

APRIL 2018

HERITAGE is the newsletter for Captain Frederick Pabst Mansion, Inc., a historic house museum dedicated to the restoration of the Pabst Mansion and the preservation of the Pabst family legacy.

OFFICERS

President - Adam Christian
Vice President - Wendy Burke
2nd Vice President - Charles Vogel
Treasurer - Anthony Franda
Secretary - James Pabst

BOARD OF DIRECTORS

Raquel Filmanowicz
Michael Flockhart
Cecilia Gilbert
June Moberly
Daniel O'Connor
August U. Pabst, Jr.
Eugénie B. Pabst
Richard Schmidt
Jan Wade
Charles F. Wright, Jr.

HONORARY DIRECTORS

Dr. Curtis L. Carter
Barbara Elsner
Virginia Horne

FOUNDER

Florence L. Schroeder

STAFF

Executive Director
John C. Eastberg

Curator
Jodi Rich-Bartz

Director of Guest Experience
Gary K. Strothmann

Archivist
Jocelyn Slocum

The Pabst Mansion Celebrates Two Major Milestones

The stars have aligned for two major milestones in the Pabst Mansion's history to pass within a year of each other. The first was in late July of last year, which marked the 125th anniversary of the completion of the Pabst Mansion. The second is later this spring, when the Pabst Mansion celebrates its 40th anniversary of being saved from imminent demolition and being opened to the public. In this case, one certainly could not have happened without the other!



To mark the 125th anniversary of the Pabst Mansion, we held the first all-branch Pabst family reunion in order to celebrate the actual day the family moved into the house in July of 1892. Over eighty Pabst family members of all ages joined us to mark this auspicious occasion. To further celebrate the importance of the Pabst Mansion to the community, we opened our doors, free of charge to the public on July 29th. The response was overwhelming and to be honest, it tugged at my heartstrings, to see over 1,550 guests tour and enjoy the mansion, most of whom had never visited us before. Indeed, it was the largest single-day visitorship the Pabst Mansion had ever seen. So our guests felt welcomed, we held a cookout at midday and had a live polka band performing as well. It was definitely a celebration befitting a Milwaukee icon.

This May, we reflect when this icon of Milwaukee architecture was almost lost to the wrecking ball and was saved for future generations. It is almost inconceivable to think today of the Pabst Mansion being demolished for a parking structure, but in the mid-1970s, it was the norm and trying to save a structure like this was more than an uphill battle, it was near impossible. No major Victorian building in the city had been saved from demolition up to that point. Two train stations had fallen, dozens upon dozens of once elegant mansions had been laid low and many other countless structures from Milwaukee's 19th century past had been erased from the cityscape.

Enter three people that cared about the Pabst Mansion passionately. H. Russell Zimmermann had a voice through his writings in the long-running "Past in Our Present" column in *The Milwaukee Journal*, John Conlan, a Milwaukee businessman with a passion for preservation, stepped up to the plate and secured the Pabst Mansion in its darkest hour and Florence Schroeder, founder of the organization that would eventually purchase the Pabst Mansion and go on to maintain and restore the house to its present state. These three individuals placed the Pabst Mansion on the right track, navigating it away from certain destruction. Of course it has taken many, many more individuals to save the Pabst Mansion in the long run, including you, the reader of *Heritage*, you have played a critical role in keeping the Pabst Mansion an important part of Milwaukee's cultural assets.

Anniversaries play an essential role in life. They focus the mind on the past, on achievement and on a future that will require hard work. As the Pabst Mansion sails on, with the successes and challenges that lay ahead, there is comfort in knowing that the mansion has logged 125 years of history, in which there were desperate moments of threatened destruction, but also included the perseverance of many to save a place of exceptional beauty for millions to enjoy.

John Eastberg, Executive Director





MEMBERSHIP

Comet	\$1,000
Grand Circle	\$500
Beer Baron	\$250
Brewmaster	\$125
Blue Ribbon	\$60
First Mate	\$40

Benefits

- Free admission
- Museum Shop discount
- Event discounts
- Christmas Gala Discount
- *Heritage* newsletter
- ... and more!

Your membership contribution is vital and helps maintain and restore the Pabst Mansion. If you are not yet a member please join today.



