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November 14, 2005

All About Our Past and Those Who Were In It

*By Ray Py*

To revisit our childhood--from a distance.

**CHPT. 6-PARTRIDGE FILES GIVE UP NAME OF UNKNOWN ARTIST**



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linetosa.jpg, 62 KB

ON MARCH 6, 2005, AFTER BEING COVERED FOR ALMOST 35 YEARS, THE NUTTING MURALS WERE REVEALED TO THE PUBLIC. CROWDS (PHOTO ABOVE) ALSO VIEWED THE WAUWATOSA HIGH SCHOOL MEMORIAL DISPLAYS. (PHOTO BELOW) A LINE FORMED AT THE OLD MAIN ENTRANCE TO THE SCHOOL ON WAUWATOSA AVENUE.

There remained one piece of unfinished business. Yet unknown was the identity of the WPA artist who, 70 years earlier, had left the art work at Wauwatosa High School, unsigned.

Tony had been certain that the artist had signed the work, but the signature had become lost or ripped away in the renovations. He and the Wauwatosa Historical Society were giving credit for the work to a young WPA artist named Frank Unger, a former Racine High School art teacher who, in 1935 was trained at the WPA's art camp in Northern Wisconsin. He did do work in the high school later that year, completing a series of frame art pieces and working on backstage projects. He was credited as being the set designer for the school's production of Shakespeare's "The Merchant of Venice," in April 1936.

I was convinced, however, that an artist with more experience in mural work than Unger had done the work. However, neither Tony nor the Historical Society which was in charge of the project, took that viewpoint seriously. Therefore, I independently began to search among Charlotte Partridge's records in the archives at UW-Milwaukee. Miss Partridge's meticulous records of her years as head of the state's federal art program, her project reports, and letters—even photographs—eventually gave up the artist-- Myron Nutting.

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On March 6, 2005 the Wauwatosa Historical Society ended the project in a public dedication of the murals and the Wauwatosa High School Memorial Historical Center. The ceremony on a Sunday afternoon was well attended and the project highly praised. by those attending.

However, it was some weeks following the dedication, that I received a letter from Robert Hackworthy, a 1948 Tosa graduate and architect, who, in the 1970s was employed by Schutte, Mochon and Associates, the architectural firm which designed and built the Tosa addition. Hackworthy was the architect who designed the modernization of the building's old section including the lobby.

Even though he is semi-retired, Hackworthy is now president of Schutte, Mochon and Associates. He wrote that the 1970 modifications were a necessary "modernization" to bring the building in line with the new high school opening on the community's west side--Tosa West. Hackworthy said the modifications covered over the 1930s art deco tiles, lowered the ceilings and moved the building's main entrance from the Wauwatosa Avenue side on the west, to a new entrance on 74th Street.

But in conclusion, he told me this: "The old main entrance lobby cover-up was an administrative decision that should have been strongly objected to by us--and was not-- for which I am sorry."

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November 13, 2005

**CHPT. 5-RESTORATION UNCOVERS LOST MURALS IN TOSA LOBBY**



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southwall.jpg  
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northwall1.jpg  
33 KB

THE TOSA LOBBY (ABOVE) ON THE DAY RESTORATION WORK BEGAN AND, LOWER PHOTOS, THE SOUTH WALL AND NORTH WALL JUST PRIOR TO DEDICATION ON MARCH 6, 2005.

I met Anton Tony Rajer in November, 2002 in a strange way and in a strange place. Tony is an art conservator and museum consultant who has worked on collections in the United States, Latin America, and Europe. He is also a professor at the University of Wisconsin--Madison. At one time, he served as the art conservator at the State Capitol.

I had contacted Tony after learning of his involvement with restoration work on WPA murals at Shorewood High School. In a telephone conversation, I told him about the hidden murals and, although he expressed interest in the project, his busy schedule stood in the way of any further investigation anytime soon. So I was surprised on the Friday after Thanksgiving, only a few weeks later, when Tony called to tell me he was suddenly in town and eager to look at the murals.

Although the school was closed for the holiday, we nevertheless agreed to meet on the school's loading dock. Our knock on the doors caught the attention of an electrician working inside who allowed us in. We made our way to the lobby before Tony and I realized that neither of us had a flashlight we would need to see clearly up under the acoustic tile. Fortunately, our electrician friend had an extra light and he loaned it to us.

