

In Memory Of . . .

AN INTERNET EXHIBITION OF SOME WORKS BY

FRANZ BAUM

1888-1982

artist and art instructor



ABOUT THIS WEBSITE:

First, this has been the project of the artist's youngest daughter, Valora.

Second, she regrets that, though some of the pictures shown originally had color when she photographed them years ago in Franz's studio, she only had black and white film in her camera at the time. Therefore, they appear as black and white images. She photographed them as a casual record, not to be placed on the internet (which didn't yet exist).

These pictures are offered simply as examples of the style and talent of the artist and are not gallery-perfect reproductions—nor are they his greatest works but for a few.

BIOGRAPHY:

Franz Maximilian Baum was born in Wiesbaden, Germany January 14, 1888, the second son of Julia Anna Bloch, a well known concert pianist, and Hermann Baum, the owner of a linen mill and imported fabric business. Franz told Valora that he "ran away from home at an early age", but nonetheless, some biographical data has him learning French and Italian languages in Lausanne in 1907. From 1908 to 1914 he studied at art academies in Stuttgart and Munich, exhibiting works at the Secessions Exhibition in 1912. Then followed four years of mandatory military service. While enlisted he became an accomplished horseman, and eventually led a mounted scout troupe during the First World War. At one point, caught in a fierce battle, he was so badly wounded he was left for dead on the field. A Catholic nun, searching for survivors, found him still alive and rescued him. This was the end of his military exploits.

further from his war injuries, during which time he encountered Rudolph Steiner and became a Steiner pupil. (Later, Franz was especially interested in the philosophy of Teilhard de Chardin.) In the following years he continued his art instruction in Munich, and went to Paris to study at the Sorbonne as well. He also took classes at a veterinary school where he learned about the inner structure of horses. In 1924 he was commissioned to paint a large mural for the Munich Oktoberfest at the Hippodrome.

About 1930 ? he acquired a part-time teaching position at one of his old alma maters, the Royal Academy of Art, Munich, and it was there in 1931 that he met his future wife, Abby Beveridge, a fashionable young American who had enrolled to study sculpture. They married in 1934. At that time Franz was also teaching riding and dressage at a large stable. He was a longtime member of the expressionist group of the Neue Münchner Secession, was an exhibitor at the Glaspalast and other principal galleries of Munich, Hamburg, Frankfurt, and beyond. He was a man with two part-time jobs he enjoyed very much; a thriving career as an artist; a house in Polling (where he also painted several large outdoor murals); a lovely wife; a lively circle of intellectual friends; and in 1937, his first child, a baby boy. But Germany was increasingly in the throes of Nazism. Franz drew anti-Hitler political cartoons, some of which were published in the more liberal newspapers until such forms of opposition became impossible. With Abby by his side, daughter of the then late U.S. Senator and Pulitzer Prize winner Albert J. Beveridge, and because of his military service during the First World War, the artist thought he had a certain immunity others didn't have—but this would only stretch so far. Though he himself was disinterested in Judaism and his parents had been primarily secular with Catholic overtones, many before them had followed the Jewish religious tradition. His name finally appeared on *The List* (i.e., who else should we eliminate?)

Warned by the resistance that he was in great peril, within a few hours he was gone, leaving Abby to move the house, his studio, herself, and her toddler son—with the help of the underground. The baby could not be his father's child and cross the border. Providing they both made it, they would meet up again in Seattle, Washington; and there they lived for

the next four years, during which time two more children, both daughters, were born. Franz exhibited some of his work in a one-man show at the Seattle Art Museum during February of 1940, “. . . large landscapes and animal drawings by a prominent Bavarian artist who has recently settled in Seattle.”

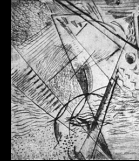
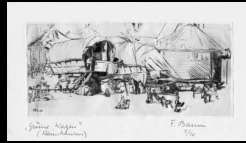
Yet the geographical area proved un-settling, being cold and overcast much of the time, and one day the artist set off to see what else he could find. In the summer of 1943 the family rented a house near Seabright beach in Santa Cruz, California, and by November, bought a country home a few miles inland.

