

BROWN COUNTY ART GALLERY FOUNDATION PRESENTS COLLECTORS' SHOWCASE 2018

Steele AND Shulz

A BROWN COUNTY PARTNERSHIP

...a glimpse into the work of **T. C. Steele** and **Adolph Shulz**



BROWN COUNTY ART GALLERY
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ART ON FRONT COVER

Adolph Shulz (LEFT) and T. C. Steele (RIGHT) walking under the pergola towards Steele's home, the House of the Singing Winds
Original black and white photo by Frank Hohenberger · Courtesy Indiana University Lilly Library

Another great Brown County partnership to celebrate



Barbara and Robert Stevens at the ground breaking for the House of the Singing Winds Visitor Center at T. C. Steele State Historic Site

Dear Patrons, Lenders, Sponsors, and Gallery Supporters,

Tonight we celebrate the coming together of two minds, T. C. Steele and Adolph Shulz, a partnership that resulted in one of the most important regional art colonies in America and the founding of the Brown County Art Gallery. But there is another partnership that may turn out to be just as legendary.

Bob and Barbara Stevens of Columbus are well known in these parts. This year, they are celebrating 50 years of marriage... a partnership that resulted in great financial success and a landscape of public service.

Bob and Barb landed in Indiana after living and working in Ohio, Puerto Rico and Panama. They lived in Indianapolis where they raised three sons and in her spare time, Barb got a law degree. In the mid-1980s, at the request of Bob's employer, the family relocated to Columbus. Two weeks later the company was sold and Bob was out of a job.

It was a terrible situation. They were living in a new town where they knew no one, but two minds came together. Bob knew the forge business and Barb was an attorney so they decided to create their own company right there in Columbus. The beginnings of what was to become Impact Forge Inc. were hashed out in the basement. With the help of a few friends and the Columbus business community, financing was secured, a building was retrofitted, equipment arrived and clients were lined up. Impact Forge was up and running in 60 days!

When they sold Impact Forge in 2006, it had an annual income of 100 million dollars, employed hundreds and was ready to move forward with new owners. Time to travel and relax right? Well, not exactly.

Bob and Barb decided it was time to reward the community that had embraced them from the beginning. That payback not only included financial support but expertise and hours of work... work that turned a tired downtown shopping mall into the vibrant "Commons"

community center. Not only did the Stevens' help organize the finances, they were also into the nuts and bolts, right down to picking the flooring. We guess that Bob likely knows where every electrical outlet in the building is located. In 2011, Columbus found itself not only with a new centerpiece for the city, but a renewed sense of "downtown" which has led to an overall revitalization of the area.

Bob and Barb love art. They will travel great distances to see it and take some home on occasion. Fortunately for us, they became interested in the work of T. C. Steele and eventually in the Brown County Art Gallery, with Bob serving as a foundation board member. About two weeks after finishing up the Commons project, Bob agreed to help make a Gallery dream come true... a major expansion and renovation. (We thank Barb for going along.) Three years later, we stand in the reality. Bob knows where all the electrical boxes are in this building as well.

When they were asked to help build a bathroom at the T. C. Steele State Historic Site, the folks at the Indiana State Museum soon learned that Bob and Barb do not do bathrooms... they do Visitor's Centers. And so this fall, the "House of the Singing Winds Visitor's Center" will open. It does have bathrooms.

Lastly, on a personal note, Bob and Barb have underwritten a project by Indiana University Press to do a fourth printing of *"The Artists of Brown County"*, a gift that I am deeply grateful for.

I cannot think of any partnership that has done more for the people of south central Indiana, than that of Bob and Barbara Stevens. It's a partnership built on love, family, and the desire to make things better for everybody. And my guess is, they are not done.

