

United States Department of the Interior
National Park Service
National Register of Historic Places Registration Form

1. Name of Property

Historic Name: Charles Umlauf House and Studio
Other name/site number: UMLAUF Sculpture Garden + Museum
Name of related multiple property listing: N/A

2. Location

Street & number:
City or town: Austin State: Texas County: Travis
Not for publication: [checked] Vicinity: []

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this
[checked] nomination [] request for determination of eligibility) meets the documentation standards for registering properties in the
National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my
opinion, the property [checked] meets [] does not meet) the National Register criteria.

I recommend that this property be considered significant at the following levels of significance:

[] national [checked] statewide [] local

Applicable National Register Criteria: [] A [checked] B [] C [] D

Signature of certifying official / Title Deputy State Historic Preservation Officer
Date 4/11/24
Texas Historical Commission
State or Federal agency / bureau or Tribal Government

In my opinion, the property [] meets [] does not meet the National Register criteria.
Signature of commenting or other official Date
State or Federal agency / bureau or Tribal Government

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register
determined eligible for the National Register
determined not eligible for the National Register.
removed from the National Register
other, explain:

Signature of the Keeper

Date of Action

Charles Umlauf House and Studio, Austin, Travis County, Texas

5. Classification

Ownership of Property: Public-Local

Category of Property: Building

Number of Resources within Property

Contributing	Noncontributing	
2	0	buildings
1	0	sites
0	0	structures
8	0	objects
11	0	total

Number of contributing resources previously listed in the National Register: 0

6. Function or Use

Historic Functions: DOMESTIC: single dwelling
COMMERCE/TRADE: professional (artist's studio)
LANDSCAPE: garden
RECREATION/CULTURE: work of art

Current Functions: WORK IN PROGRESS
LANDSCAPE: garden
RECREATION/CULTURE: work of art

7. Description

Architectural Classification: MODERN MOVEMENT: Ranch Style; NO STYLE

Principal Exterior Materials: WOOD; STONE: Limestone

Narrative Description (see continuation sheets 7 through 11)

Charles Umlauf House and Studio, Austin, Travis County, Texas

8. Statement of Significance

Applicable National Register Criteria: B

Criteria Considerations: G

Areas of Significance: Art (State Level)

Period of Significance: 1944-1989

Significant Dates: 1944, 1950, 1956, 1985

Significant Person: Umlauf, Charles

Cultural Affiliation: N/A

Architect/Builder: Jessen, Wolfe Ernst

Narrative Statement of Significance (see continuation sheets 12 through 25)

9. Major Bibliographic References

Bibliography (see continuation sheet 26)

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67) has been requested.
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey #
- recorded by Historic American Engineering Record #

Primary location of additional data:

- State historic preservation office (*Texas Historical Commission, Austin*)
- Other state agency
- Federal agency
- Local government
- University
- Other -- Specify Repository: Umlauf Sculpture Garden & Museum; Austin History Center

Historic Resources Survey Number (if assigned): NA

Charles Umlauf House and Studio, Austin, Travis County, Texas

10. Geographical Data

Acreage of Property: 1.98 acres

Coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: NA

REDACTED

Verbal Boundary Description: REDACTED

Boundary Justification: These are the boundaries of the property originally purchased by Charles and Angeline Umlauf in 1941. The Charles Umlauf House and Studio include the intact property historically associated with the lives of Charles and Angeline "Angie" Umlauf and the artistic production of Charles Umlauf from 1941 until 1994.

11. Form Prepared By

Name/title: Hutson Gallagher, Inc. and Katie Robinson Edwards, UMLAUF Sculpture Garden + Museum
Executive Director and Curator
Organization: UMLAUF Sculpture Garden + Museum
Street & number: 605 Azie Morton Road
City or Town: Austin State: TX Zip Code: 78704
Email: tracy@hutsongallagher.com, curator@umlaufsculpture.org
Telephone: 512 445-5582 x104
Date: July 30, 2022

Additional Documentation

Maps (see continuation sheets 27-29)

Additional items (see continuation sheets 30-48)

Photographs (see continuation sheets 49-75)

Charles Umlauf House and Studio, Austin, Travis County, Texas

Photograph Log

Name of Property: Charles Umlauf House and Studio
City or Vicinity: Austin
County, State: Travis County, Texas
All photos accurately reflect current conditions at the property.