During the following fourteen years he was given one-man exhibitions at the *Palace of the Legion of Honor* in San Francisco (Sept. 22 –Oct. 21, 1951); at *Montalvo* in Saratoga, California (March 4–31, 1956); at the *Oakland Museum*, the *San Francisco Museum of Art*, and other Bay Area art museums as well. His work was also shown at *The Institute of Modern Art* in Boston, and the *Cleveland Art Institute* in Ohio. He continued to paint daily, taught privately, and after his marriage failed in 1954, began to teach a variety of evening art classes for the Santa Cruz Adult Education Dept. In that era, there was not yet a local J.C. or university. He was also one of the founders of the Santa Cruz Art League.

So Franz was not doing too badly where he was. However, sustenance for his later years had to be considered. His early service in the German military and perhaps war injuries as well, entitled him to receive a fair pension; and there was also a sum being offered by the German government to those who had been forced to leave due to Nazi oppression. But these monies would only be given if he were to return to Germany. In 1958 at the age of seventy he did this, settling in Tegernsee, Bavaria, where he continued to paint, exhibit, and teach privately for the rest of his life.

Franz Baum died in 1982 at the age of 94.

The Drawings and Paintings, pgs. 9 - 30



The center horse, top row, horses just to the right of it, bird painting on second row, and circus riders beneath it, were originally in color.



Card for a Birthday



Franz painted birthday cards for his family members to commemorate the occasion. In this case, it was a somewhat larger offering—roughly seven by ten inches—painted for Valora’s first. It has been included here to help offset the shortage of color in this presentation. Initially, he called her “Valerie” rather than “Valor” as her mother did (though neither name was ever inscribed on her birth certificate). Born the day after Pearl Harbor, Dec. 8, 1941, she came into this world at a time of great national and global turmoil. The city of Seattle was in blackout mode, as Japanese submarines had been spotted off the West Coast, and all Germans living in the Seattle area who had not yet become U.S. citizens were immediately rounded up and sent to internment camps, Franz among them. This happened in the evening shortly after Abby left for the hospital to give birth. He had stayed behind to secure a baby-sitter for his two older children when the officials arrived.

eighteen-hour labor. The next day, why became apparent when she was handed a Seattle newspaper which contained an article about the rounding up of all noncitizen Germans.

Just before Franz left his house with the arresting officers on Dec. 7, he grabbed his anti-Hitler political cartoons. This would be all the evidence he needed to make his position clear. But after giving them to the officials at a hearing held March 5, 1942, the cartoons were never seen again.

As soon as Abby was able, she went about the business of seeing what she might do to get him out, meeting with officials on the East Coast (she took a train back east), and writing letters. After three and one-half months of the immensely trying ordeal, a letter from Eleanor Roosevelt on his behalf set him free.



QUOTATIONS FROM SOME OF FRANZ'S LETTERS

December 15, 1941: Letter to Abby from the internment camp:

“When are you going home (from the hospital)? I am not sure that I am home for Christmas. Things are developing very slowly.... I don't think at all, that any real difficulties could arrive for me. It would not just be an honor for others.”

He mentioned his now “3” children, and said:

“How wonderful, the idea, even if we have to suffer, that they have to build up a completely new era, with another kind of spirit, not

with hate, not with the destructive spirit of machines, destroying at the end everything they created, but with a new kind of character, with love, responsibility, and ethic and moral sense. Happy to lead them with higher ideals out of this chaotic world, which I fear quakes like the world described in the revelation.”

December 3, 1969: Letter to Valora

“Are you becoming aware that for artists learning never stops?”