MUSEUM SHOP

The Pabst Mansion museum shop, located in the pavilion, offers a variety of unique gift items. All proceeds from museum shop sales assist with the operation and restoration of the Pabst Mansion. Admission is not required to visit the museum shop. You can also shop online at the Pabst Mansion website, visit www.pabstmansion.com/shop

Meet The Pabst Mansion Team...

JOHN EASTBERG

John began his career at the Pabst Mansion in September 1993 during his last semester at Cardinal Stritch College. Beginning as a volunteer, he later served as the Director of Education and Special Events. While attending Marquette University for his MA in 19th Century American History, he served on the Board of Directors for three years and in 2000, John once again joined the staff of the Pabst Mansion as its Director of Development and Senior Historian. As of August 2015, John serves as the Executive Director where his overall duties concentrate on the management and financial responsibilities of the Pabst Mansion as well as remaining the mansion's historian. In addition to spearheading numerous capital campaigns for interior and exterior restoration at the Pabst Mansion over the last decade, John has written and co-authored three books, and his latest *Gus: Three Generations of Milwaukee's Pabst Family*, is due for publication this fall.



JODI RICH-BARTZ

Jodi graduated from UW-Milwaukee in May 2000 with an MA in History and Museum Studies, and was hired as the Pabst Mansion Curator one month later. While her main responsibilities include management of the Pabst Mansion collection and interpretation and maintenance of the museum and its contents, as well as private event rentals, she recently completed her 18th season as coordinator for the Mansion's nationally recognized display *A Grand Avenue Christmas*. Jodi's desire to introduce the Mansion to a younger audience led her to develop educational programs which currently include merit badge based Girl and Cub Scout programs launched in 2003, and specialized curriculum based tours for elementary, middle and high school students that made their debut in 2008.

GARY STROTHMANN

Gary is a well-established figure in Milwaukee's hospitality industry and joined the Pabst Mansion staff in August 2016 as the Director of Guest Services. Among his responsibilities are the management of the volunteer program and the booking of group tours. His lifelong interest in many foreign languages have led to a proficiency in German and a knowledge of translating 19th century German handwriting. This skill has allowed Gary to translate dozens of Best-Pabst family letters that are housed in our archives.



JOCELYN SLOCUM

Jocelyn joined the Pabst Mansion in November 2016 after graduating with her MA in Museum Studies from the University College London. She handles several important aspects of the Mansion's day-to-day operation such as website maintenance, membership and daily bookkeeping, but Jocelyn's main responsibility is managing the Pabst Mansion archives. Most recently, she has been working with the *Best-Pabst Family Papers (1841-1887, undated)*, an archival collection that largely consists of personal correspondence to and from the Best and Pabst families prior to 1889.

Pabst Mansion Spring Lecture Series

Our own John Eastberg will be presenting three of his lectures on favorite topics this spring and we invite you to join us!

Seating is limited. \$15 per person, per night. Doors open at 6:00 pm, presentation begins at 6:30 pm. Advance tickets required, purchase online at www.pabstmansion.com or call 414.931.0808.

Gone But Not Forgotten: Mansions of Grand Avenue April 26, 2018

A perennial favorite, John's lecture on Milwaukee's Grand Avenue puts into context the Pabst Mansion's neighborhood and the dozens of mansions that once lined the avenue. New photos and stories have been added to his presentation, making it a comprehensive look at this important thoroughfare.



Milwaukee's Gold Coast: Mansions of Prospect Avenue May 3, 2018

Grand Avenue housed Milwaukee's wealthy West Siders, but Prospect Avenue was equally grand and featured lake views! You will be amazed as we journey down this avenue, once densely built with beautiful residences and transformed in the 20th century into a street of lofty apartment buildings.



The Pabst Mansion: Four Decades of Preserving an American Treasure May 10, 2018

The Pabst Mansion was slated for demolition in 1975, but thanks to a group of like-minded individuals, they not only saved the mansion from certain destruction, but placed it on the path to being celebrated as one of the finest examples of late 19th Century residential architecture in America. This lecture will look at the long road of the preservation of the Pabst Mansion and those challenges that still lay ahead.