Tony's survey of the few exposed pieces of the forgotten mural hit all his buttons and after a quick look under the ceiling tiles, he had concluded the art work was not only salvageable but quite possibly ranked as a major art discovery.

“They are impressive,” he said, lowering himself from the stepladder. In fact, he added, they may be among the finest examples of New Deal art he had seen. Later, he would repeat his analysis in a proposal he would submit to the Wauwatosa Historical Society for a pilot project to open “windows” in the plastered walls that would determine how much damage the canvas and tiles had suffered over the years.

That began what was to be a two year project to uncover and repair the murals and restore the lobby to its original aura. It would take almost \$130,000 in grants and donated funds, much of it from alumni who had graduated many years earlier from the former Wauwatosa High School and remembered the murals well.

There would be frequent delays in beginning the project due to the vast layers of approvals that were required as Tony’s proposal worked its way up the Wauwatosa Historical Society and the School District’s bureaucratic ladders. But the pilot was completed in early 2003. Then it would be almost a year later before the actual work at the site would get underway. In that interim, there were appeals for the funding that went out to both the community and members of the Wauwatosa High School alumni community. Alumni were the major contributors, not only from the community but alumni from all over the world sent in checks. Several major contributors of \$25,000 or more and grants helped reach the goal that was needed within 12 months.

In January 2004, Tony and his group of volunteers and staff began to work the project in earnest. Dozens of volunteers would take part, tasked with chipping the plaster and peeling back layers of wire mesh. Each of more than 700 staples that held the mesh to the wall had to be removed from the canvas underneath by cutting the staple and removing it with pliers. This process, repeated hundreds of times, took several months to complete.

Once the canvas was revealed, restorers found that the mural was covered with rust stains from nails and staples and these stains had to be removed with soapy water applied with q-tips.

Dirt on the murals had to be removed using razor sharp surgical scalpels. As restorers moved across the canvas, they found small pieces of loose canvas and flakes of loose paint that had to be fit into the mural and glued, much like working a giant puzzle.

The actual retouching or repainting of the mural surface—called inpainting-- was accomplished late in the project and only after the murals were thoroughly cleaned, after the staples or nail holes had been filled with putty and after a thin layer of special varnish had been spread across every inch of the original canvas.

New paint was applied over damaged areas but only on the varnished surface—never to the original canvas. This process allows the murals to be returned to their condition as found, if that ever becomes necessary, by simply washing away the varnish. The varnish is also a shield against damage of any kind caused either by accident or vandalism.

Once inpainting was completed, the murals were then covered with a dull, matte varnish that evened the surface and reduced glare. This work was the final task in the restoration and when the varnish dried, the murals took on a cared-for, antique appearance—almost museum quality—that can you see in the lobby today.

With the murals nearly done, Tony turned his attention to the restoration of the lobby. Ornate Deco fresco moldings, long hidden under the white drop acoustical ceilings where dozens of utility pipes and conduits had been placed in the renovations of the 1970s were nearly destroyed by workmen who

punched countless holes through the ceiling plaster, smashing the art works, as they hung the false ceiling that had imprisoned them for years.

The school engineers rerouted the utility lines in September, 2003, giving the restorers access to moldings and the damaged ceilings.

A star burst fresco over the main doors was completely reduplicated in plaster in the restoration process. As it developed, the restorers were able to match the design, then add the varied paint textures of green and deep reddish beige of the original.

Massive numbers of small tiles that had been part of the original architectural design for the lobby were damaged and needed to be repaired or replaced. A search for similar tile on the current market found nothing that matched, so art students and other volunteers labored over a long period, making individual tiles to fill holes or replace those damaged under the plaster.

Tony and his workers finished their work in the early fall, 2004, shortly after the summer recess. Behind them was 2,000 hours of work, much of it volunteer time.

