Congress. The photo-engraving process used some of the same materials and tools used by etchers, as well as the acid etching process — with all of which Paul was well acquainted. The Hammersmith Engraving Co. was launched in 1898 in the McGeoch building, 116 (later 332) East Michigan Street. After a difficult first year, the business began to prosper. Paul was joined by Benjamin Kortmeyer, a fine salesman. A Chicago plant was opened by his brothers Carl and Phillip Hammersmith. Paul W. came from the University of Wisconsin at Madison to join the firm, followed by Silas Kortmeyer, a printing manager. In 1917 the business was incorporated as Hammersmith-Kortmeyer Co., Engravers and Printers.* I am still with the firm.

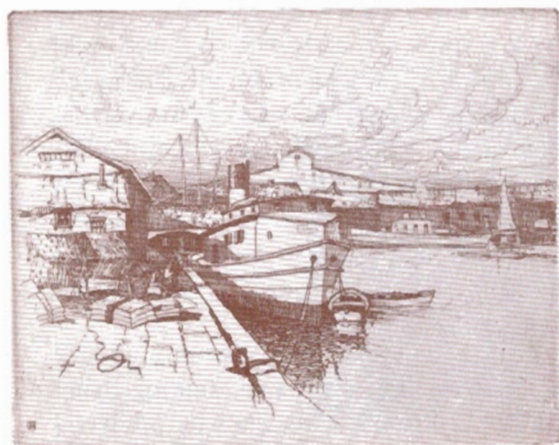
Although he was told he had a heart condition and was refused life insurance, he never hesitated to travel and sight-see, often walking many miles, invariably carrying a sketch book. From his sketches he produced etchings of New Orleans, Amsterdam, Boston, Cape Cod, Illinois and, of course, Milwaukee and Wisconsin. One adventuresome trip took him in 1923 to Jasper Park in the Canadian Rockies with a group of Milwaukeeans who aimed to fish the mountain lakes. They were marooned at their camp after a bear frightened their horses off one night. The men hiked the mountain trails back to Jasper Lodge, and Paul lost his precious sketchbook while fording a rushing stream, but he did bring home a photo of Mt. Edith Cavell from which he made an etching.

Paul also took his family traveling with him, a memorable trip being that to Cuba in 1930 with Louise and granddaughter Carol Knox Hammersmith. They stayed at a sugar plantation where he made pencil sketches of the simple houses and tropical foliage that he used for his series of Cuba prints.

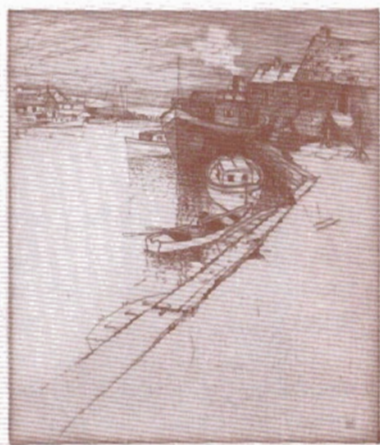
*Merger with L. Breithaupt Printing Co. in December, 1968, formed the Hammersmith-Breithaupt Printing Corp., Printers and Lithographers. Louis Breithaupt had begun his business in 1889.



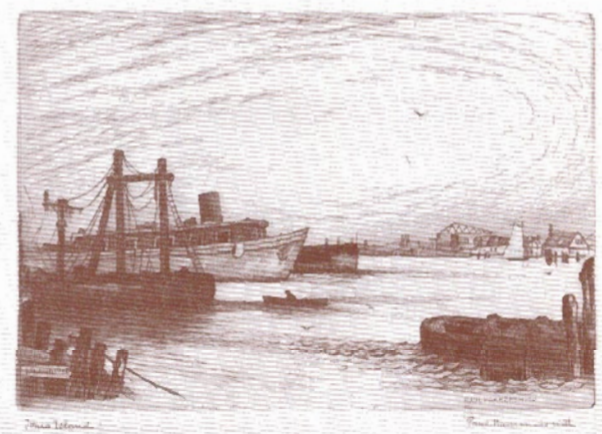
Fishing Piers, Jones Island Area, Milwaukee, Cir. 1920



Fishing Tugs, Port Washington, Wisconsin, Cir. 1920



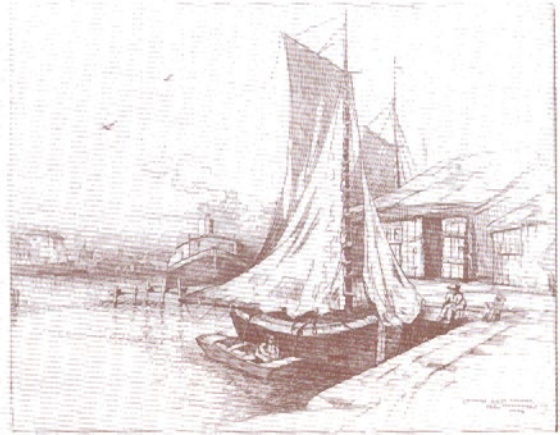
Fishing Docks, Two Rivers, Wisconsin, Cir. 1920