Special Event CALENDAR

SPRING LECTURE SERIES
April 26, May 3, May 10, 2018

MEMBER SWAP DAY
May 6, 2018

GRAND TOUR DAY
May 13, 2018

SUMMER WINE TASTING
June 22, 2018

RETRO BEER NIGHT
October 5, 2018

GRAND TOUR DAY
October 6, 2018

CHRISTMAS GALA
November 15, 2018

A GRAND AVENUE
CHRISTMAS
November 16, 2018 –
January 6, 2019

TWILIGHT TOURS
November 23, 2018
December 7, 2018
December 21, 2018

DINNER AND A SHOW
December 2018
(2 Evenings; Exact Dates TBA)

For tickets visit
www.pabstmansion.com
or call (414) 931-0808.
Events subject to change.

A Passage for Passports: Taking a Historical Glance at the Changing Face and Use of U.S. Passports

Early U.S. passports looked quite different, and legally served a far different purpose, than passports today. These initial passports had multiple formats, could be issued by federal, state or municipal governments, and could even be granted to non-U.S. citizens. As the presentation of passports upon entry was not required by most countries (Russian and Ottoman dominions proving notable exceptions) until the advent of WWI, these documents typically served as a diplomatic entry letter simply introducing a traveler.

Although the State Department has been producing passports since 1789, few standardized procedures for passport issuance existed until the mid-nineteenth century when the U.S. passport underwent a series of official regulations. The modifications implemented served two main purposes: to officially identify the bearer of the passport, and to solidify the issuing authority and bureaucratic right of the State Department to grant passports to U.S. citizens.

Intensified passport regulation was a logical outcome of the rapid increase of centralization and standardization experienced in both governmental and social spheres, particularly in the latter half of the 19th century. This expanding standardization and centralization logistically meant that identification practices could no longer remain locally isolated. Rather, conclusive and verifiable means of identification that transcended local borders were necessary. This called for the consistent spelling of names, signatures, place and year of birth, as well as physical descriptions of passport holders.

Clearly when Captain Pabst received his two passports name consistency was not yet strictly enforced, as evidenced by the name 'Frederick Pabst' on the 1890 passport and 'Fred Pabst' on the passport issued in 1900. Beginning in the 1820s, spaces for physical descriptors were included on

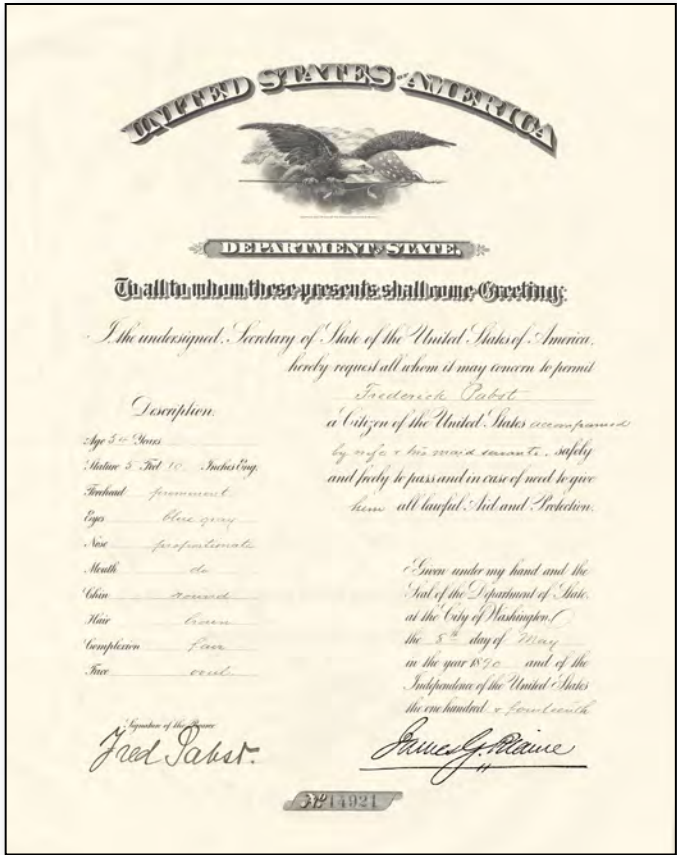
the document. Such descriptors, as shown on Frederick Pabst's passports, include: age, stature, forehead, eyes, nose, mouth, chin, hair, complexion, and face. Comparing the two passports of Frederick Pabst shown here (albeit issued ten years apart), the only description on each that remains consistent is the "round" description of his chin. Despite this measure to increase standardization, written descriptors were both naturally and ironically subjective. Yet, even after the inclusion of the photograph in passport applications in 1914 (prompted by the onset of the First World War), this descriptive format was kept until the introduction of the passport booklet in 1926.