— Lyn Letsinger-Miller • President
Brown County Art Gallery Foundation Board of Directors

THEODORE CLEMENT

ADOLPH ROBERT

Steele AND Shulz

A COMPARISON

BY RACHEL BERENSON PERRY

Two tall slender men, often seen outdoors in the early 1900s, wearing wide-brimmed hats and dabbling at paintings on easels, are similar in appearance and occasionally mistaken for one another in historical photographs. Though from different generations with widely disparate personalities, T. C. Steele and Adolph Shulz both gravitated to the hills of Brown County, Indiana, in search of new painting grounds.

Theodore Clement Steele (1847-1926), considered the spokesperson for the famed Hoosier Group of Indiana artists, personified dignity. A quiet, sincere gentleman, he was known for his impeccable values and steadfast dedication to his craft. By the time he came to Brown County to build his beloved “House of the Singing Winds” in 1907, he was 60 years old with a secured reputation.

The Hoosier Group, consisting of Steele, William Forsyth, J. Ottis Adams, Otto Stark, and Richard Gruelle, had made their mark in the late 1800s, returning home from their studies abroad to paint what they knew best — their native state. As founding members of the Society of Western Artists, Steele, Forsyth and Adams spent their careers promoting painting the Indiana landscape *en plein air* (outdoors). Although he had taught at his Indiana Art School in Indianapolis from 1890 to early 1895, Steele was not a man who enjoyed the limelight, and he never formally taught students again.

Despite his love of landscape painting, T. C. Steele earned his living as an artist primarily through commissioned portraits. By the time of his death, he had painted many of Indiana’s most prominent citizens, including President Benjamin Harrison, Vice President Charles Fairbanks, Colonel Eli Lilly, James Whitcomb Riley, Catherine Merrill, William Lowe Bryan and Lyman S. Ayers, among others.

A generation later, **Adolph Robert Shulz** (1869-1963), who had also studied abroad, returned to his home in Delavan, Wisconsin, and expressed alarm at the devastation of his familiar painting grounds caused by ubiquitous dairy farming. A former student at the Art Institute of Chicago, Shulz helped with instructor John Vanderpoel’s summer outdoor sketching classes in Delavan. He wrote in *The Milwaukee Journal*, “Groves were cut down, marshes drained, the lovely streams where I played when a boy became a foul-smelling sewer... We who were artists saw that we would be compelled to go to some other place.”



T. C. Steele



Adolph Shulz

Superficially similar in appearance, as shown in these photographs by Frank Hohenberger, Steele and Shulz have been mistaken for one another.

photos courtesy:
Indiana University Lilly Library

A handsome and charismatic fellow, Shulz was a natural leader and won friends easily. According to research for *The Artists of Brown County*, he cultivated Old World manners and spoke with a quasi-Oxford accent. He enjoyed teaching art, particularly to younger students. Active in community affairs, Shulz served on the park board, helping to establish the town's first golf course, and with his wife Ada, founded the first Delavan Christian Science Church. He was the darling of his hometown, described in the local newspaper as "so well known in Delavan as a young man of real worth that he scarcely needs any encomiums from our pen."

After reading an obscure article in a Chicago newspaper describing the rustic splendor of a hilly area about 40 miles south of Indianapolis, Shulz decided to investigate the region for himself. In August of 1900 he rented a horse and buggy in Columbus, Indiana, to explore the southern Indiana territory known as Brown County. Although impressed with its natural beauty, Shulz saw the shortcomings of bringing his wife and son to the rural village of Nashville. He later wrote "The Story of the Brown County Art Colony" in the *Indiana Magazine of History* in December 1935, "On this trip I heard much talk of a proposed railroad...What concerned me was that I found no hotel to which I could bring my family."

A member of the Palette and Chisel Club in Chicago, Shulz shared his enthusiasm for Brown County with fellow members L. O. Griffith, Wilson Irvine and Harry Engle. After the railroad was built to Helmsburg in Brown County, the four artists made the trek down from the Windy City in March, 1907 to paint winter scenery. "Instead, they found spring — pleasantly warm and blossoming with apple trees, dogwoods and redbuds," according to art historian Martin Krause.

By 1914, Steele
had eliminated
all buildings
and people
from his work.