NEXT: PARTRIDGE GIVES UP NAME OF MURAL ARTIST

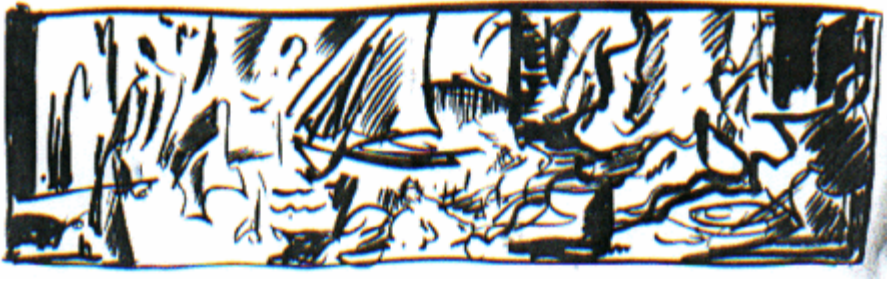
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November 11, 2005

#### **CHPT. 4-NUTTING DISAVOWS MURAL WORK UNDER GOVERNMENT CONTROL**



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50 KB



nutting0001.gif  
77 KB

PHOTOS ABOVE--THE FINISHED SOUTH WALL OF THE LOBBY AND ONE OF NUTTING'S SKETCHES DONE IN PREPARATION OF MURAL WORK. THIS SIGNATURE WAS WITHHELD FROM THE TOSA MURALS.

By the end of November, Nutting had finished both murals. But one task remained. Nutting had not easily forgotten the government's constant interference nor the meager wage the mural had earned him. While in Paris, Nutting had learned that European artists often withheld signatures from their completed work in a form of protest. Without the signature, the artists reasoned, there was no way the government would ever benefit from any future fame the artist might achieve.

Nutting's final task was no task at all. He simply did not sign his name to either of the murals. Further, Nutting would never mention the work nor include the murals in resumes throughout a long and successful career.

On Saturday, March 2, 1935, Nutting's murals were taken to the high school by a professional framer and hung, like wallpaper, to the north and south walls of the Wauwatosa High School. Nutting did not attend. Darling was on hand when the murals arrived and hoped there would be an opportunity to make some remarks. But not even the artist or Partridge showed up. Darling called the local newspaper editor, and, aware that much of the paper's readership did not support New Deal projects, carefully worded an announcement that, with the hanging of the murals, the lobby was finally finished.

On Thursday, March 7, a four-paragraph notice appeared on an inside page of the local paper.

“The murals of Myron C. Nutting, a well known Milwaukee artist, were hung in the Senior High School corridor Saturday, March 2, (1935). The paintings were an FERA project, worked upon under the direction of a committee headed by Miss Charlotte Partridge, head of the Layton School of Art. The projects were subject to the approval of that committee and the acceptance of this mural is indicative of the high standards of artistic merit, according to Miss Partridge.

The mural was intended specifically for placement in the Wauwatosa school, according to Mr. Darling, superintendent of Wauwatosa schools. He told of Mr. Nutting’s visit to the school, his consideration of available space and color scheme, and his evident interpretation of the possibilities of the educational field.

The north wall is undoubtedly an interpretation of the professional aspects of education, including such suggestions as farming, business, and industry as the practical activities of life.

The south wall mural represents the more intangible, artistic phases of education and life. Mr. Darling spoke of the possibilities of extra-curricular activities acting as a bond between the practical and the artistic. The special fields of athletics, music, and the creative arts are particularly stressed.

The mounting of the paintings was done by the F. G. Bressler Co. While the actual time of the artist was an indirect government gift, the cost of the canvass, paints, and similar needs was assumed by the Wauwatosa school according to the provision made for the granting of such FERA projects.”

Soon after the Wauwatosa murals were completed and hung, Nutting left Milwaukee for California where his career as an oil and acrylic artist would flourish. He would expand his talents as an editor and art critic.

At some point late in his life, he re-acquired the ownership rights to the portraits he had painted in 1923 of his Paris friends, the literally-acclaimed author James Joyce, his wife, Nora and daughter, Lucia. In 1960, he donated all three portraits to Northwestern University to be included in the university’s special James Joyce collection. Nutting died in 1972, and the California art community would remember him as one California’s most successful and influential artists, art critics and editors.

Charlotte Partridge could not escape the fallout of criticism about the federal art program as being "selective" and was forced to fire many of her artists and pull others off projects before they were completed. In late 1939, she told her superiors that she had become over-burdened by the work and asked to resign.

Her school continued to prosper and in 1951, with enrollment at 1,110 students, Layton School of Art moved into its own building on Prospect Avenue. But only three years later the Layton Board of Trustees voted to “retire” Partridge and her long-time co-director, Miriam Frink, on grounds the work was becoming too exhausting for them. Partridge later would say that she had been told that the Board voted her out because they felt the school should be directed by a man. She died in a nursing home in 1975 and her school closed its doors in 1980.