Maria and Frederick Pabst, 1893

It was not until 1856 that a decree was set forth making the State Department, and notably not state or municipal governments, the sole issuing authority of U.S. passports. Furthermore, before 1856 it was possible to issue passports to non-U.S. citizens. Prior to this circular, in the first half of the nineteenth century, immigrants who declared an intention to naturalize and swore an oath of allegiance could become recipients of U.S. passports. (It should be noted that an exception was made during the Civil War to allow those eligible for military duty who declared an oath to the United States to be issued passports. This was repealed in 1866.) In addition to multifarious issuing bodies and recipient groups, prior to 1869, no formal instructions were issued for passport applications. Instead, letters of application and approval or refusal were at the discretion of the authors and recipients.

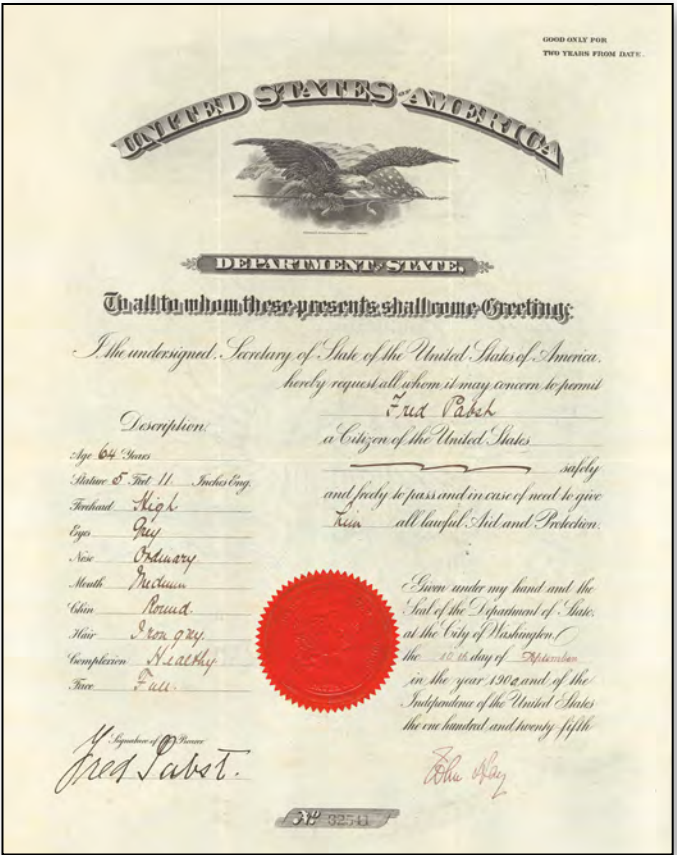
Not everyone was treated equally with regard to passport applications and issuance in terms of race, birth and gender. For example, prior to the Civil War, free blacks were issued a special certificate rather than a passport to prove birth in the United States. Citizenship and right to documentation as a spectrum is further illustrated in the 1888 emergence of separate applications for native-born citizens, naturalized citizens, and those claiming naturalization through a parent or spouse.



Passport of Captain Frederick Pabst, 1890

Additionally, at this time it was rare for women to apply for passports in their own right, and were often added to their husband's, alongside any minor children and/or servants that may accompany the male traveler on his journey. This can be seen on the 1890 passport with the unspecific phrasing "Frederick Pabst a citizen of the United States accompanied by wife and two maid servants". Thus, it was possible that multiple passports could be issued in a short amount of time dependent upon anticipated travel. The two-year validity seen on the passports here illustrates the limited lifespan of these documents.