Photo 1

South entry gate to property
Camera facing north
(taken by UMLAUF Staff, March 15, 2024)

Photo 2

South exterior of Umlauf House
Camera facing northeast
(taken by UMLAUF Staff, March 15, 2024)

Photo 3

South exterior of Umlauf House
Camera facing northwest
(taken by UMLAUF Staff, March 15, 2024)

Photo 4

East exterior of Umlauf House
Camera facing northeast
(taken by UMLAUF Staff, March 15, 2024)

Photo 5

North exterior of Umlauf House
Camera facing southwest
(taken by UMLAUF Staff, March 15, 2024)

Photo 6

North exterior of Umlauf House
Camera facing southeast
(taken by UMLAUF Staff, March 20, 2024)

Photo 7

West exterior of Umlauf House, patio
Camera facing east
(taken by UMLAUF Staff, March 15, 2024)

Photo 8

Interior of Umlauf House, living room
Camera facing northwest
(taken by UMLAUF Staff, March 15, 2024)

Photo 9

Interior of Umlauf House, living room
Camera facing northeast
(taken by UMLAUF Staff, March 15, 2024)

Photo 10

Interior of Umlauf House, Angie Umlauf's office
Camera facing west
(taken by UMLAUF Staff, March 15, 2024)

Photo 11

West exterior of studio
Camera facing northwest
(taken by UMLAUF Staff, March 15, 2024)

Photo 12

South exterior of studio
Camera facing northwest
(taken by UMLAUF Staff, March 15, 2024)

Photo 13

South exterior of studio
Camera facing northeast
(taken by UMLAUF Staff, March 15, 2024)

Photo 14

East exterior of studio
Camera facing north
(taken by UMLAUF Staff, March 15, 2024)

Photo 15

North exterior of studio
Camera facing southeast
(taken by UMLAUF Staff, March 15, 2024)

Photo 16

Interior of Umlauf Studio
Camera facing Northeast
(taken by UMLAUF Staff, March 15, 2024)

Charles Umlauf House and Studio, Austin, Travis County, Texas

Photo 17

Interior of Umlauf Studio
Camera facing Northeast
(taken by UMLAUF Staff, March 15, 2024)

Photo 18

Interior of Umlauf Studio
Camera facing northeast
(taken by UMLAUF Staff, March 15, 2024)

Photo 19

Interior of Umlauf Studio
Camera facing west
(taken by UMLAUF Staff, March 15, 2024)

Photo 20

Interior of Umlauf Studio
Camera facing southwest
(taken by UMLAUF Staff, March 15, 2024)

Photo 21

Interior backroom of Umlauf Studio
Camera facing southeast
(taken by UMLAUF Staff, March 15, 2024)

Photo 22

Exterior landscape, view of St. Francis sculpture
Camera facing southwest
(taken by UMLAUF Staff, March 15, 2024)

Photo 23

Exterior path to Angie's Garden
Camera facing south
(taken by UMLAUF Staff, March 15, 2024)

Photo 24

Exterior landscape, view of Poetess sculpture
Camera facing west
(taken by UMLAUF Staff, March 15, 2024)

Photo 25

Angie's Garden, Crucifixion sculpture
Camera facing east
(taken by UMLAUF Staff, March 15, 2024)

Photo 26

Angie's Garden, War Mother sculpture
Camera facing west
(taken by UMLAUF Staff, March 15, 2024)

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC

Charles Umlauf House and Studio, Austin, Travis County, Texas

Note on Restricted Information: The Umlauf House and Studio include an extensive collection of artworks and the property owner has reported that on multiple occasions persons have trespassed onto the house and studio property. Therefore, the street address, geographical information, maps, sketch maps, floor plans, and photographs are to be withheld from publication. The remainder of the form, including description, statement of significance, and bibliography, may be released to the public. National Register guidelines allow restriction information about historic and prehistoric resources if “the resource is likely to be damaged or destroyed if its location/and or character is published.”

Description

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Charles Umlauf (1910-1994) was a prolific and award-winning sculptor, artist, and fine arts professor. His work is found throughout the United States in museums and public collections, including the Smithsonian Institution and the Metropolitan Museum of Art. In 1956, the Umlauf family expanded the house to include a low gable roof starting at the southwest end of the house running north, transitioning to a clerestory roof that intersects a larger gable roof extending from east to west. The interior reflects the streamlined sensibilities of a mid-century modern design informed by both the period and the artist in residence. In 1950, the Umlauf family built a studio on the east corner of the lot, less than 100 feet from the house. The studio is a single-story wood-framed building with wood siding and a single-plane shed roof. The design of the studio roofline incorporates a tall northeast wall filled with large windows to maximize soft, natural northern light desirable for an artist’s workshop. Given its location in a densely populated urban area, the property is an exceptionally large, wooded lot, and the stone landscaping and winding paths contribute to the character of the surrounding neighborhood. The house and studio have maintained a high degree of integrity and represent Umlauf’s vision for a natural and meaningful environment for guests, colleagues, and students to experience his work.