Jones Island with Fishing Tug, Milwaukee, 1933



Old Windjammer, Jones Island Area, Milwaukee, 1931



Last of Jones Island, Sail Fishermen, Milwaukee, 1934

Like Henry Thoreau, he found in his immediate world infinite experiences. His romantic nature came through in all of his work whether of distant scenes or beloved subjects at home. His favorite subjects were his boyhood home around Naperville and the fishermen's huts and docks of Milwaukee's Jones Island.

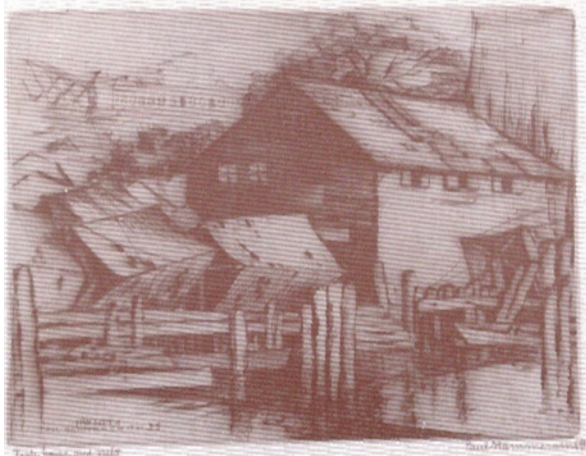
He loved the company of fellow artists. To this end, he was among the founders at the old Milwaukee Art Institute of the Men's Sketch Club of Milwaukee, an organization vital to this day. Incidentally, it meets every month now at the Charles Allis Art Museum.

Paul died in the fall of 1937, at age 80. Louise followed him a year later. They were survived by their son Paul W., his wife Myrtle Bishop, and four grandchildren, Mary Louise, Carol, Virginia and myself.

Contemporary critic James Auer, of the Milwaukee Journal, recently wrote of Paul Hammersmith's work:

The romantic aura of a Milwaukee that might once have existed, but probably didn't, hovers over a small but evocative exhibition of original etchings by Paul Hammersmith . . . His taste ran to the softly pictorial, and he very nearly succeeded in turning beer town into the American equivalent of London or Antwerp, so sensitive and atmospheric are the images he wrung out of his copper plates.

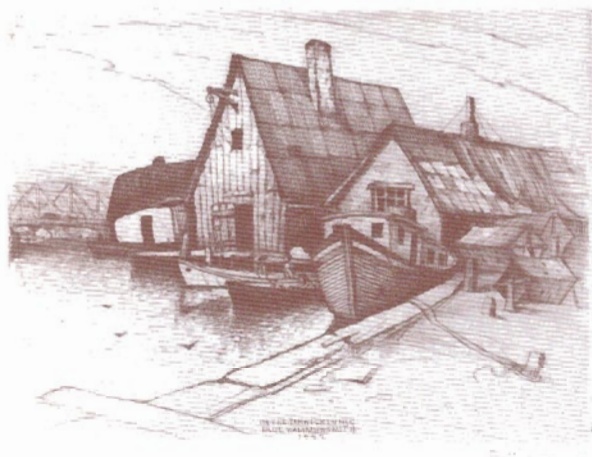
— PAUL B. HAMMERSMITH



*Fish Nets, or Fish House and Nets,
Milwaukee, 1935*



At the Yacht Club, or Drying Sails, Milwaukee, Cir. 1930



On the Kinnickinnic, Fishing Boat Docks, Milwaukee, 1937



From his sketchbooks

SAILBOATS, FISHING BOATS, AND DOCKS

Luggers, New Orleans, 1891, 5" x 4"

Ferry Boats, Milwaukee, 1893, 3¼" x 5¼"

At the Docks, Milwaukee, 1895, 4⅛" x 5¾"

Small Sailboats, Milwaukee Bay, 1897, 5" x 3⅜"

Sunset Sailboats, Milwaukee Bay, 1897, 4¼" x 2½"

Jones Island, Three Sailboats, Milwaukee Harbor, 1890's, 4½" x 2½"

Two Luggers, Milwaukee Harbor, 1890's, 5" x 3½"

Washington Island, Fishing Boat Dock, 1902, 6" x 2"

Holland, Canal Boats, 1906, 5½" x 8"