December 4, 1971: Letter to Valora

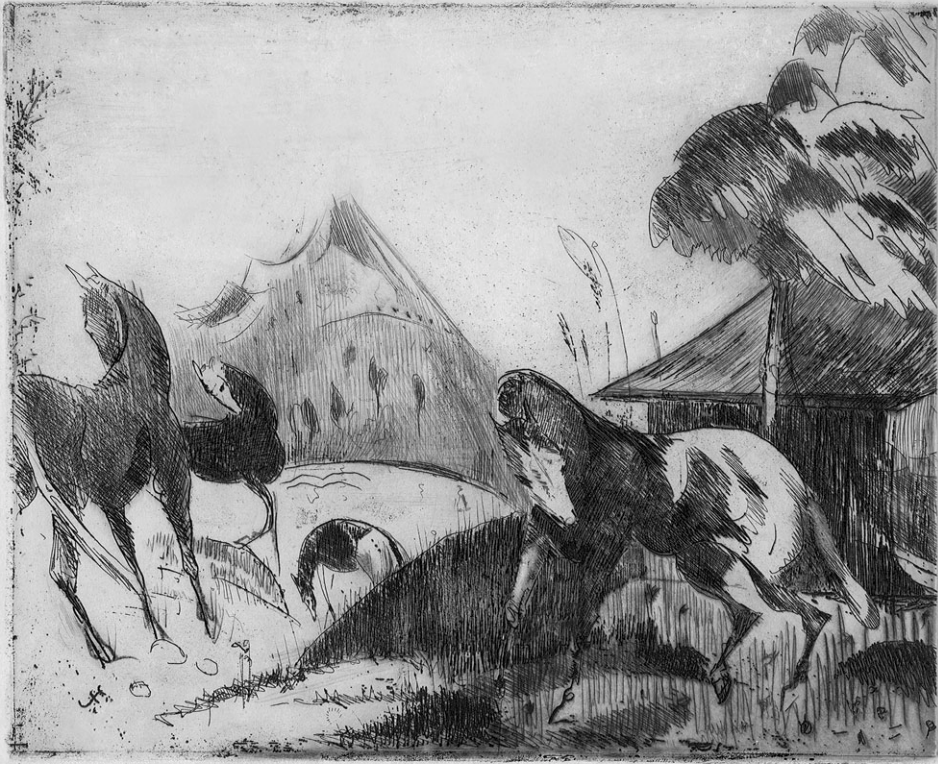
“.....and later on in California, all sorts of animal companions as your constant friends who you could trust in any way. What they spoke to you, to that child, and later on, their wisdom, their prayers— don’t forget. Let their spirit and goodness forever remain a part of you, quieting and balancing your mind in controversial situations.”



Franz, about 1936

The Images





„Hände am Lenk“ (1.-6.)