In addition to increasing standardization with regard to the individual passport holder, the appearance of the passport changed over time to include engraving plates, signatures, and seals in order to distinguish both authenticity and authority. The symbol present on both of Frederick Pabst's passports, an eagle with spread wings and an open beak sitting upon a flagstaff in the foreground with the American flag in the background, was designed by the Bureau of Engraving and Printing and first adopted in 1889. Echoes of this forefront eagle and waving flag can be seen on the signature page of present-day U.S. passports.



Passport of Captain Frederick Pabst, 1900

The necessity of passports was fully realized during World War I when it became critical to control the movements of both those entering and leaving the country. In particular, passports and visas were seen as an indispensable tool in helping to identify those who may be German spies or Bolsheviks. In the wake of the Great War, the League of Nations spearheaded the monumental effort to create a worldwide passport standard. Social changes, too, were seen in the immediate years following WWI, and by 1923 forty percent of passport applicants were individual women.

From its selective and limited beginnings, the passport has grown to become the ticket to global travel. As of 2017, more Americans than ever before, over forty percent of the eligible population, held passports. This number, quadruple the number of passport holders merely two decades ago, proves how vital of a document the passport has become.

Please contact jocelyn@pabstmansion.com for sources.

SCENES FROM THE PABST MANSION'S 125TH ANNIVERSARY CELEBRATION AND PABST FAMILY REUNION

July 29th, 2017



The Five Davids. From left to right: David Pabst, Jr., David Pabst, IV, David Pabst Smith, David Pabst, III and David Pabst Smith, Jr.



The Pabst Mansion at dusk on the day of its 125th Anniversary Celebration.



Kristin Steinwachs and Kathy Foland



Third Cousins, Jim Pabst and Margaret Baker, toast with a Pabst Blue Ribbon at the open house.



Barbara Fuldner and Jodi R. B. Eastberg



Ruth Marquez and Robert Bemm



John Eastberg proudly displays the Pabst Mansion Proclamation from the City of Milwaukee.



Pabst Mansion Executive Committee Members, Jim Pabst, Adam Christian and Chuck Vogel



John Eastberg and Jodi Rich-Bartz greet Milwaukee Mayor, Tom Barrett, at the front door.



Elaine and William Pabst Byrnes



Milwaukee Alderman Robert Bauman and Tammi Bauman



Christian Hansen, Libby Kasch and Cecilia Gilbert



Mayor Barrett declares July 29, 2017 as Pabst Mansion Day in Milwaukee.



Eugénie B. Pabst and Milwaukee Art Museum Director, Marcelle Polednik



John Emory, Jr., Laura Emory, Stacy Williams and Wendy Burke



Nora Pabst and Heidi Wurlitzer Haas enjoy a chat between courses.



The family group photo, representing members from four branches of the Pabst family.



Karin Stoebe, Angelo Stoebe, Jr. and his daughter, Ciana

Layton Art Collection Painting Rediscovered, Now Exhibited at Pabst Mansion

BY JOHN C. EASTBERG

Two years ago, I was visiting the Milwaukee County Historical Society’s collection warehouse for research. In the midst of their extensive collection, I walked past a painting that I immediately recognized and thought, “What are you doing here? You should have been sold over fifty-five years ago!” The painting had been part of Milwaukee’s first major public art collection and its story is remarkable.

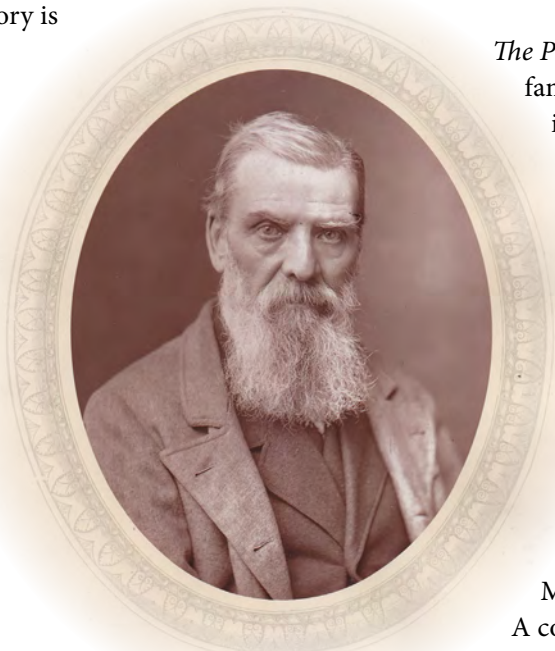
When I was gathering research for the book *Layton’s Legacy: A Historic American Art Collection, 1888-2013* that I co-authored with Eric Vogel, I became keenly interested in how Frederick Layton (1827-1919) amassed the artworks he displayed in Milwaukee’s first public art museum on Jefferson Street. The Layton Art Gallery represented an important step in America’s cultural history, being only the second single-patron public art gallery in the country—the first being the Corcoran Art Gallery in Washington D. C. The Layton Art Collection, Inc. remains today, but displays its works primarily at the Milwaukee Art Museum.