In Amsterdam, Canal and Trees, 1906, 7⅜" x 5"

Tan Bark Schooner, Tannery Docks, Milwaukee, 1910, 7" x 8½" (vertical)

Tan Bark Schooner, Tannery Docks, Milwaukee, 1910, 7" x 5" (horizontal)

Reflections, Sailboats Becalmed, Milwaukee Bay, 1910, 6¼" x 6½"

Moonlight, Pelican Lake, Indian Canoe, Cir. 1910, 7⅞" x 4¾"

Mending Nets, Jones Island Area, Milwaukee, Cir. 1910, 5¾" x 6⅞"

Old Fishers Huts, Jones Island Area, Milwaukee, Cir. 1910, 7½" x 6"

Jones Island with Old Sail Freighter, Milwaukee, 1915, 8½" x 4½"

Received Bronze Medal of St. Paul Art Institute, 1916

Fishing Piers, Jones Island Area, Milwaukee, Cir. 1920, 8" x 5½"

Fishing Tugs, Port Washington, Wisconsin, Cir. 1920, 7½" x 6"

Fishing Docks, Two Rivers, Wisconsin, Cir. 1920, 5⅞" x 7"

Old Windjammer, Jones Island Area, Milwaukee, 1931, 5½" x 7⅛"

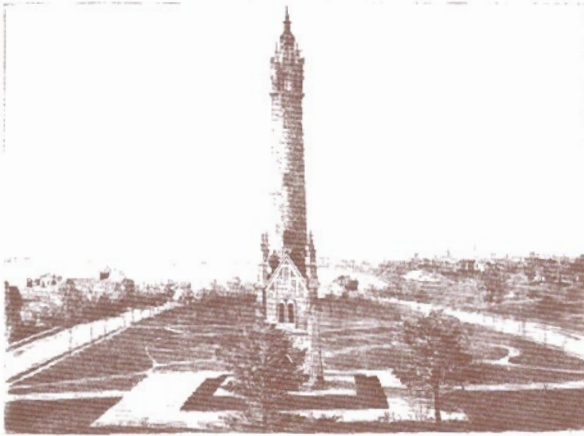
Jones Island with Fishing Tug, Milwaukee, 1933, 7⅜" x 5⅛"

Last of Jones Island, Sail Fishermen, Milwaukee, 1934, 7⅛" x 5¾"

Fish Nets, or Fish House and Nets, Milwaukee, 1935, 7⅛" x 5⅜"

At the Yacht Club, or Drying Sails, Milwaukee, Cir. 1930, 6½" x 5⅜"

On the Kinnickinnic, Fishing Boat Docks, Milwaukee, 1937, 7¼" x 5⅜"



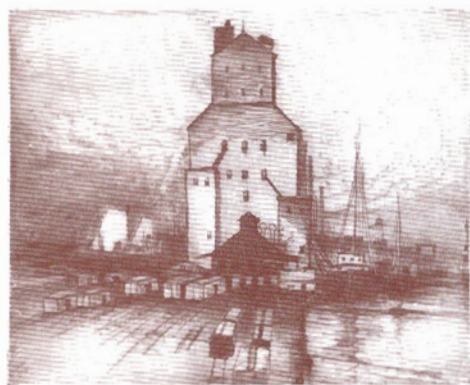
Water Tower, North Point, Milwaukee, 1897



Winter at the Capitol, Madison, Wisconsin 1890's



Old House, New Orleans, Cir. 1891



First Grain Elevator, Milwaukee, Cir. 1900



Close of Day, Milwaukee River with Pabst Building, 1914
Received Silver Medal of St. Paul Art Institute, 1918

STREET SCENES AND BUILDINGS

Water Tower, North Point, Milwaukee, 1897, 6" x 4½"

Winter at the Capitol, Madison, Wisconsin, 1890's, 5⅛" x 4¼"

Old House, New Orleans, Cir. 1891, 4¾" x 3"

*Near Congo Square, New Orleans, Cir. 1891, 7½" x 5¾"**

First Grain Elevator, Milwaukee, Cir. 1900, 5¼" x 4¾"

Close of Day, Milwaukee River with Pabst Building, 1914, 5⅝" x 6½"

Received Silver Medal of St. Paul Art Institute, 1918

*First Wisconsin Bank Building, Milwaukee, 1915, 2¼" x 4¼"**

*First Wisconsin Bank at Night From Milwaukee River, 1920's**

*Marshall and Hsley Bank, Milwaukee, 1920's**

The Journal Building, Milwaukee, 1925

Belgian Village, Bridge and Tower, Chicago World's Fair, 1933, 5½" x 7"

A Corner in Belgian Village, Chicago World's Fair, 1933, 5" x 5¾"

