



3.

**Male Head Studies**

Mid-nineteenth century

Pen and ink

11½ x 7¼

72.17.128

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## Johann Adam List -- The Man and His Work

The Frankenmuth Historical Museum is pleased to present the exhibition: "Johann Adam List: Frankenmuth Folk Artist" from a collection donated by his grandson, Mr Lorenz List. This exhibition presents for the first time the folk art of a Frankenmuth settler. It represents an unusual person in that Frankenmuth is not known for any artistic tradition which List represents. A common assumption of the village's early years is that the settlers were exclusively farmers or businesspeople. Johann Adam presents another element in the story. He illustrates that one person in Frankenmuth should be considered a part of nineteenth century immigrant folk art tradition.

Johann Adam was born in Rosstal, Kingdom of Bavaria on Christmas Day, 1814. He was the son of Johann Georg List, a carpenter. Johann Adam followed his father's profession and became a journeyman carpenter in 1840. While he was being trained, he began to sketch. The earliest drawing is dated 1831 when he was just seventeen years old.

Though he was probably successful as a carpenter in Rosstal, he emigrated to Frankenmuth in 1846 with his family. Eighteen other families from the town traveled

with them to Frankenmuth that year. His skills as a master carpenter (Zimmermeister) were a welcome addition to the growing village. He built many frame houses and farm structures. He also constructed the wooden covered bridge across the Cass River and the frame St. Lorenz Church in the 1850's. Johann was heavily involved with community activities. He was a collector of St. Lorenz Church subscriptions for church support. He served as moderator and director of St. Lorenz district school number four. List was also involved with Frankenmuth township, serving as a treasurer and clerk for several terms until he died in 1874.

Many individuals contributed to the early period of Frankenmuth's history. Johann Adam List was neither more nor less important than some of the other settlers. The surprising survival of his archival and documentary material does make him a valuable historical figure. The material provides first-hand insight of Frankenmuth's formative period.

CARL R. HANSEN  
DIRECTOR

## About His Drawing

Classically, folk art is defined as the typical anonymous art of the common people that usually expresses the local community life. What this implies is that folk artists spent, and still spend, their energy depicting unimportant local 'stuff' while the real "high" artists depict the rest of life that really matters. The problem with this definition is clear upon close examination of works by such noted individuals as Picasso, Toulouse-Lautrec, and Cezanne. Concentration on local subject matter has been the pre-occupation of both artist types. The real difference seems to lie in whether the artist in question has spent adequate time, if any, gaining the academic skills as well as (perhaps) how popular the artist is and how popular the artist's work is.

It is clear that J. A. List spent a great deal of time learning precise academic skills necessary to the proliferation of his architectural drawings that were needed to illustrate his carpentry work. It also seems quite possible that while learning these academic skills he found that he

indeed liked to draw and gradually began using subject matter other than buildings. His first non-architectural attempts were probably the drawings done of Greek sculptures, pieces that could actually be measured and calculated. He then seems to have worked into studying the relationships of the facial features and then into wildlife. His drawing seems to have been a source of entertainment as well as a necessary tool in the accomplishment of his carpentry work.

It has only been during the past decade that folk art is beginning to get the attention that it has long deserved. These artists, and their work, represent a whole world of beauty and understanding that we have yet to see. Whether it is accepted as real art, or folk art, or something else altogether doesn't matter; what matters is that we like it.

WILLIAM SNYDER  
CURATOR OF EDUCATION

1.