Frederick Layton collected works himself and worked with other prominent art connoisseurs in our community to build the collection. When Layton’s gallery opened in April of 1888, there were 64 works on display, including *Columbus in Chains*, on loan from Captain Frederick Pabst and now part of the permanent art collection at the Pabst Mansion. Captain and Mrs. Pabst were both supporters of the Layton Art Gallery and Captain Pabst briefly served as a Layton Trustee before his death in 1904.

Frederick Layton was anxious to add to his collection and looked to his favored London art dealer, Arthur Tooth, to bring important works to his attention for his consideration. One of those paintings was *The Pet of the Bothie*. Painted by noted and successful Victorian sporting artist, Richard Ansdell, it had a well-documented history before Layton purchased the work in May of 1889.

Ansdell, who had been born in Liverpool, England in 1815, became a self-taught artist and by the age of twenty-five, he exhibited his first painting at the prestigious Royal Academy in London. This auspicious debut lead to a career in which he

would show over 150 paintings at the Royal Academy during his lifetime and was accepted as a member of the Academy in 1870. In the summer of 1875, Ansdell exhibited at the Royal Academy his latest work, *The Pet of the Bothie*. The work was soon purchased by British locomotive entrepreneur, Richard Peacock, who became a Member of Parliament in 1885.



Richard Ansdell

The Pet of the Bothie was exhibited at the famous 1887 Royal Jubilee Exhibition in Manchester, England—organized to celebrate the 50th anniversary of Queen Victoria’s ascension to the British throne. Richard Peacock died in March of 1889 and two months later, his art collection was auctioned off in London. *The Pet of the Bothie* was purchased by art dealer Arthur Tooth, who then immediately offered it to Frederick Layton for his Milwaukee gallery.

The painting was crated and shipped to Milwaukee, arriving later that summer.

A contemporary news reporter for the Milwaukee Sentinel noted, “*The Pet of the Bothie*...has attracted much attention from the public by whom it is greatly praised. The sheep, including a pet lamb which a Highland youth holds in his arms, and a nobler standing near, are fine specimens of animal painting, as is also the dog to the left, which has excited the enthusiastic admiration of everybody.”

What is a bothie you might ask? I was curious too. It is a small Scottish cottage, and so the young lad is holding the lamb or the pet of the bothie. Ansdell became fascinated with Scotland at the midpoint of his artistic career and this painting illustrates his interest in the culture and livestock of Highland life.

For thirty years, the painting remained on view during Frederick Layton’s lifetime. Shortly after his death in 1919, the new curator of the Layton Art Gallery, Charlotte Partridge, endeavored to modernize the gallery and explore new ways to engage the public through changing exhibitions with an emphasis on arts education and contemporary art. Soon, many of the paintings that were popular during the Victorian period were placed into storage and more or less forgotten. *The Pet of the Bothie* eventually left the gallery in 1922 and was placed on display for two years at Washington High

School. It was later moved to the American Lutheran Society building on 11th and State Streets and remained there until 1956. By the mid-1950s, the Layton Art Gallery was preparing to close after developing a partnership with the Milwaukee Art Institute, in which Layton’s collection and the Art Institute’s collection would both be displayed within the new Milwaukee Art Center, now known as the Milwaukee Art Museum.