Little Italy, From My Office Window, Milwaukee, Cir. 1930, 6¾" x 5¾"

Lincoln Memorial Bridge, with Cudahy Tower Building, Cir. 1930, 6¾" x 5½"



The Journal Building, Milwaukee, 1925



*Belgian Village, Bridge and Tower,
Chicago World's Fair, 1933*



*A Corner in Belgian Village,
Chicago World's Fair, 1933*



Little Italy, From My Office Window, Cir. 1930



Lincoln Memorial Bridge, with Cudahy Tower, Cir. 1930

LANDSCAPES, SCENICS, WINDMILLS, WATERWHEELS, LIGHTHOUSES AND BRIDGES

Millpond, Wisconsin, 1890's, 2 $\frac{5}{8}$ " x 4 $\frac{1}{8}$ "

Old Light House, 1897, 7 $\frac{5}{8}$ " x 2 $\frac{5}{8}$ "

The Old Light House at Milwaukee, 1897, 4 $\frac{7}{8}$ " x 3 $\frac{3}{8}$ "

Lake Mendota from the Drive, 1890's, 6 $\frac{1}{4}$ " x 3 $\frac{3}{8}$ "

Windmill, Wisconsin, 1894, 4 $\frac{1}{8}$ " x 4 $\frac{5}{8}$ "

Old Trees, Wisconsin, 1890's long version, 8" x 4 $\frac{1}{8}$ "

*Old Trees, Wisconsin, 1890's, short version, 5 $\frac{1}{2}$ " x 4 $\frac{1}{8}$ "**

At Lake Park, with Stone Bridge, Milwaukee, 1897, 4 $\frac{3}{4}$ " x 3 $\frac{1}{4}$ "

Rustic Bridge, Lake Park, Milwaukee, 1897, 4 $\frac{7}{8}$ " x 3 $\frac{3}{8}$ "

*Near Naperville, Stream with Footbridge, 1890's, 4" x 2 $\frac{5}{8}$ "**

*Old Stone Bridge, with Ravine, 1890's, 3 $\frac{1}{2}$ " x 4 $\frac{7}{8}$ "**

Deer Haunts, Northern Wisconsin Winter, Cir. 1900, 5" x 3"

University Drive, Madison, Wisconsin, Cir. 1900, 4 $\frac{7}{8}$ " x 3 $\frac{3}{8}$ "

*Lake Palmyra, The Bridge, Shore path and distant sailboat, Cir. 1900,
4 $\frac{3}{8}$ " x 2 $\frac{7}{8}$ "*

Franksville Windmill, Wisconsin, Cir. 1900, 3 $\frac{7}{8}$ " x 6"

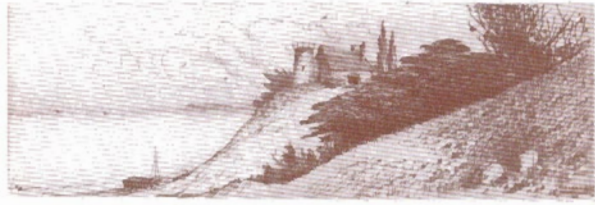
The Old Stone Bridge, Naperville, Illinois, Cir. 1900, 7 $\frac{3}{8}$ " x 2 $\frac{1}{2}$ "

*The Old Stone Bridge, Naperville, Illinois, large version, Cir. 1900**

River Path, Birch Trees, Cir. 1900, 6 $\frac{1}{8}$ " x 3 $\frac{1}{2}$ "

Old Wind-row Trees, deep shadows, Cir. 1900, 6 $\frac{1}{4}$ " x 5"

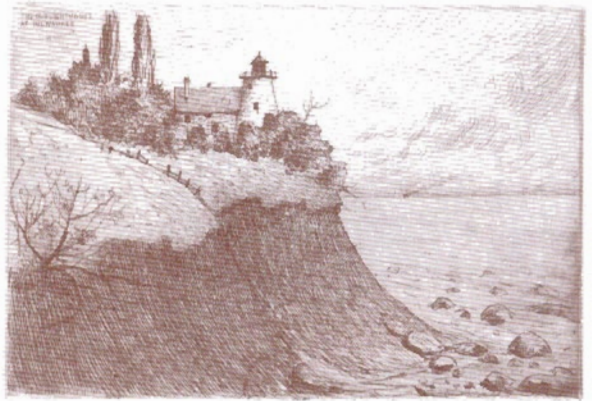
Whispering Pines, Peninsula State Park, Wisconsin, Cir. 1910, 5" x 3 $\frac{3}{8}$ "