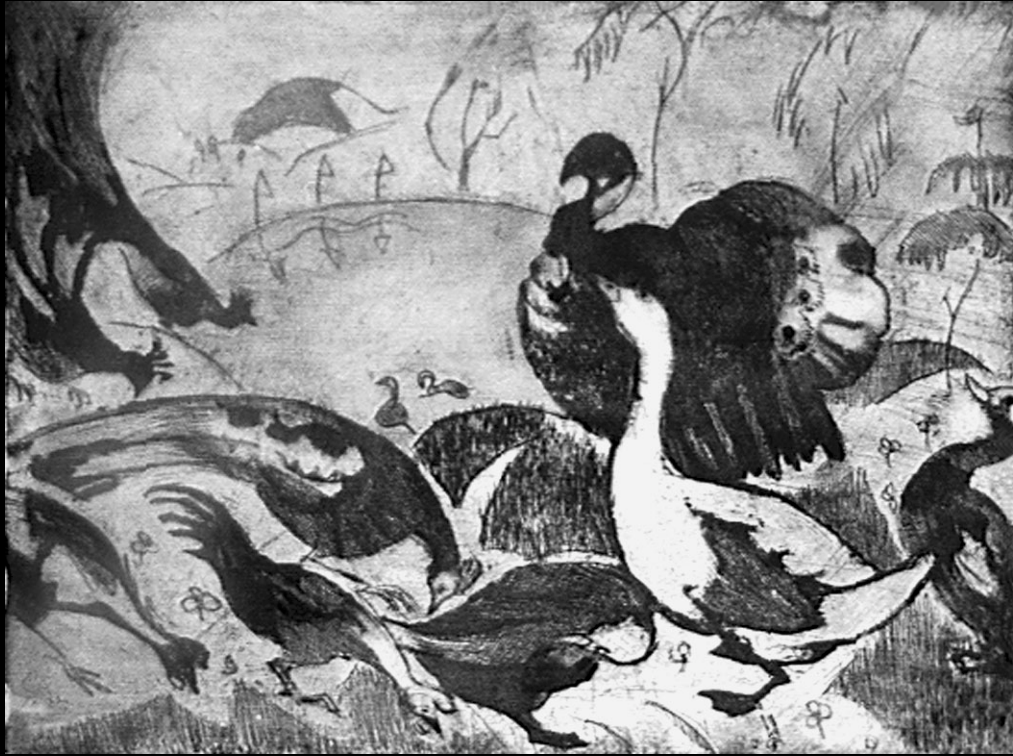
Franz Baum

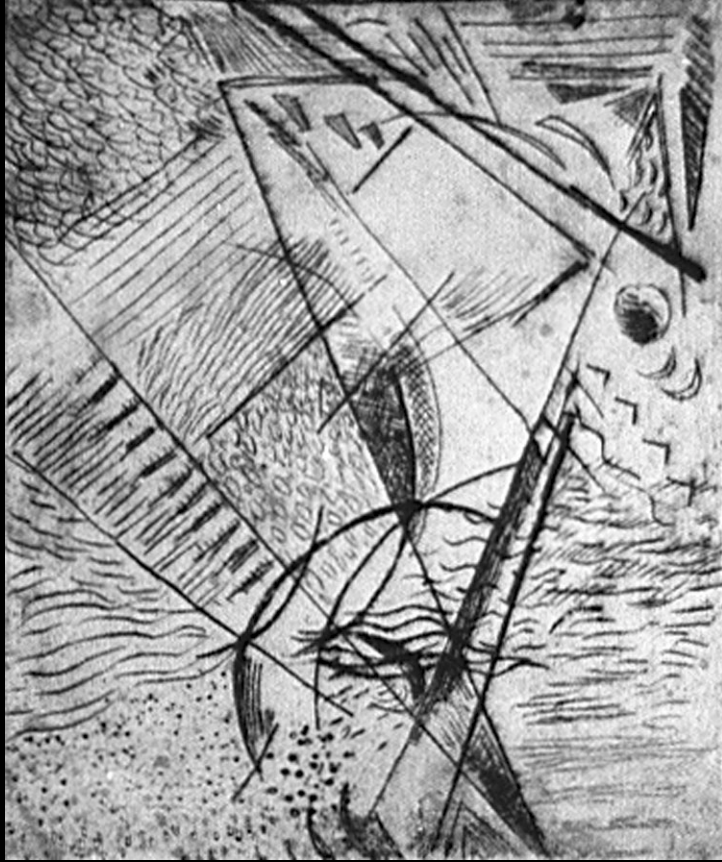