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This original residence - hereafter referenced as ‘original structure,’ was of limestone construction with a pier and beam foundation and was described by the artist’s wife, Angeline Allen Umlauf, as “a stone house, rundown and neglected, having been unoccupied for a long time.”

When the Umlaufs first purchased the property in 1944, they occupied this existing structure until renovations were undertaken in 1956. This addition enlarged the structure and created an ‘L-shaped’ house with the primary entrance facing south. The resulting house was 2,199 square feet on a 1.98-acre lot.

The main building has retained the limestone walls of the original structure, most visible on the west and north facades. All other building materials are attributed to the 1956 renovations and additions. The foundation remains pier and beam, and there is a hatch for sub-structural access on the north side and a mesh wire-covered vent on each facade. The original structure consists of a galley kitchen that faces out to the north, as well as the eastern limestone wall which originally served as the exterior of the older building. The original structure also includes a vaulted living and dining area separated by a wood partition wall.

The walls are punctuated with aluminum-framed windows and wooden doors, with the exception of two sets of sliding French doors (one metal on the east side and one vinyl on the west). All windows have a limestone sill beneath the frame and are thought to be ca. the 1950s. The exterior walls of the addition are vertical wood siding, dating to 1956. Vinyl siding with a vertical pattern is visible on all the elevations either in gray or brown. The roof is composed of shingles with metal gutters. There are metal screens on some windows and the north door, however, the screens on the south and east doors are inset into a wood panel.

Charles Umlauf House and Studio, Austin, Travis County, Texas

There is an attached carport on the south side of the building which opens east to the driveway and has a small opening to the stairs on the west side. The south façade consists of a wooden fence that separates it from the adjacent landscape; its north side features large, built-in shelves and an entrance to the house. The west side of the house faces down the hill and has a small stone terrace carved into the cliffside. The north side faces a small garden with a limestone pond that was said to be the children's swimming pool in the summer. The east side predominately features the pre-1934 stone structure and faces the studio. The south side is the main entrance façade, facing the driveway. This front entrance contains the carport and the main door, as well as a small rock garden and limestone retaining wall. The roof is made of composite asphalt shingles, and there is an opening for the original limestone chimney stack. The roof of the addition features a clerestory with tempered glass for skylights.

The majority of the 1956 renovation can be seen in the southern part of the building, which features the sky-lit clerestory corridor that opens to two bedrooms and bathrooms. The floors are parquet and large terracotta tiles. The walls are both wood-paneled and plastered.

Description of the Umlauf Studio

When the Umlauf family moved into their house in 1944, Umlauf sculpted inside the house and used the eastern portion of the house (today the living room) as an art studio.¹ As the Umlauf family grew, it became evident that the family needed more space. REDACTED

The exterior part of the original building is clad in the same dark brown shiplap siding. The original footprint of the building was approximately 1,100 square feet. The studio was expanded later with two storage rooms on the east side of the building, one of which likely dates to the early 1970s, and the other likely dates to the 1980s. Umlauf used the earlier of these rooms to house shipping crates, clay and plaster models, plaster powder, and tools.

North Elevation

The main entrance to the studio is accessed from this side of the building via a single two-panel wood door to the right of center (about halfway to the west corner of the building.) A continuous metal awning over the porch area begins over the door and extends to the east end (left) of the studio. Above the awning are three fixed-pane windows which act as the building's main source of natural light. To the right of the windows and high on the wall are two sets of louvered vents. The exterior façade is clad in wood shiplap painted dark brown. To the far east end of the building is the addition, a structure with a low shed roof that slopes down from the wall of the studio to the east wall of the addition. A single-panel wood door and a small jalousie window are the only openings on this side of the addition. The addition is similarly clad in wood sheet paneling to match the rest of the building. There is a K-style gutter and downspouts attached.

¹ Edwards, Katie Robinson, and Stephanie Busing. Timeline in *Studio in the Museum: An Interactive Recreation of Charles Umlauf's Studio*. UMLAUF Sculpture Garden & Museum, Austin, TX.

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East Elevation

The exterior wood paneling is the primary visible material from the east side of the studio. Four small aluminum horizontal sliding windows at roughly eye level provide light to the small storage area inside.

South Elevation

The south side of the studio originally opened to an accessible patio area, which provided Umlauf ample space for staging his sculptures. To the left is a double-leaf, two-panel wood door. Adjacent to this door and to the right are three sets of double-ganged steel casement windows. Each unit has two 4-lite sashes. To the right is the south end of the addition, with a double-leaf steel door leading to an interior storage area. To the left of the wood panel door is an aluminum horizontal sliding window of the same size and height as the east-end windows.

West Elevation

The north side of the building has three steel casement windows; the two at either end of the building are double sash 3-lite units and the center window is a single sash 3-lite unit. The roof rake has a wood fascia with a wood drip edge and dark metal flashing.