Figures in the Road

T. C. STEELE

Depicts road leading up to
Steele property

1911 · oil on canvas
30 x 45 · signed lower left

Brown County Art Gallery
Foundation Permanent Collection

Gift of Carole Stetson and
Nick Hatfield family



Shulz wasted no time in planning a return trip through southern Indiana with a friend. He arrived in Nashville three months later, staying at the Sanatorium Hotel managed by Bill and Mandy Pittman. "While in Nashville, Mr. Pittman told us that 'Artist Steele' was building a home on the top of a large hill near the Monroe County line," Shulz later wrote. "We walked over and found Mr. Steele, whom I had previously met, sitting on a pile of lumber directing the construction of the first unit of what was to be 'The House of the Singing Winds' we all know so well... He wished to have a home and studio amid the beautiful hills where he could best pursue his work in the peace and quiet he desired. For a number of years his place was quite inaccessible on account of the distance from Nashville and the condition of the roads, and we saw little of him. He expressed regret that he was not living nearer Nashville so that he could associate more closely with his fellow painters. There was probably no artist in the entire Central States who was more loved and respected by all the artists both for his work and as a man and friend."

Steele and Shulz were already acquainted when they met on the Belmont hilltop. Adolph had entered paintings in the first two exhibitions of the Society of Western Artists, in 1896 and '97, and yearly from 1902 through 1906. The Society of Western Artists was a group of top artists from Indianapolis, Cleveland, Detroit, Chicago, St. Louis, and Cincinnati who



“Adolph Shulz was a slow and patient artist, continually reworking his paintings. Speed or prodigious output were irrelevant in his ideals...”

Lengthening Shadows

ADOLPH R. SHULZ

oil on board · 37 x 47 · signed lower right

*Brown County Art Gallery Foundation
Permanent Collection*

organized an annual exhibition to travel to each of those cities. The exhibits enhanced the stature of the artists and their work through exposure to a wider public and by garnering reviews in the nation's periodicals. Steele, who was initially very involved with the organization and the logistics of the traveling exhibitions (all accomplished by train), would have met Shulz, who was then entering three or four paintings in the annual shows.

The combination of Shulz's descriptive reports to the Palette and Chisel club members, as well as word of Steele's presence in the county, brought as many as 25 artists to Nashville in 1908. While he may have lamented the inaccessibility of the colony's stimulating environment, Steele nevertheless concluded, after spending a week painting in Nashville during the autumn of 1913, that “he had a greater variety of subjects at his command on his own painting ground,” according to his wife, Selma.

In fact, although elevated views of the village nestled in Peaceful Valley were a favorite subject for the colony artists, most of them did hike, or in later years drive, to more isolated spots to record nature undisturbed by man. Largely futile attempts to farm, along with the local logging industry, had denuded the ridges and hilltops, resulting in sweeping vistas that became a trademark of Brown County landscape paintings. Steele bragged of the fifteen-mile view from his estate and spoke often of the “dignity of space.” Selma later wrote in her published memoir, “He thought it would become necessary to cut into the growth of trees in order to open up more vistas.”

The camaraderie of the Nashville artists was often engineered by Shulz, the unofficial social director. He organized long exploratory hikes along winding creeks

into remote hills, and encouraged pitch-in dinners and other social gatherings for the artists. The driving force behind the founding of the Brown County Art Gallery in 1926 (originally housed in a remodeled grocery store), Shulz donated land on which to build the gallery. He began teaching students in Nashville, eventually divorcing his wife Ada and marrying one of his students, Alberta Rehm Miller. Many in the small community frowned on Adolph's capricious decision, but “the painter never lost the colony's respect for his talent,” according to author Lyn Letsinger-Miller.

Though Shulz and Steele both pursued American Impressionism painting styles, their interpretations and methods were quite different. Steele, who had attended the Royal Academy of Art in Munich, Germany, had been taught to use muted dark colors. This influence stayed with him until the late 1800s, when both he and J. Ottis Adams began using a white underlayer in their paintings. By the time of his Brown County residency, Steele had dispensed with preliminary sketches, painting en plein air directly on the canvas with immediacy and spontaneity.