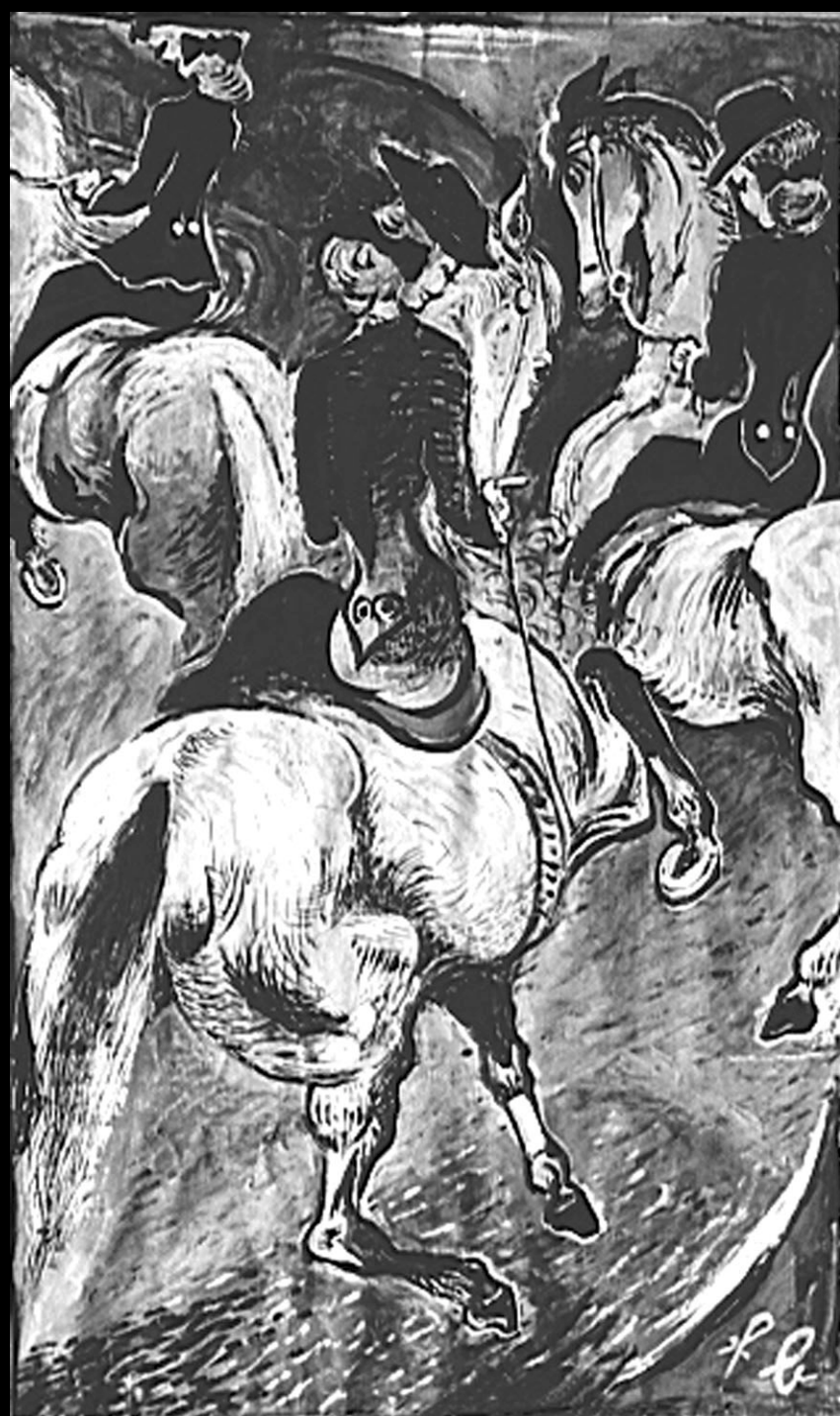


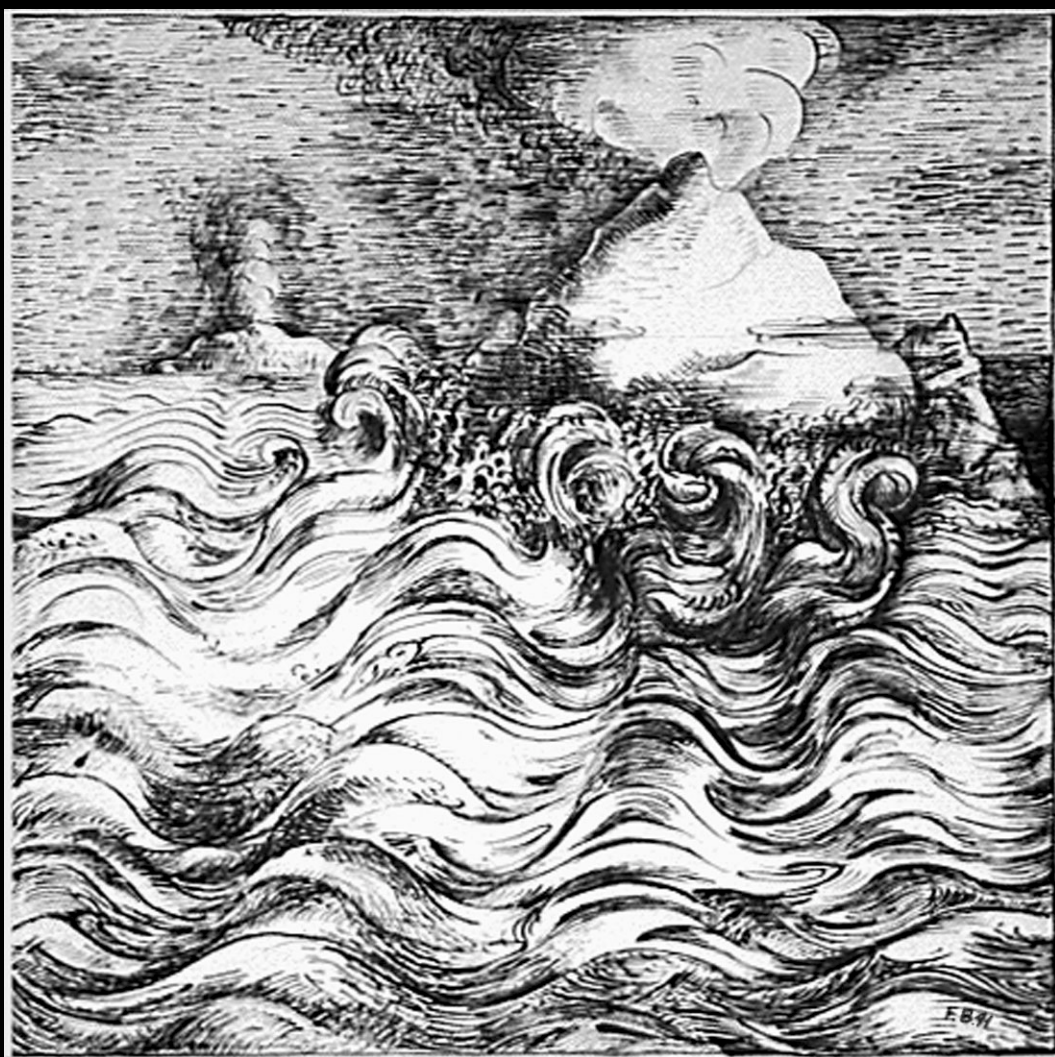