Old Light House, 1897



Millpond, Wisconsin, 1890's



The Old Light House at Milwaukee, 1897



Lake Mendota from the Drive, 1890's



Windmill, Wisconsin, 1894

Sand Dunes, Lake Michigan, Cir. 1910, 6½" x 4¼"

Evening in the Park, Washington Park, Milwaukee, Cir. 1910, 6¾" x 3⅝"

On the Coup Road, Bridge, Cir. 1910, 6⅜" x 5¼"

Wisconsin Windmill, Miniature for Note Cards, Cir. 1910

Salem Street, Boston, Massachusetts, 1920, 3⅝" x 5⅜"

*North Avenue Bridge, Under Construction, Milwaukee, Cir. 1920, 6⅜" x 5⅜"**

Old Windmill, Chatham, Cape Cod, Massachusetts, Cir. 1920, 7⅛" x 6⅜"

Lighthouse, New London, Connecticut, Cir. 1920, 6⅞" x 5½"

The Old Mill of 1653, New London, Cir. 1920, 6¼" x 5⅝"

Indian Point, Stony Creek, Connecticut, Cir. 1920, 7⅝" x 5½"

The Old Farm, Naperville, Illinois, Cir. 1920, 5¼" x 6"

Old Naperville, 1886 Buildings on River, Cir. 1920, 6⅞" x 5⅛"

Old Covered Bridge, Side View, Cedarburg, Wisconsin, Cir. 1930, 7" x 5⅝"

*Old Covered Bridge, with Entrance, Cedarburg, Wisconsin, Cir. 1930,
7½" x 5½"*

The Brook, Timber Bridge with Figure, 1920's, 6" x 4⅜"

Donges Bay, Beach with Rowboat, Lake Michigan, 1920's, 6¾" x 5⅛"

The Four Giants. Red Wood Trees, 1920's, 6½" x 5"

Mt. Edith Cavall, British Columbia, Cir. 1923, 5¾" x 6½"

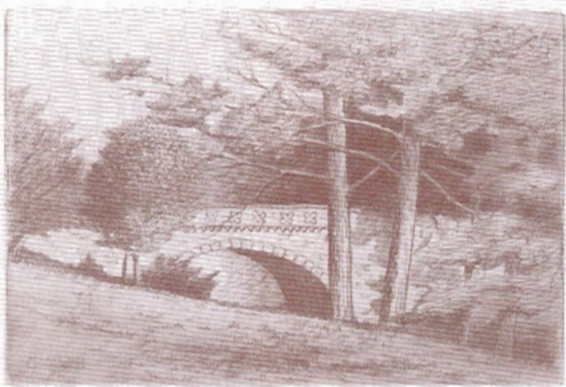
Old Willows, Lincoln Park, Milwaukee, 1920's, 6⅜" x 5⅜"

*Tree Lined Road, Wisconsin, 1920's**

*Not reproduced in catalog.



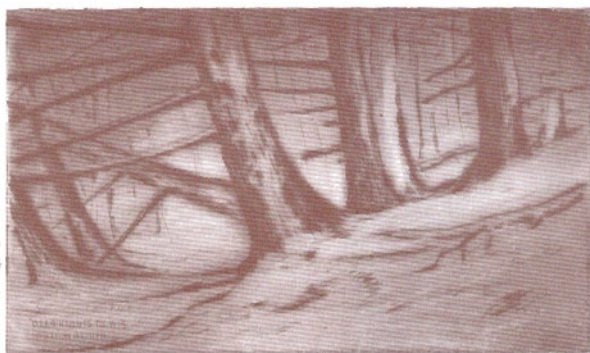
Old Trees, Wisconsin, 1890's long version



At Lake Park, with Stone Bridge, Milwaukee, 1897



Rustic Bridge, Lake Park, 1897



Deer Haunts, Northern Wisconsin Winter, Cir. 1900



University Drive, Madison, Wisconsin, Cir. 1900

Estabrook Park, The Pool, Milwaukee, Cir. 1930, 7 $\frac{1}{8}$ " x 5 $\frac{3}{8}$ "

Morning, Lake Park, Milwaukee, 1931, 5 $\frac{7}{8}$ " x 7 $\frac{1}{2}$ "

Spider Lake, Wisconsin, 1936-37, 6 $\frac{7}{8}$ " x 5 $\frac{3}{8}$ "

House Overlooking a Lake, Unfinished, 6 $\frac{7}{8}$ " x 5 $\frac{1}{4}$ "

CUBA SERIES

*Village, Cuba, 1931, 6 $\frac{5}{8}$ " x 4 $\frac{3}{4}$ "**

Old Slave Quarters, Cuba, 1931, 7 $\frac{1}{4}$ " x 5 $\frac{5}{8}$ "