T.C. Steele's landscape subjects also became increasingly esoteric. He had eliminated all buildings and people from his work by 1914. His emphasis on natural details that many would not notice, such as different hues of brown or diffused evening light, did not always make paintings that were exciting to the casual viewer. Articulating his artistic intentions, Steele wrote to a collector in 1912: “The subject [of your painting] is a roadway that climbs a gentle wooded hillside near our studio in Brown County. The road is a very typical one of that region, where the roads are rarely straight but curve and wind with the lay of the

land and often give in consequence of this peculiarity many picturesque compositions. This picture was painted late in November when the foliage had not yet dropped but had been stripped of color by excessive frosts until its general tone had become a rich brown, saved from monotony by the subdued crimsons and dull reds that play through it. Its dramatic interest is in its sky line – the massing of foliage against late afternoon sky.

I have regarded the picture as summing my most characteristic works and have endeavored to carry out in it what has become more and more my aim in landscapes. To suppress or only suggest detail and to emphasize the quality of [the] thing that makes a given subject beautiful and attractive, as strongly and yet truthfully as I can."

Adolph Shulz, who had ultimately rejected portrait painting because there were too many constrictions (such as pleasing the sitter and his or her family), painted landscapes that emphasized serenity and an almost mystical calm. His early works, such as "Misty Moonlight," were painted using a tonalist quality derived from the French Barbizon style that emphasized mood. Reflecting his studies at the Académie Julien in Paris and independent sketching trips in the Barbizon area of France, he preferred a palette with lighter, less contrasting values than the Munich School.

Unlike Steele's seemingly ambiguous landscapes created to capture a moment, the subjects of Shulz's paintings

are never in doubt. He typically included buildings, corn shocks, or specific trees as points of interest. To create his oil paintings, Shulz always made preliminary sketches before applying brush to canvas. An expert renderer, his extant sketchbooks, with pages of compositions drawn in graphite or pen and ink, are masterpieces in themselves. According to historian Carl Armstrong in 1972, "Adolph Shulz was a slow and patient artist, continually reworking his paintings. Speed or prodigious output were irrelevant in his ideals... Through meticulous observation of color equivalent to the moods and forms of nature, he became attuned to its most subtle drama."

Both T. C. Steele and Adolph Shulz loved nature and strove to record it with honesty and accuracy. Steele's complex and realistic colors, combined with his confident brushstrokes, and Shulz's scenic compositions rendered with skillful sensitivity, reflect their respective years of intimacy with the outdoors during every season and time of day. Their legacies are ensured by numerous paintings that are valued for their depictions of Indiana's unspoiled subtle beauty. This year's Collectors' Showcase exhibition at the Brown County Art Gallery is perhaps the first to exclusively combine paintings by these two great Indiana landscaper painters whose lives touched in the hills o' Brown. ❖

Both T. C. Steele and Adolph Shulz loved nature and strove to record it with honesty and accuracy.

RACHEL BERENSON PERRY is fine arts curator emerita of the Indiana State Museum, where she organized and curated all of the art exhibitions from 2003 through 2011. She wrote numerous articles for *American Art Review* and *Traces of Indiana and Midwestern History* (Indiana Historical Society), and her books include co-authorship of Indiana Historical Society's bicentennial edition of *The House of the Singing Winds: The Life and Work of T. C. Steele* (2016); *William J. Forsyth: The Life and Work of an Indiana Artist* (Indiana University Press, 2014); *Painting Indiana III: Heritage of Place* (Indiana University Press, 2013); *Barry Gealt: Embracing Nature* (Indiana University Press, 2012); *Paint and Canvas: A Biography of T. C. Steele* (Indiana Historical Society, 2012); *T. C. Steele and the Society of Western Artists 1896-1914* (Indiana University Press, 2009); and *Children from the Hills: The Life and Work of Ada Walter Shulz* (Artist Colony Press, 2001). She was awarded the Dorothy Riker Hoosier Historian Award for making notable contributions to historical scholarship in 2017. Her new book, *The Life and Art of Felrath Hines: From Dark to Light* (Indiana University Press and the Indiana Historical Society) will be released in November 2018.