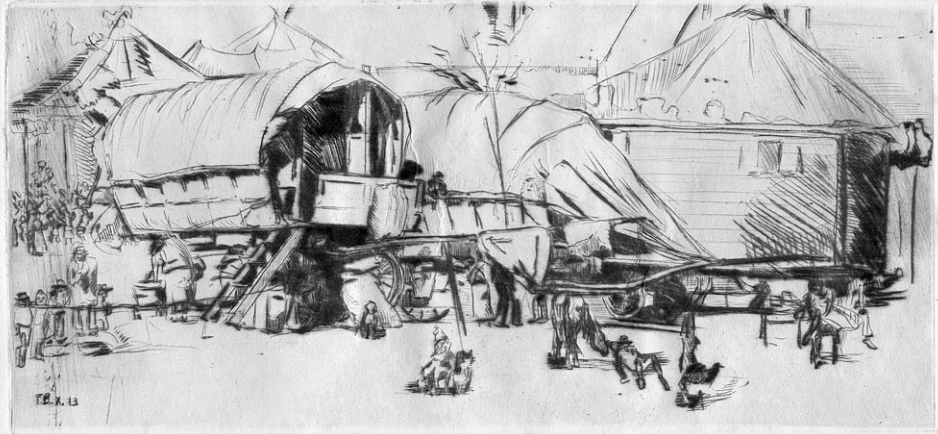












"Grüne Wagen"
(Hainhausen)