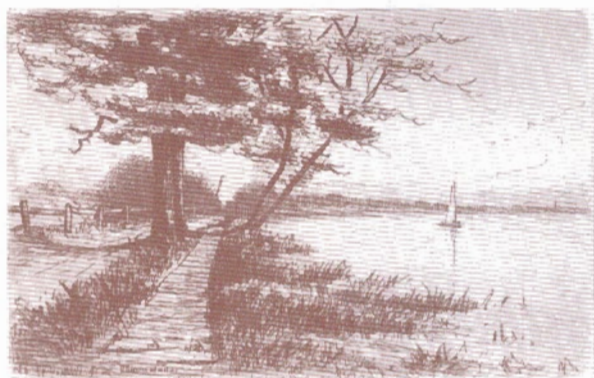
*On A Sugar Plantation, Workman's Hut, Cuba, 1931, 6 $\frac{3}{4}$ " x 5 $\frac{5}{8}$ "**

Colonial Rosario, Cuba, 1931, 7 $\frac{1}{8}$ " x 5 $\frac{1}{2}$ "

*At Rosario, Cuba, Similar but different from Colonial, 1931, 7 $\frac{1}{8}$ " x 5 $\frac{1}{2}$ "**

*Havana Cathedral, Cuba, 1931, 5 $\frac{1}{2}$ " x 13" (suitable for color tints)**

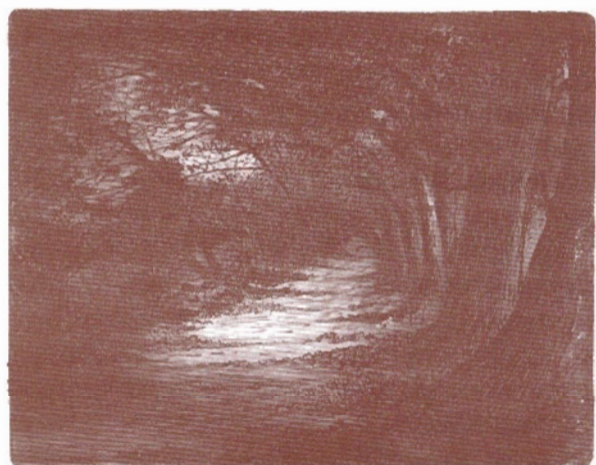
*Not reproduced in catalog.



Lake Palmyra, The Bridge. Shore path and distant sailboat, Cir. 1900



River Path, Birch Trees. Cir. 1900



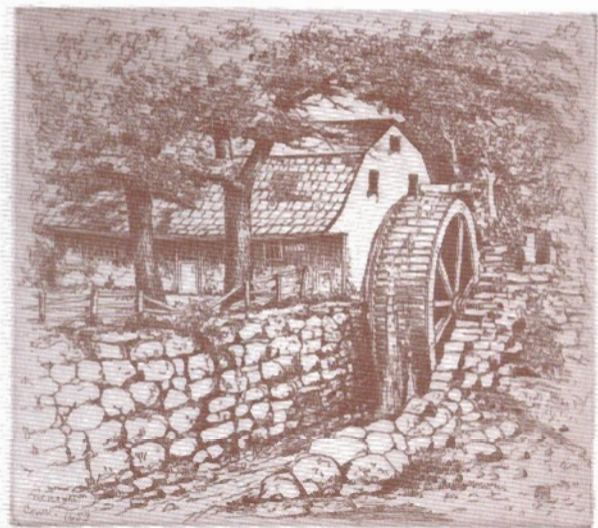
Old Wind-row Trees, deep shadows, Cir. 1900



Whispering Pines, Peninsula State Park, Wisconsin, Cir. 1910



Sand Dunes, Lake Michigan, Cir. 1910



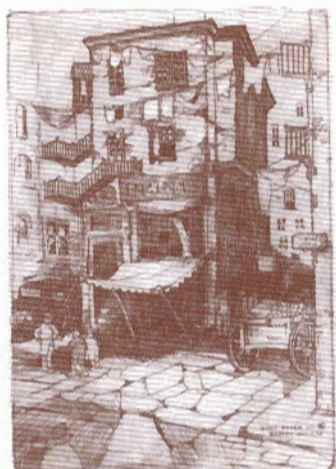
The Old Mill of 1653, New London, Cir. 1920