Theodore Clement Steele

• 1847–1926 •



Red Hollyhocks

1917 • oil on canvas • 20 x 24 • signed lower right
Private Collection



Over the Hill

1914 • oil on canvas • 30 x 40 • signed lower right
John Hansberry and Karry Book



Creek in Winter

1899 • oil on canvas • 22 x 28 • signed lower right
Richard and Brigitte Halvorsen



Resting Cattle

1922 • oil on canvas • 22 x 32 • signed lower right
Mike and Kathy Thompson



Grazing Horses

oil on canvas · 13 x 18 · signed lower right
Mike and Kathy Thompson



Peonies

1922 · oil on canvas · 30 x 40 · signed lower right
Mike and Kathy Thompson



After the Rain

1890 · oil on canvas · 18 x 28 · signed lower right
James and Karen Railing



Fall in the Ravine

1915 · oil on canvas · 30 x 45 · signed lower right
Mike and Kathy Thompson



Tinker Place in Winter

oil on canvas · 14 x 21 · signed lower right
Tony Jordan



Study in Green and Gold: The Mill Race

1896 · oil on canvas · 27 x 22 · signed lower right
The Quirey Family Collection



Bridge Over Jordan River

1925 · oil on canvas · 25 x 30 · signed lower right
Holly and John Pantzer



On the Whitewater, Brookville

1901 · oil on canvas · 22 x 32 · signed lower right
Dr. Tom and Tammy Miller



Dahlias

1915 · oil on canvas · 25 x 30 · signed lower right
The Quirey Family Collection



House of the Singing Winds

oil on canvas · 20 x 24 · signed lower right
Craig and Mary Fenneman



Stormy Weather, Salt Creek Valley

oil on canvas · 28 x 36 · signed lower right
Denise and Mark Williams



Rancho Cucamonga

1902 · oil on canvas · 19 x 28 · signed lower left
Dr. and Mrs. John G. Rapp



The Oregon Coast

1902 · oil on canvas · 22 x 32 · signed lower right
Dan and Marianne Stout



The House in Morning

oil on canvas · 22 x 32
Dan and Marianne Stout



Old Fashioned Flowers

1911 · oil on canvas · 16 x 21 · signed lower left
Dan and Marianne Stout



Peonies

1918 · oil on canvas · 20 x 24 · signed lower right
Ned and Cindy Rhodes



Floral Still Life: Dogwood

1911 · oil on canvas · 22 x 32 · signed lower right
Craig and Mary Fenneman



Autumn Landscape

1914 · oil on canvas · 20 x 28 · signed lower left
Ned and Cindy Rhodes



Hollyhocks, 1919

oil on canvas · 22 x 32 · signed lower right
Bob and Barbara Stevens



Winter Day

1899 · oil on canvas · 22 x 28 · signed lower right
 Dan and Marianne Stout



Morning By the Stream

1893 · oil on canvas · 22 x 27 · signed lower left