F. Baum
5/10





"Rein Postplatz" 1926



This Franz Baum painting was photographed in his studio during the 1970s. Some paint brushes got in the way on the left. They almost seem to belong to the actual creation. (Orig. was in color.)





Given to Valora for her 8th birthday.



One of Franz's last works. I'm sure it had a name, but I don't know what. I like to call it, "*Spirit Moving On*".





Given to Abby the year they were married.



A piece of memorabilia found in the Legion of Honor archives:

THE CALIFORNIA PALACE OF THE LEGION OF HONOR • LINCOLN PARK • SAN FRANCISCO 21

September 18, 1951

Received from: Franz Baum
Highland Farm
254 Mt. View Road,
Santa Cruz, California

NUMBER	ARTIST	OBJECT	VALUE
1568.51	1 Bavarian Landscape,	1941 Pencil	\$ 200.00
1569.51	2 Apocalyptic Horse,	1941 Pencil and Chalk	360.
1570.51	3 Composition, 4 Horses	1945 Brush Drawing	350.
1571.51	4 Gone to Seed	1945 Brush Drawing	100.
1572.51	5 Desert Landscape	1945 "	100.
1573.51	6 Locusts	1947 "	100.
1574.51	7 Charivari	1947 "	100.
1575.51	8 Portrait	1947 Crayon	
1576.51	9 Vineyards on the Rhine	1950 Crayon	200.
1577.51	10 Pacific Ocean	1950 Brush Drawing	500.
1578.51	11 Outskirts of Munich	1950 "	250.
1579.51	12 Landscape, Dolomites	1950 "	250.
1580.51	13 Landscape, Rocks	1950 "	250.
1581.51	14 Landscape with Cows	1950 "	250.
1582.51	15 Cow in Thunderstorm	1950 "	100.
1583.51	16 Frightened Horse	1950 "	500.
1584.51	17 Horse in Moonlight	1950 "	400.
1585.51	18 Horse Race	1950 "	200.
1586.51	19 Circus Horses	1950 " (Color) Lent by Robert Allerton	
1587.51	20 Circus Horses	1950 "	100.
1588.51	21 Dressage	1950 " Illustration	100.
1589.51	22 Wanderer in the Night	1951 "	
1590.51	23 The Oath	1951 "	250.
1591.51	24 Circus Horse in Fire	1951 " (Color;Tempera)	400.
1592.51	25 Stream Running Up Hill	1951 " (Color;Tempera)	450.

Shipped via Express Prepaid Collect

Date Received: Intervals: June 21, 1951 to September 17, 1951

Insurance: Museum Policy

Lent for: EXHIBITION OF FRANZ BAUM BRUSH DRAWINGS

Registrar Fenton Kastner.

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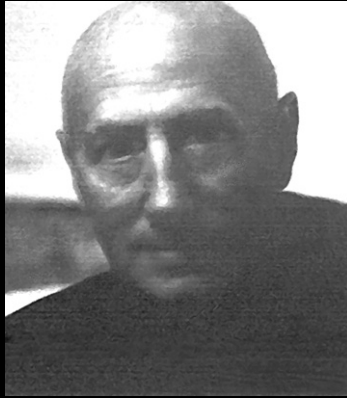


Abby at sixteen. After she was married, she changed her first name to "Gloria".



Photo by Valora Tree

View looking across the lake from Tegernsee



Franz Baum

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