**NEXT: TOSA MURALS BROUGHT BACK TO LIFE**

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November 10, 2005

**CHPT. 3-NUTTING HAD TIES WITH LITERARY WRITERS, ARTISTS**



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17 KB



nutingmural0001.gif  
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**ARTIST MYRON NUTTING AT WORK AT A STUDIO AT LAYTON. HIS MOST FAMOUS WORK IS THIS PORTRAIT IS OF IRISH WRITER JAMES JOYCE.**

Born in the west in Panaca, NV on Oct. 18, 1890, the son of a roving surveyor, Nutting had come to Milwaukee by way of Montana and California, and art studies at the University of Paris, The Julian Academy, and the British museum of Fine Arts. He had already completed a WPA mural at Beaver Dam High School and several large canvas display backdrops for the Milwaukee Museum of Natural History.

Partridge knew that Nutting was skilled in a technique developed by French artists called marouflage which allowed the artist to work at the project under studio conditions offering better light and space, then when the work was completed, the work would be taken to the site and applied permanently to the wall, similar to the hanging of wallpaper.

There was another aspects to his background that intrigued his boss. In Paris, Nutting had become friends with writers and artists who had quite suddenly become internationally famous for their radical writing styles and revolutionary lives. These were such men and women as F. Scott Fitzgerald, Ezra Pound, T.S. Eliot, Sinclair Lewis, Sylvia Beach and Ernest Hemingway. He had grown close to the controversial novelist James Joyce, the author of "Ulyssus" that was so radical it was still banned in the United States. Nutting had painted Joyce's portrait and that of his wife, Nora and daughter Lucia.

Nutting could be invaluable to Partridge's ambition to add literature and writing classes to her Layton School of Art curriculum and with his close association to many of the world's most literary artists, he could be a major asset to her plan.

Although he detested government work on the principle, Nutting needed the extra income the work provided. Nutting was anxious to get the project started and, mostly, to get it completed. He knew the committee Partridge had formed to monitor the project would be quick to approve a mural theme based on any aspect of modern education, science, the trades, so he quickly drew the required sketches. His hunch was correct and his themes and sketches for the two murals "Recreation, Music, Art Sculpture and Drama" for the south wall, and "Farm, Industry and Science" for the other wall, won praise from the committee and were quickly approved.

Within a month, Darling's application was approved at all levels. According to the agreement, the school district would buy the materials at a cost \$78 and Nutting would do the mural work, paid by the federal government based on a salary scale of approximately \$38 for 40 hour or work per week.

Nutting went to work in the studio at Layton. As he had expected, the committee's interference in his work was an irksome bother, often requiring that work be erased and re-done to the committee's satisfaction. The low wage under which he worked also bothered him as it did most artists engaged in such work. He knew that at less than \$1 per hour, no artist was inspired to do his best effort and some projects had gone undone as artists left the projects in anger over the low pay and constant interference. But because he had been personally selected by his boss, Charlotte Partridge, he vowed to see the project to the end.

On a few occasions Nutting drove out to the suburban high school where the mural would hang to survey light patterns at various times of the day in the lobby. Back at his studio and referring to the notes he had taken, he would rearrange some of the art work he had done to take in account the sun shining into the space at certain times of the day or even the affect that the overhead lights had on the art surfaces.

**NEXT: MURALS COMPLETED; ARTIST FADES TO UNKNOWN**

November 9, 2005

## CHPT. 2-PARTRIDGE HANDPICKS NUTTING TO PAINT TOSA MURAL



darling30001.gif  
121 KB

WAUWATOSA SCHOOL ADMINISTRATOR W.T. DARLING SUBMITTED HIS REQUEST FOR MURAL WORK AT THE HIGH SCHOOL DIRECTLY TO THE STATE FEDERAL ARTS PROGRAM DIRECTOR CHARLOTTE PARTRIDGE, (TALL LADY AT RIGHT). IT WAS APPROVED QUICKLY.

Darling's hunch about the new Federal Arts Program for schools proved correct. Once he contacted Partridge, he received a two-page printed application requesting information about the work he wanted done. Partridge had 40 artists skilled in water color, oil, textiles and tempera which she directed under one of President Roosevelt's New Deal relief programs.