 Private Collection



T. C. Steele's Palette

23 x 33
 James and Karen Railing

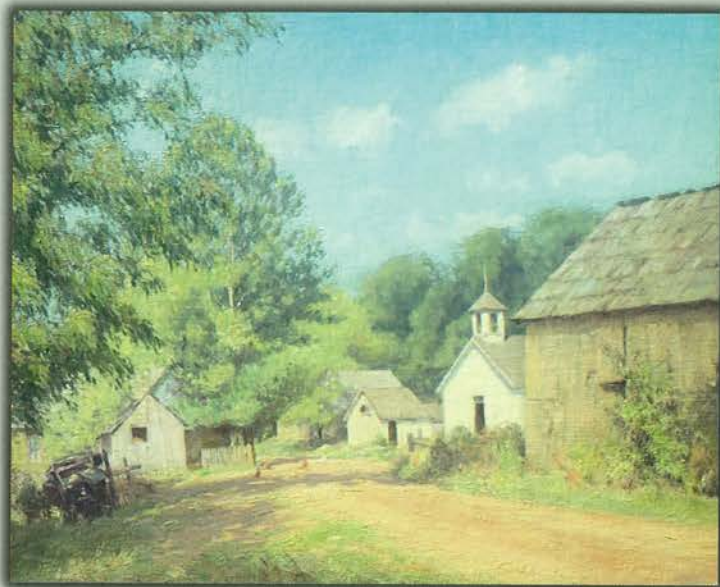
Adolph Robert Shulz

• 1869–1963 •



Turkey Roost

1918 • oil on canvas • 34 x 44 • signed lower right
Marci Royalty



Pike's Peak

oil on canvas • 30 x 36 • signed lower left
Tom and Wendy Cornwell



Nature Takes Over

oil on canvas • 34 x 44 • signed lower right
Tom and Wendy Cornwell



Corn Field, Schooner Valley

oil on canvas • 30 x 36 • signed lower right
Mike and Kathy Thompson



Untitled

1921 · oil on board · 12 x 16 · signed lower right
Douglas and Laura Runyan



Evening Glow, Nashville

oil on canvas · 24 x 26
Craig and Mary Fenneman



Spring's Awakening

oil on board · 27 x 24 · signed lower left
Bob and Barbara Stevens



View of Nashville

oil on canvas · 27 x 34 · signed lower right
Craig and Mary Fenneman



The Young Elm

oil on canvas · 30 x 36 · signed lower right
Craig and Mary Fenneman



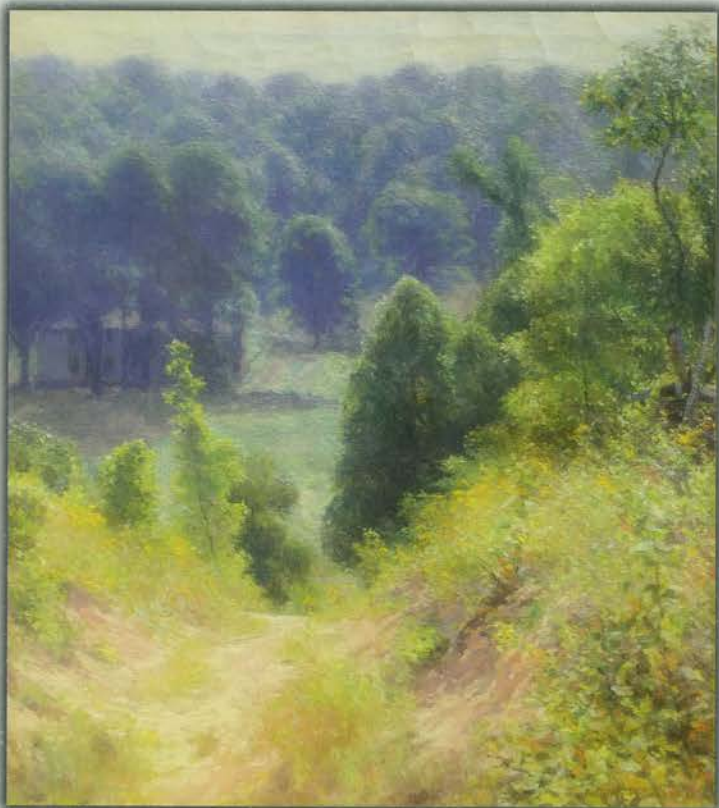
Brown County Farmstead

oil on board · 20 x 24
Craig and Mary Fenneman



Brown County Cabin, Early Fall

oil on canvas · 30 x 36 · signed lower left
Craig and Mary Fenneman



The Abandoned Road

oil on canvas · 34 x 30 · signed lower right
The Quirey Family Collection



Road to the Village

oil on canvas · 30 x 34 · signed lower right
Craig and Mary Fenneman



Home Sweet Home

oil on canvas · 30 x 36 · signed lower right
Jay and Ellen Carter



A Summer Tangle

oil on canvas · 30 x 36
Craig and Mary Fenneman



Graceful Sycamore

oil on canvas · 34 x 40 · signed lower right
Brown County Art Gallery Foundation



Willow Bordered Stream

oil on canvas · 34 x 44 · signed lower left
Tony Jordan



Little Lone Cabin

oil on board · 20 x 24 · signed lower right
Dr. and Mrs. John G. Rapp



Polecat Ridge

oil on canvas · 30 x 40
Tony Jordan



Florida

oil on canvas · 30 x 36 · signed lower right
Cheryl Eyed



In Sulphur Springs, Delavan

oil on canvas · 20 x 27 · signed lower right
Holly and John Pantzer



Springtime, Brown County

oil on canvas · 27 x 36 · signed lower right
The Quirey Family Collection



Pony Pasture, 1914

oil on canvas · 20 x 27 · signed lower left
Private Collection



The Leaning Willow

1941 · oil on canvas · 30 x 36 · signed lower left
Kimberly Calvin Rhodes and Craig Rhodes



“A handsome and charismatic fellow,
Shulz was a natural leader and won
friends easily.”