**House Plan**

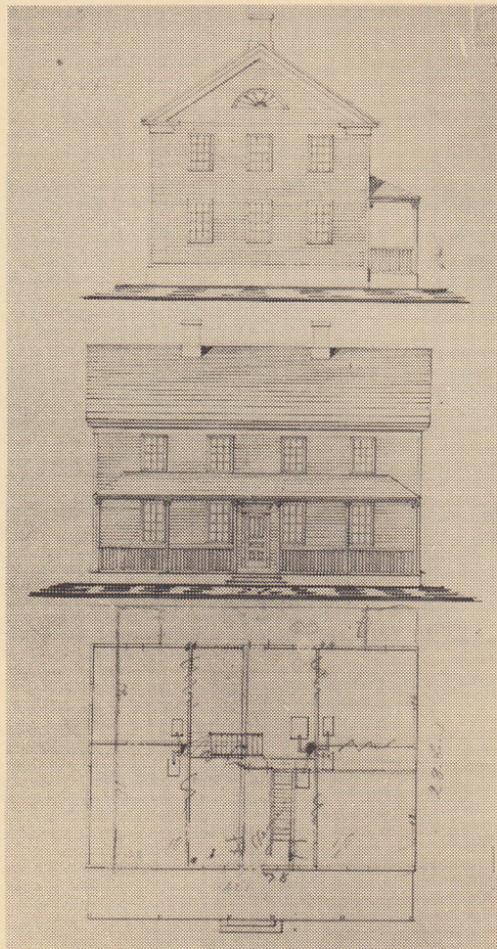
ca. 1850

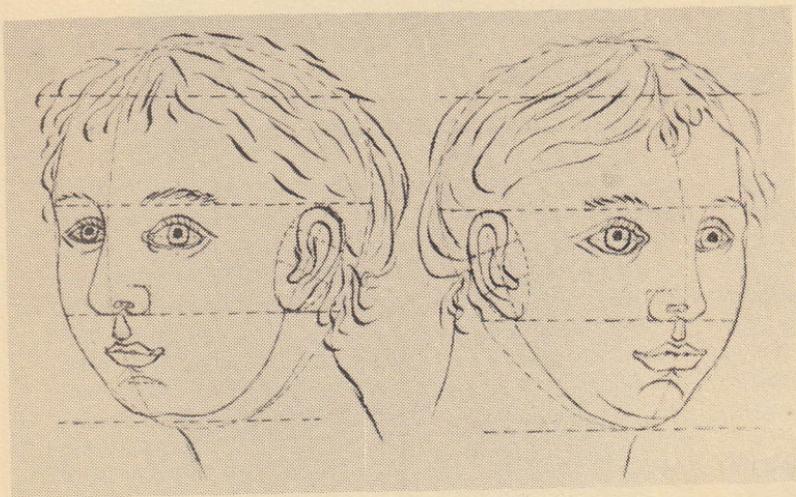
Pen and ink

12½ x 6

72.17.64

Johann Adam List was a major architect and builder in Frankenmuth.

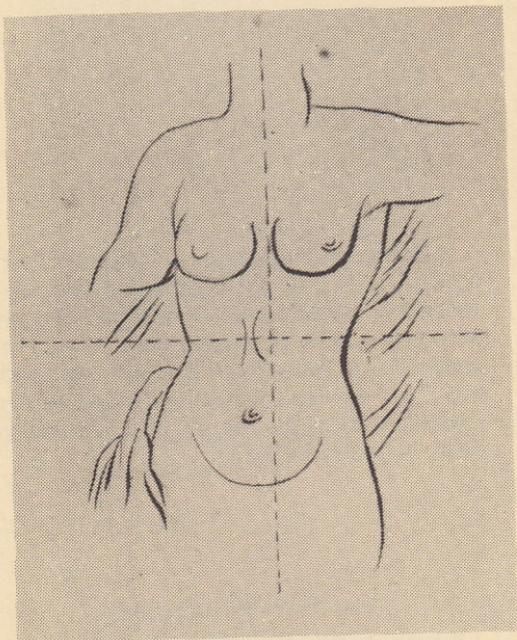




3.  
**Male Head Studies**  
Mid-nineteenth century  
Pen and ink  
7½ x 4½  
72.17.169

2.  
**Die Ziebethkatze Nro. 7** (*not illustrated*)  
Mid-nineteenth century  
Pen and ink, watercolor  
6½ x 10½  
72.17.127

3.  
**Head Study** (*not illustrated*)  
Mid-nineteenth century  
Ink  
10½ x 8  
72.17.149



4.  
**Female Torso Study**  
Mid-nineteenth century  
Pen and ink  
6½ x 5  
72.17.129

4.  
**Male Torso Study** (*not illustrated*)  
Mid-nineteenth century  
Pen and ink  
6½ x 5  
72.17.135

4.  
**Male Torso Study** (*not illustrated*)  
Mid-nineteenth century  
Pen and ink  
6½ x 5  
72.17.146



5.

**Kasper Hauser**

Pre-1846

Pen and Ink

12 x 7

72.17.130

In May, 1828, a strange illiterate from nowhere, 17 year-old Kasper Hauser, appeared in Nuremberg, Bavaria carrying an anonymous letter of introduction. He had no knowledge of time, food, fire and had lived in a 7' x 4' dark cell all his life. Known as the mystery man of Europe, he was stabbed to death in December, 1833.

6.

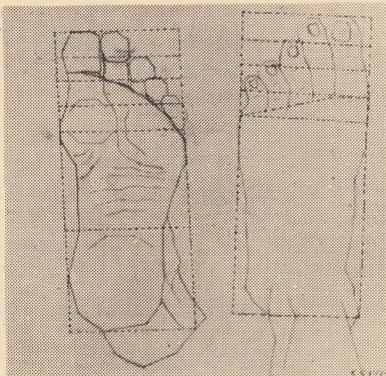
**Kasper Hauser** (*not illustrated*)

Pre-1846

Etching

12 x 7

72.17.131



8.

**Foot Study**

Mid-nineteenth century  
 Pen and ink  
 6 x 6  
 72.17.133

7.