Evening in the Park, Washington Park, Milwaukee, Cir. 1910



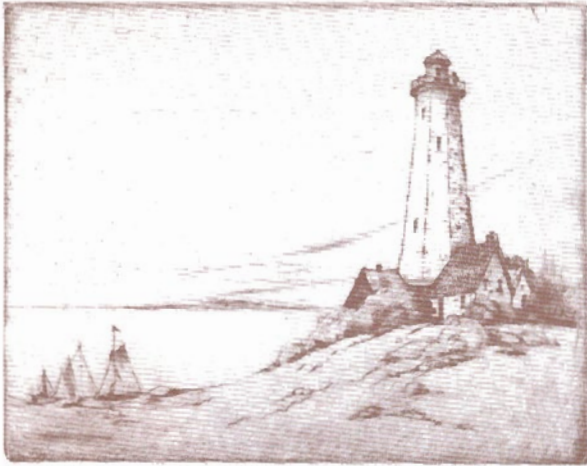
Franksville Windmill, Wisconsin, Cir. 1900



Salem Street, Boston, Massachusetts, 1920



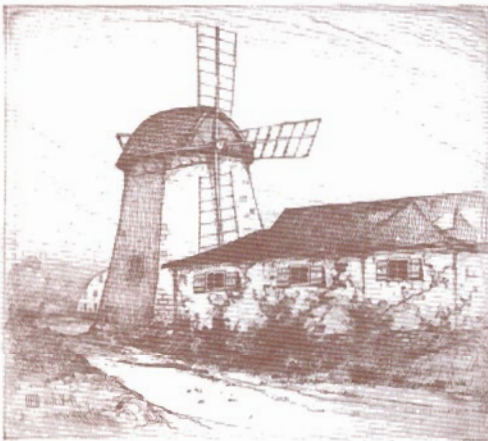
On the Coup Road, Bridge, Cir. 1910



Lighthouse, New London, Connecticut, Cir. 1920



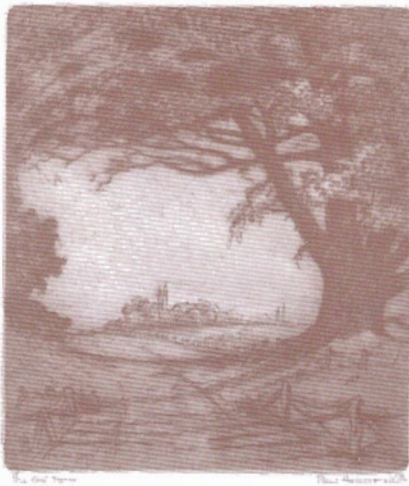
Indian Point, Stony Creek, Connecticut, Cir. 1920



Old Windmill, Chatham, Cape Cod, Massachusetts, Cir. 1920



The Old Stone Bridge, Naperville, Illinois, Cir. 1900



The Old Farm, Naperville, Illinois, Cir. 1920



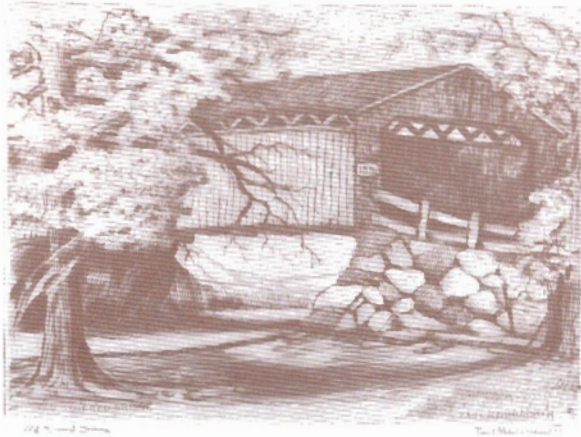
Windmill, Miniature for Note Cards, Cir. 1910



Old Naperville, 1886 Buildings on River, Cir. 1920



Old Covered Bridge, Side View, Cedarburg, Wisconsin, Cir. 1930



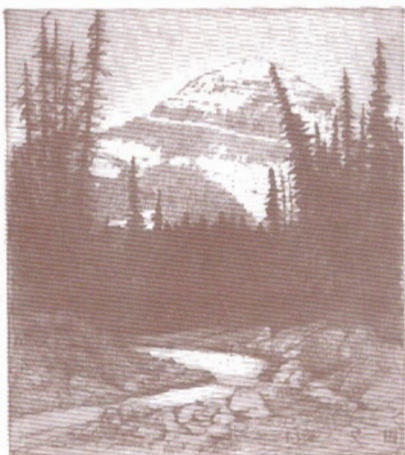
Old Covered Bridge with Entrance, Cedarburg, Wisconsin, Cir. 1930



The Brook, Timber Bridge with Figure, 1920's



Donges Bay, Beach with Rowboat, Lake Michigan, 1920's



Mt. Edith Cavall, British Columbia, Cir. 1923



The Four Giants, Red Wood Trees, 1920's



Old Willows, Lincoln Park, Milwaukee, 1920's



Estabrook Park, The Pool, Milwaukee, Cir. 1930

Etched in *Estabrook Park* plate:

Wouldst know a place of tranquil rest, then
let me lead thee to a crystal pool where
linger shadows aglow with Autumn gold.