— RACHEL BERENSON PERRY

PORTRAIT OF ADOLPH SHULZ

SYBIL CONNELL (AMERICAN 1895-1983)

pastel · 14 x 12 · signed lower right
John Hansberry and Karry Book

Center of the Universe
Nashville Indiana Sept 12-41

Ernest Calvin

Akron Ohio.

My dear Ernest

The other day I had been working in the studio on my "Christ" head. I came to a stopping place & went outside. Mrs. Shulz had been to the P.O. & called to me that there was a package for me from you. I couldn't imagine what could be. When we opened it I was very much touched & we immediately had a music festival. We have been thinking for some time that we would start a collection of Symphonies, a careful selection of our favorites. But we just hadn't gotten around to do it. If we had it would no doubt have been started with Sibelius. I don't think any gift could have hit the spot better than this collection which you sent to us & we both thank you very much.

I am glad you are enjoying the picture. After I had it boxed I wondered if I had the name on the back. I call it "The Leaning Willow". I am also glad that you all came up to hear Alberta play on the piano. I wish you could hear her when she is in practice & all warmed up for the occasion. I don't think she has played since & very little before. She has been very busy lately as we have taken a little girl, a real Brown Co. hill girl from over near Axons Branch into our home. This little girl has had no chance & has been kicked about all her life. We are very happy to have her & hope we can do something for her that is worth while.

In a few days I will send you a sketch which Walter made a long time ago. It is one of the two or three things we have of his & I want you to have it. Our best to you all

Sincerely

Adolph R. Shulz.

LETTER FROM ADOLPH SHULZ TO HIS FRIEND ERNEST CALVIN

Shulz and brothers Ernest and Irl Calvin had a close relationship and the painting called "The Leaning Willow" was a personal gift. The painting has been returned to Brown County and will be offered for sale at the opening reception.

Huntave  *Rammann*

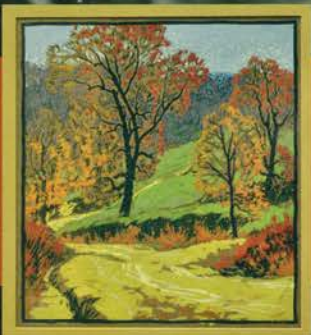
BROWN COUNTY AND BEYOND

OPENING RECEPTION

Saturday, October 27 • 3 pm

Premiering the new book by
Martin Krause,
"Of a County Called Brown"

Program • Book Signing
Food and Wine Reception • \$20



OCTOBER 27 – DECEMBER 2
BROWN COUNTY ART GALLERY

sponsored by Richard and Brigitte Halvorsen and Dr. Robert Sexton