So how did the *The Pet of the Bothie* end up in the Milwaukee County Historical Society’s collection? No one is really clear on that, as documentation has not surfaced. Following the demolition of the Layton Art Gallery in 1957, the entire Layton art collection was evaluated piece by piece. In 1960, almost half of the collection, mostly 19th century paintings, were sent to New York City to be sold at the auction house of Tobias, Fischer & Co. *The Pet of the Bothie* was ordered to be sold by the Layton Trustees. I understood from the Layton deaccession records that *The Pet of the Bothie* had indeed been sold and had long ago left our community.

As I looked at the painting in the warehouse, I wondered, how did the painting enter the collection of the Historical Society? Did the painting ever go to New York to be sold or did it remain in Milwaukee looking for a home?

There is one individual who does stand out as the possible character who saved the painting. Theodore Mueller, who served as the curator to the Milwaukee County Historical Society from 1945 to 1960, was involved in saving another treasure of the Layton Art Gallery. *The Last of the Spartans*, the great marble sculpture created by Florentine sculptor, Gaetano Trentanove, was unbelievably left in the Layton



The Pet of the Bothie, 1875

The Pet of the Bothie was exhibited at the famous 1887 Royal Jubilee Exhibition in Manchester, England—organized to celebrate the 50th anniversary of Queen Victoria’s ascension to the British throne.

Pabst family and Frederick Layton and Milwaukee’s pivotal role in American museum history.

Special thanks to Mame Croze McCully and Ben Barbera of the Milwaukee County Historical Society and Heather Winter and Dawn Gorman Frank of the Milwaukee Art Museum for their assistance in supporting the research of this piece. For more insight into the history of the Layton Art Collection, Inc. please visit our museum gift shop to purchase Layton’s Legacy: A Historic American Art Collection, 1888-2013.

Art Gallery to go down with the building, so undervalued was Victorian art, especially sculpture in the 1950s. Mueller, just days before the gallery was to be demolished, organized the transportation of the statue to the Milwaukee County Courthouse. The statue remained there until 1976 when it was moved to the Milwaukee Art Center and returned to public display. Did Mueller advocate for the Ansdell painting as well? Quite possibly. Ben Barbera, Curator and Operations Manager at the Milwaukee County Historical Society, reported that the painting had indeed been in their collection for several decades.

Today, Victorian art is once again highly prized and appreciated by collectors and museums. Many of the

exceptional paintings that Frederick Layton collected in the 19th century are beautifully exhibited at the Milwaukee Art Museum and remain part of The Layton Art Collection, Inc. Thanks to our friends at the Milwaukee County Historical Society, the Pabst Mansion is proud to once again place *The Pet of the Bothie* on public display in a Milwaukee museum for the first time in almost one hundred years. It joins *Columbus in Chains* and a recent acquisition, also once purchased by Frederick Layton, George Vicat Cole’s *Cornfield at Abingdon*, in helping us to tell the story of the connection between the

Check Out Our New Pabst Mansion Logo Items!

Our new Pabst Mansion logo was unveiled last year to celebrate the 125th anniversary of the completion of the Pabst Mansion. We developed the logo desiring a Victorian touch point, but also to keep it fresh and contemporary. Our inspiration came from two places: Mrs. Pabst’s monogram and the Pabst Blue Ribbon logo. Mrs. Pabst monogrammed much of her linens, silver and glassware with her initials, M. P. for Maria Pabst. M. P. we realized could also be reversed for P. M. or Pabst Mansion. The blue and red interlocking letters are taken from the blue and red of the Pabst Blue Ribbon logo. The Pabst Mansion items with our new logo have proved popular in our museum shop and we hope that you agree!



125 for 125!!!

125 Memberships to Celebrate 125 Years!!!

Membership is one of the most important things you can do to support our organization. It allows for much more than just “keeping the lights on”—your membership contributions support our outreach to community schools, enables us to acquire important historical materials related to the Pabst story, ensures for the important maintenance on the Mansion and creates a community of supporters that is integral to the success of the organization. This year, as we continue to celebrate the 125th anniversary of the Pabst Mansion’s completion, our goal is to add 125 new members in 2018. If you are not already a member please consider joining! Membership in the Pabst Mansion includes the following benefits:

- ◆ Allows for free admission to the Pabst Mansion, anytime of year
- ◆ Subscription to our newly-invigorated Heritage newsletter
- ◆ Invitations to Special Events, including our much-beloved Christmas Gala
- ◆ Membership at the Pabst Grand Circle and Comet Levels allow for renting the Pabst Mansion for your **own private event at ½ the price**—contact Jodi Rich-Bartz for more details on this great perk of membership!