Darling asked a janitor to climb up a ladder and carefully measure the length and width of the two empty walls, information that was requested on the application. Once that was done, Darling requested that two oil on canvas murals be painted in the spaces the janitor had measured, one showing "a local landscape" and the other "a scene of local history". He recommended a Wauwatosa WPA artist, Armin Hansen, a Wauwatosa artist whom he knew did government work, for the commission. Finishing, he quickly sent the application directly to Partridge's attention.

Partridge had been a local art instructor at Downer Seminary until 1920 when she quit to open her own school which she called Layton School of Art located in borrowed space at the Layton Art Gallery. Her school immediately caught the public's attention because her art classes would be coeducational. Further, she would encourage unemployed veterans of the world war to enroll in her classes and to study art as a trade or profession. And as a final gesture, Partridge would teach her artists not just to "copy" art but to express feelings through the media, a radical departure from traditional art classes. In speeches that were to follow her departures from the norm, Partridge said it was time that American artists deserved the respect of European artists and that American art needed to be accessible to Americans everywhere and not just displayed in museums and galleries.

It was for these views that she received a telephone call in the middle of the night from someone in Washington D.C. who asked her to accept a job in a federal government arts program she had never heard of. Reluctant because her unknown caller could not exactly explain how she was to put literally “hundreds” of artists to work and, more to the point, how she was to pay them, she nevertheless found her caller convincing enough and took the job. When she hung up the phone, she was the state director of the federal government’s new Federal Arts Program, under the Public Works of Art Project (and placed under the Works Project Administration or WPA when that was formed a year later).

Partridge settled into the job and, although The Federal Arts Program in Wisconsin would function for only six years, Partridge and her staff would review and mostly approved 9,000 requests for federal art projects, many in the state’s rural areas where, up until then, war memorials had been the only examples of public art. While Partridge fully understood the government’s arts program was a work relief program for unemployed artists, she was also convinced that it was an American art renaissance never before attempted.

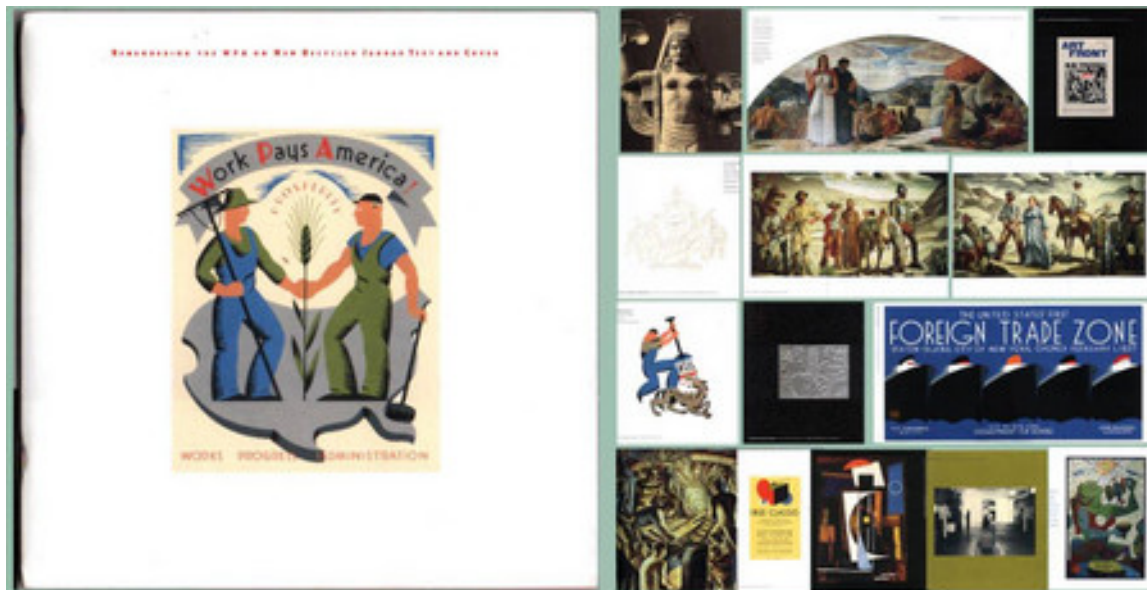
Partridge was excited about Darling’s application. It provided a unique opportunity: to display classic American art work in a modern, art deco setting represented by the newly constructed school building in Wauwatosa. She eagerly granted her approval, then quickly formed a committee that would oversee the project from beginning to end. Then she selected the artist, but instead of selecting Hansen as Darling had suggested, she chose instead her art director, Myron Chester Nutting, a Paris-educated mural and portrait artist.