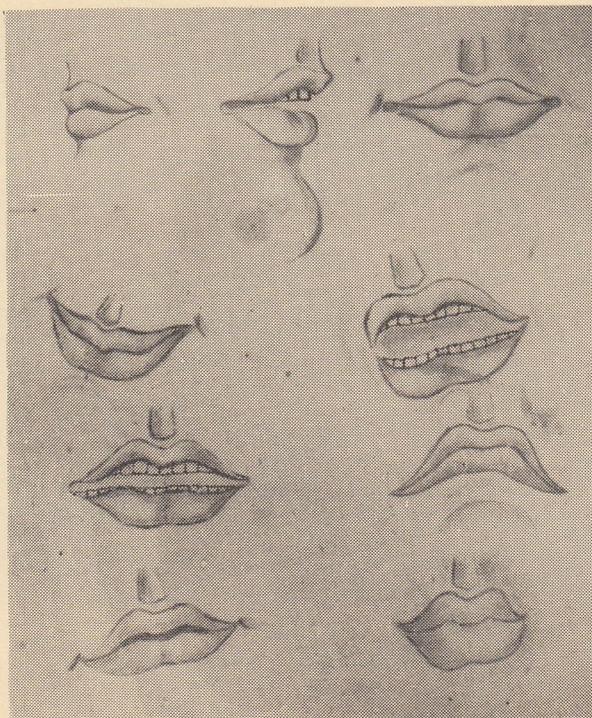
**Lip Study** *(not illustrated)*

Mid-nineteenth century  
 Pen and ink  
 7½ x 6½  
 72.17.132 A

8.

**Hand Study** *(not illustrated)*

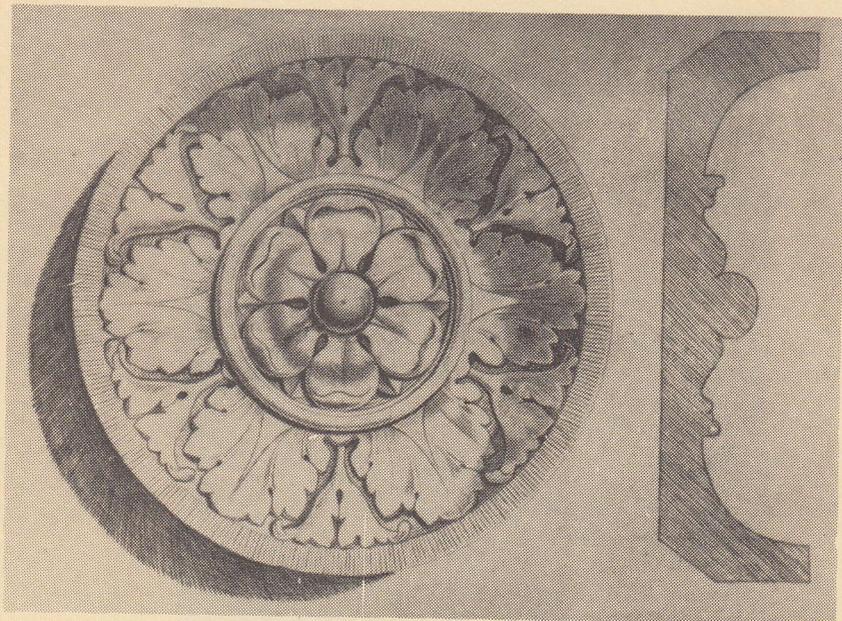
Mid-nineteenth century  
 Pen and ink  
 6 x 6  
 72.17.147



7.

**Lip Study**

Mid-nineteenth century  
 Pen and ink, conte crayon  
 8 x 6  
 72.17.132 B



9.  
**Study for Decoration** (*not illustrated*)  
ca. 1831  
Conte' crayon  
10 $\frac{1}{4}$  x 13  
72.17.136

10.  
**Study for Decoration** (*not illustrated*)  
ca. 1831  
Conte' crayon  
10 $\frac{1}{4}$  x 13  
72.17.138 A

13.  
**Study for Decoration**  
9 Januar 1831  
Conte' crayon  
9 $\frac{3}{4}$  x 14  
72.17.138 D

11.  
**Study for Decoration** (*not illustrated*)  
ca. 1831  
Conte' crayon  
10 $\frac{1}{4}$  x 13  
72.17.138 B

12.  
**Study for Decoration** (*not illustrated*)  
ca. 1831  
Conte' crayon  
9 x 12  $\frac{5}{8}$   
72.17.138 C

14.  
**Study for Decoration** (*not illustrated*)  
ca. 1831  
Conte' crayon  
10 $\frac{3}{4}$  x 12  
72.17.139

15.

**Sea Creatures** (*not illustrated*)

Pre-1846

Pen and ink, pencil

6½ x 12½

72.17.140

17.