Please consider the gift of a membership in the Pabst Mansion, an important way to save and support one of Milwaukee’s greatest landmarks.

“Not only did we get to host our own event at the beautiful Pabst Mansion at a discounted rate, but knowing our membership dollars support so many different aspects of the Pabst Mansion’s operation all year long is awesome!”
– From a Pabst Mansion Grand Circle Member



Attention Pabst Mansion Members!

Mark your calendars to take advantage of the Spring Milwaukee Museum Member Swap Day on Sunday May 6, 2018.

As a current Pabst Mansion member, enjoy reciprocal free admission to:

- ◆ Betty Brinn Children’s Museum
- ◆ Charles Allis Art Museum
- ◆ Grohmann Museum
- ◆ Milwaukee Art Museum
- ◆ Milwaukee Public Museum
- ◆ Villa Terrace Art Museum

Please check each museum for its hours of operation and admittance policies. Show your membership card and ID at the admissions desk at each venue. Your membership level determines how many people will be admitted for FREE. Please note free admission might not apply to special exhibits that require an additional fee.

SAVE THE DATE!

Summer Wine Tasting at the Pabst Mansion in partnership with our friends at the Milwaukee County Historical Society! Entertainment, light appetizers and over 50 wines provided by The Ruby Tap of Wauwatosa and Mequon – a great way to start your summer!

Friday, June 22, 2018 • 6:00-8:00 PM
\$35 members/\$40 non-members
To purchase tickets visit our website at
www.pabstmansion.com



MEMBERSHIP

Yes, I want to be a member of Captain Frederick Pabst Mansion, Inc.!

- | | | | |
|---------------------------------------|---------|--------------------------------------|-------|
| <input type="checkbox"/> Comet | \$1,000 | <input type="checkbox"/> Brewmaster | \$125 |
| <input type="checkbox"/> Grand Circle | \$500 | <input type="checkbox"/> Blue Ribbon | \$60 |
| <input type="checkbox"/> Beer Baron | \$250 | <input type="checkbox"/> First Mate | \$40 |

Name _____

Address _____

City _____ State _____ Zip _____

Phone _____ E-Mail _____

Please make checks out to Pabst Mansion. To pay securely by credit card, visit www.pabstmansion.com/shop

I am currently a member but would like to make an additional contribution to the Mansion.
Enclosed is my contribution for \$ _____.

Detach and mail to: Pabst Mansion
2000 West Wisconsin Avenue, Milwaukee, WI 53233



CAPTAIN FREDERICK PABST MANSION, INC.
2000 WEST WISCONSIN AVENUE
MILWAUKEE, WI 53233-2043

414-931-0808
WWW.PABSTMANSION.COM

ADDRESS SERVICE REQUESTED



Extra, Extra! Read More About It!

The Captain Frederick Pabst Mansion, an illustrated history by John C. Eastberg, is available online or in the Museum Shop for \$49.95.

- 9 x 12 hard bound book
- Over 270 pages
- 235 color images
- 150 historic photos



Volunteers



The Pabst Mansion always has a variety of volunteer openings including docents, museum shop, and events. If you would like to find out more about volunteering, call (414) 931-0808.



HOURS/ADMISSION

Monday - Saturday 10am - 4pm • Sunday noon - 4pm

Tours at: 10, 11, 12, 1, 2, 3

(Closed Wednesdays mid-Jan. - Feb.)

Adults: \$12 • Seniors/Students/Military and Veterans: \$11

Children ages 6-17: \$7 • Under 6 years of age: Free

A GRAND AVENUE CHRISTMAS

(November 16, 2018 - January 6, 2019)

Monday - Saturday 10am - 4pm • Sunday noon - 4pm

SELF GUIDED TOURS

Adults: \$12.50

Seniors/Students/Military and Veterans: \$11.50

Children 16 and under: Free

Prices and hours subject to change.

Located on 20th and Wisconsin Avenue.

Limited parking is available. Wheelchair accessible.