#### NEXT-ARTIST HAD TIES WITH LITERARY GIANTS JOYCE, POUND

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November 9, 2005

#### CHPT 1-A WPA MURAL PROJECT IN WAUWATOSA 1934-1935



wpa\_weyerhauser.jpg  
43 KB

BY RAY PY  
Wauwatosa High School 1954

Only three years after the new high school building in Wauwatosa opened in 1931, school administrator William T. Darling faced a personal crisis. It was the two empty white spaces in the new lobby which Darling considered an eyesore--and a daily reminder that the building project remained unfinished.

The empty walls flew in the face of grandiose plan laid before him by the school's designers, the architects Herbst and Kuenzli. They had promised a modern day Monument to Education with a grand tower at the center of town--and a magnificent front lobby-- the building's crown jewel!

But it was January, 1934, the fifth winter of the nation's worst Depression ever! Money, even in this affluent suburb west of Milwaukee, was tight, and though he hated anything undone--and particularly he hated these gruesome undone walls--he hesitated to ask his school board for even one dime to hire artists for what surely the board would call trivial work. .

Darling had learned of a new federal art-in-the-school program under President Roosevelt's New Deal relief program, the Public Works of Art Project. The program was headed by the energetic and competent director of the Layton School of Art, Charlotte Partridge. Although the new school building had been funded by emergency funds under the New Deal and the high school's stage craft department had been using federal assistance funds for several semesters, the legislation was considered federal "charity" and demeaned by the community. Darling, therefore, was discreet about making an inquiry into any further programs, including the program Partridge headed. But when he did, and received an application from Partridge for a mural artist to finish the walls, he was convinced she held the solution to his unfinished lobby.

The new Wauwatosa's high school was designed in the modern art deco architecture that had suddenly become very popular with architects. It was located at Wauwatosa and Milwaukee avenues, the town's center, at the same corner the community's first high school was built in 1871. Its architects called the building "a landmark," and a building that would not be duplicated anywhere. Its full construction that would eventually include gyms and a community theater and perhaps a modern swimming pool, was perhaps 10 years away. But in its first phase, the construction had doubled the number of junior high and high school classrooms and added administrative offices for the district staff and principal, and, of course, its showcase lobby at the school's main entrance.

No one loved this building or was more proud of its construction than the district's administrator. Darling found it a joy to walk from his office in the building, school, out the school's main doors onto Wauwatosa Avenue. There he would simply step back and look up. He loved the school's classic art deco style that followed the building's exterior all the way to the peak of the grand tower. The building represented the latest in modern school designs that had been introduced at the 1924 Exposition Internationale des Arts Decoratifs et Industriels Modernes in Paris, from which the term "art deco" originated.

Along the building's main facade were concrete beltcourses and brick pilasters with concrete caps separating the columns of windows. The protruding entry way on Wauwatosa Avenue had a stepped setback accentuated with floral, geometric and classical terra-cotta panels that climbed four stories to the Grand Tower. From that lofty place, students could look in all directions and view their entire town from the windows in the classroom located at the top of the Tower.

NEXT--Partridge Selects WPA Artist Nutting

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October 13, 2005

## **ONE OF AREA'S FINEST SCHOOLS, TOSA WAS 'ON PARADE' IN 1946**



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124 KB

(Picture above) IVAN SWANCUTT, LEFT, WAS IN HIS 22ND YEAR AS PRINCIPAL IN 1946. GRAHAM HAWKS, RIGHT, AS A TOSA SENIOR, LIKED WHERE HE WENT TO SCHOOL.

Editor's Note: Every month in 1946, The Milwaukee Sentinel featured one of the Milwaukee area's finest high schools in a special feature called "High Schools On Parade." Although the story was written by John Dale, a staff writer, each feature included a winning essay chosen from the student body that appeared with the article. Here, in honor of the Class of 1946 which has already scheduled a 60th reunion for next year, is the June 3, 1946 "High School On Parade."