**Study of Facial Features** (*not illustrated*)

Mid-nineteenth century

Ink

8¾ x 6½

72.17.148

17.

**Foot Study** (*not illustrated*)

Mid-nineteenth century

Pen and ink

7 x 6

72.17.170



16.

**Male Portrait**

Mid-nineteenth century

Conte' crayon

9¼ x 6 3/8

72.17.141



18.  
**Alexander, Franz, Friedrich Wilhelm**  
Pre-1846  
Pen and ink, water color  
9 x 7½  
72.17.166

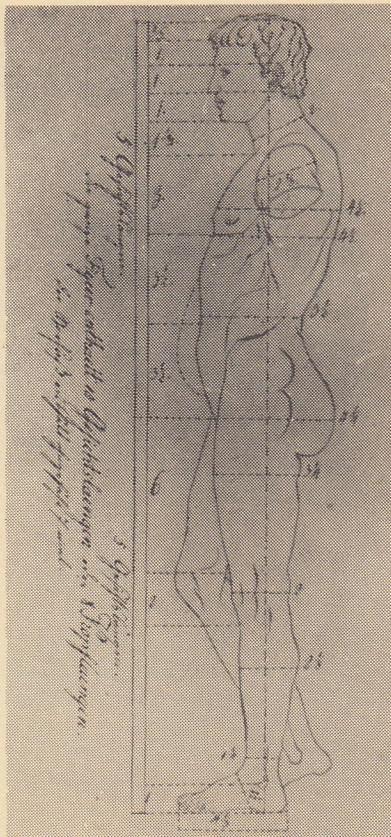
19.  
**Eye Study** (*not illustrated*)  
Mid-nineteenth century  
Pen and ink, conte' crayon  
7 x 6¼  
72.17.167

20.  
**Ear Study** (*not illustrated*)  
Mid-nineteenth century  
Pen and ink  
8¾ x 6½  
72.17.168

20.  
**Nose Study** (*not illustrated*)  
Mid-nineteenth century  
Pen and ink  
8¾ x 6¼  
72.17.281

21.  
**Figur Enthalt 10 Gesichtslaengen** *(not illustrated)*  
 pre-1846  
 Pen and ink  
 13 x 7 $\frac{3}{4}$   
 72.17.171

21.  
**Diese Blatt Hellet eine Proportions** *(not illustrated)*  
**Figur im Entwurfe**  
 Pre-1846  
 Pen and ink  
 13 x 7  
 72.17.174



21.  
**Figur Enthalt 10 Gesichtslaengen**  
 Pre-1846  
 Pen and ink  
 12 $\frac{1}{2}$  x 5  
 72.17.175



24.  
**Hofer**  
1844  
Pencil  
7½ x 4¾  
72.17.176

22.  
**Architectural Sketch** (*not illustrated*)  
ca. 1834  
Pen and ink  
12 x 10¾  
72.17.173 A

23.  
**Architectural Sketch** (*not illustrated*)  
26 Januar 1834  
11½ x 15¼  
72.17.173 B

25.  
**Tree Study** (*not illustrated*)  
Mid-nineteenth century  
Pencil  
7¾ x 12½  
72.17.196 A



26.

**Tree Study**

Mid-nineteenth century

Pencil

6½ x 8

72.17.196 C

26.

**Tree Study** (*not illustrated*)

Mid-nineteenth century

Pencil

6½ x 8

72.17.196 B

26.

**Tree Study** (*not illustrated*)

Mid-nineteenth century

Pencil

12 x 7½

72.17.196 D

27.

**Tree Study** (*not illustrated*)

Mid-nineteenth century

Pencil

7 7/8 x 12

72.17.196 E

28.

**Landscape Study** (*not illustrated*)

Mid-nineteenth century

Pencil

7 x 12½

72.17.196 F

30.

**Animal Studies** (*not illustrated*)

Mid-nineteenth century

Pencil

4 x 4½

72.17.197 B

31.

**Der Ochs** (*not illustrated*)

Mid-nineteenth century

Pen and ink, water color

5½ x 6½

72.17.197 C

32.

**Canis Familiaris** (*not illustrated*)

Mid-nineteenth century

Pencil

8½ x 9¼

72.17.197 D



29.

**Der Kuguar No. 5**

Mid-nineteenth century

Pencil

7¾ x 11

72.17.197 E



33.

**Fuchs**

Mid-nineteenth century

Pencil

7 x 7½

72.17.197 A

34.

**Building Sketch** (*not illustrated*)

Pre-1846

Pencil

6½ x 8

72.17.198

35.

**Pinprick Design** (*not illustrated*)

Post-1846

Pinprick on paper

15½ x 8

72.17.285 A

A religious certificate made by pricking the paper with pins. The texture of the closely packed holes added to the picture. Water colors were used to complete the certificate.

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