Morning, Lake Park, Milwaukee, 1931



Spider Lake, Wisconsin, 1936-37

ADDITIONAL TITLES

Not shown in this collection are some little known early harbour scenes, and also the following: *The Haunted House*, New Orleans; *Two Windmills*, Wisconsin; *Immanuel Presbyterian Church*, Milwaukee; *Milwaukee Downer College*; *Lake Park Ravine Road*, Milwaukee; *At the Viaduct*, Milwaukee; *A Country House*, Cuba.



Hammersmith, 1925



Old Slave Quarters, Cuba, 1931



Colonial Rosario, Cuba, 1931

For information on available original Hammersmith etchings contact:
Paul B. Hammersmith
(414) 962-6727 or 963-9930
Milwaukee, Wisconsin

DAY DREAMS

I fold my hands and close my eyes
And board a ship unseen,
By magic of a fairy's wand
Sail to the land of dreams.

No barriers will cross our course,
We sail the open sea,
To ports unknown, to cities fair,
Wherever they may be.

The azure skies are fair and clear,
Like gold the sun doth shine;
And balmy breezes waft me on
This dreamland ship of mine.

We circumscribe the wide, wide world,
Or touch the stars at will,
For space has no reality,
And time is standing still.

And now the sands of time I turn
Back, through many years,
To live again the days gone by,
Of childhood's joys or tears.

Or forge ahead a thousand leagues,
On waves of sapphire blue,
Where happiness and joy abound
And all my dreams come true.

Sail on, sail on my phantom ship,
Through dreamlands without fail;
Until the fairy's wand decrees
That we, too, furl our sail.

Paul Hammersmith
— 1924

TO LOUISE

There linger, dearer than many other, memories of an evening within these walls — an evening filled with peace and music sweeter than words can tell, as you and I sat in the dim light, musing, conversing low in languid tones, of love, of art and many things dear to both our hearts. It needed not a flow of words, for we did understand, for music sweet supplied the themes.

When other evenings come as perchance they will, with you alone, and out of the air come sweet strains of music — then think of this dear friend, who tho' cruel distance do us part, is thinking also of thee and may at that very moment be with thee in spirit. So, together we may quietly listen and together enjoy the lovely music.

P.H.

ARTICLES AND PUBLICATIONS

- Catalogue of Etchings, By P. Hammersmith, *Art Etching Company, 1915.*
- Dextrous Strokes of Phonograph Needle Bring National Fame to Milwaukee Artist, *Milwaukee Sentinel, February 25, 1923.*
- A Few Pages from My Note Book, *Paul Hammersmith, July, 1923.*
- In The Journal's Gallery of Wisconsin Art — Paul Hammersmith, *Milwaukee Journal, July 6, 1925.*
- If I Had My Life to Live Over . . . *Milwaukee Journal, February 27, 1934.*
- Shining Walls at Art Institute, Etchings by Four Milwaukee Men . . . *Milwaukee Journal, September 25, 1934.*
- Etchings by Paul Hammersmith, Exhibit announcement with short biography, *Bulletin of the Milwaukee Art Institute, November, 1936.*
- Small Reproductions of Twenty-three Original Etchings of Milwaukee (and elsewhere) by Paul Hammersmith, *booklet, 1937.*
- Artist Recorded Charms of New Orleans, George E. Jordan, *The Times-Picayune, July 31, 1977.*
- Rosy View, James Auer, *Milwaukee Journal, May 11, 1980.*
- A Gallery Comes Back To Life, Centennial art exhibit transports us to the 1920's Milwaukee Journal gallery, James Auer, *Milwaukee Journal, November 7, 1982.*

COLLECTIONS

Chicago Art Institute
Corcoran Gallery, Washington, D.C.
Milwaukee Art Museum, Schuchardt Collection
Milwaukee County Historical Society
Milwaukee Harbor Commission
Newark Art Museum
New York Public Library
San Francisco Art Museum
St. Paul Art Institute
The Historic New Orleans Collection
Wisconsin Historical Society
Private Collections

Hammersmith-Breithaupt Printing Company

3889 North First Street / Milwaukee, WI 53212 (414) 964-5450

The Close of Day

The Close of Day – The soft mantle of twilight gently descending over a busy city – a hushed silence – a setting sun that seems to paint towers, street and stream with a golden glow – the sacred hour between twilight and dusk, when lingering rays seem to bathe all nature in a burst of color and hold them caressingly in its loving arms, a moment of perfect ecstasy. This is the Close of Day.

Paul Hammersmith