Suburban School Boasts Varied Program  
John Dale  
Milwaukee Sentinel  
6/3/1946

Wauwatosa High prides itself on the fact that it has been approved continuously by the North Central Association of Colleges and Secondary Schools since 1906.

In that outstanding accomplishment, the school demonstrates its education value to the community it serves - its tradition for giving thorough training to some 1,300 boys and girls now enrolled.

From its modest beginning in the rambling red brick building that is now the junior high, the senior high school has branched out in a beautiful \$2,000,000 cream brick structure at 1732 Wauwatosa Ave., considered one of the finest educational plants in the Middle West.

Swancutt is Principal

Gray haired, robust Ivan Swancutt has been principal for the past 22 years, and has watched the rapid development of Wauwatosa High's educational facilities in the last decade. He has been a guiding spirit in the progress noted.

Wauwatosa's first graduating class, all girls, dates back to 1879, and included such well known names as Grace Clapp, Julia Gilbert, Lillie Palmer, Hattie Underwood and Julia Pelton. Since that time the school has graduated more than 6,000 boys and girls.

### Fundamental Training

In its educational program, careful attention is given to the fundamental training of all its students. But, more than this, it offers course work leading toward advanced instruction, since many of Wauwatosa High's boys and girls matriculate at colleges and universities.

Outstanding among its activities are all types of forensics, stagecraft, band orchestra and choir; a complete intramural sports program, and numerous club activities that are intended to develop real leadership.

In all, Wauwatosa High lists some 40 extracurricular activities, planned to give every boy and girl in school an interest that will occupy his or her time profitably.

### Outstanding Work

The school has had more than its share of state forensic winners since 1924. Annually its students do outstanding work in the Milwaukee Sentinel's National American Oratoricals, which has gained recognition as the outstanding contest of this kind nationally today.

While the boys are by nature attracted to sports, the girls' intramural physical education program is extensive and touches a wide range of activities.

This is made possible because of the Red Arrow Girls, a group of approximately 25 girls who have been honored for outstanding athletic ability, service, scholarship and cooperative spirit. They assist in the various sports by arranging schedules, attendance and officials. The club is also active in school affairs and has charge of the annual homecoming dance.

From 1926 to 1938, the band won top honors every year in state and suburban contests. In a total of 18 contests, it received first place in 11 of them.

Two choirs are maintained during school time in order to give training to the some 250 eligible students. The combined choirs appear in massed chorus at several programs during the year.

A group of 130 members are selected to represent the choir when it appears at special events in the Milwaukee area. Boys and girls also may attend vocal classes twice weekly after school.

### Wauwatosa High School: Winning Essay

By Graham Hawks

Class of 1946

Do I like it here ? Yes, because for three years it has been the center of my life. I have worked here and I have made friends here, and I have had a good time here.

No, it isn't always rosy. Going home every night to do homework has often made me wish I were through with school. Some subject that is hard to understand and results in a series of low grades is disheartening. Then, of course, misunderstandings do occur with friends.

But most of the time classes are interesting and it is not at all difficult to find them enjoyable. Besides offering the opportunity to learn, the class affords a fine chance to become acquainted with new people.

But classes aren't the only important thing. Extra-curricular activities play a very important part in the school program. In band I have gained an appreciation of music that I never would have had otherwise. A cappella has given other students an opportunity for musical expression.

I like working in student finance and the chance it offers of working with other students and getting to know them better. School plays and forensics teach poise and self-confidence.

Many of our local winners have become state winners in the contest at Madison. Another thing in which a Wauwatosan can feel pride is in our swimming team, which has won three consecutive state titles and which has two national champs.

Also, we have a fine auditorium, which is the object of community pride.

All these things contribute to my affection for Wauwatosan High School, and when June rolls around, it is these memories, along with others, that make a long year seem short. - Milwaukee Sentinel, June 3, 1946

Graham P. Hawks

Aug. 8, 2002

Graham P. Hawks, professor emeritus of history, died July 25 in Kalamazoo. He was 75.

Hawks was a member of the WMU faculty for 34 years and served as chairperson of the WMU Canadian Studies Committee for many years.

A native of Milwaukee, Hawks retired from WMU in 1994. He earned a bachelor's degree from the University of Rochester and master's and doctoral degrees from the University of Wisconsin. He was active in several organizations dedicated to improving U.S.-Canadian understanding.

A memorial service was held July 30.