Interior

The original Studio had a large open floor plan with two small rooms in the southwest corner of the building. One room was a storage/cleaning area, and the other was a restroom. A workbench along the north wall housed many of the artist's tools. Workbenches along the south wall and in the main floor area served as both additional working surfaces and display areas for Umlauf's sculptures. The middle of the room is occupied by a workbench facing the east wall and a small cot bed adjacent, which is pushed lengthwise between the workbench and the south wall. The bed is hidden from view from the east by a large easel. Simple shelving constructed of plywood and 2x4 framing hold sculptures along the original east wall. All walls are clad in horizontal, wide v-boards with a natural finish. The floor is unfinished concrete. On the south end of the east interior wall is a single door leading into the first storage area of the addition. To the right of this door and extending to the south wall are double-ganged steel casement windows; each unit has 3-lite double sashes.

On the addition's side of the south wall is the original shiplap siding painted white, with wood shelving attached and suspended from the wall and ceiling. The opposite wall separates this storage room from the second storage area at the east end. The door is a single-panel wood door approximately centered on the wall with three aluminum horizontal sliding windows to the left (north) and one to the right. A tall, narrow jalousie window is all the way to the right (south); all windows and doors on this wall open to interior spaces only. The three drywalls (excluding the original Studio wall) and ceiling are painted white. The second storage room has exposed roof rafters and wood sheet paneling painted light green. Simple plywood and 2x4 framing provide shelving in this storage area. The flooring is sheet vinyl.

Angie's Garden

The driveway at the entry of the house leads south to the gated entrance of the property. The asphalt drive is edged with a low limestone retaining wall on either side of the roadway. About seventy feet south of the house's entry is a small turn-around with a grass island in the center. At the base of the turn-around (south) the drive veers slightly southeast on its course to the gate, and a narrow foot path branches south to Angie's Garden. To the right of the path entrance is the first of four sculptures, *St. Francis* (1954). Heading down the roughly 3' wide path, composed of river pebble lined with limestone edging, the trail is bounded by wooded landscape on the left and a clearing on the right. In the center of this open grassy area is the sculpture *Poetess* (1956). *Poetess* depicts a reclining female figure in classical

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clothing and was made in homage to the artist's wife, Angeline Allen Umlauf, who wrote poetry. This casting of *Poetess* was gifted to architect Harold E. "Bubi" Jessen (1908-1979) in 1956 as payment for helping to design the house and later entered the collection of the Austin Museum of Art (now known as The Contemporary).² In 2015, the cast stone sculpture was gifted to the UMLAUF Sculpture Garden + Museum by The Contemporary. Its location in the current garden stands as a connection between the original architect and the current property. Continuing south to the end of the approximately 80' path reveals the tree-covered garden. The rock lined area defines the barrier between the natural composition of the site and the sculpted landscape carved by its inhabitants. Temporary seating bolsters the contemplative quality of the space as do two of Umlauf's more expressionistic sculptures, *Crucifixion* (1945) and *War Mother* (1939). *War Mother* (1939) depicts a distressed woman with a child. It is considered one of the sculptures that launched Umlauf's career, as the criticism (considered by one critic as the ugliest sculpture at the Chicago exhibit he had ever seen) and accolades (from various critics across the nation defending it as a masterpiece) caught the attention of the University of Texas's new art department in Austin, Texas. This granted him the opportunity to teach there in 1941 for the next 40 years, earning him a reputation as a stern yet caring professor to a number of students, including the actress Farrah Fawcett (1947-2009, born Corpus Christi, TX). *Crucifixion I* (1945) is a bronze crucifixion piece commissioned by Marion Koogler McNay, a prominent patron of the arts from San Antonio, for the Shrine of St. Anthony de Padua Cemetery. At the time, this commission represented Umlauf's most important achievement in Texas. This is not the final version, as this version was rejected by McNay after spending so much time, resources and funds. While both versions are beloved sculptures today that exemplify an interesting facet of his professional life and the humanity behind so many of his works, *Crucifixion I* (1945) went on to be selected for the Whitney Museum of American Art, New York, annual exhibition and noted as "powerfully expressionistic" by a *New York Times* art critic (Figure 29). It was also mentioned in the French art journal, *La Revue Moderne* and in a book by noted American sculptor William Zorach before also winning first prize at the juried Twelfth Annual Texas Painting and Sculpture exhibition and being featured as the catalog's cover image (Figure 30). A stone tiered walk extends from the garden enclave east down through the woods to the south entry gate.

Integrity

The Umlauf Studio retains sufficient architectural integrity for listing in the National Register, with all additions built during Umlauf's active use of the building.³ The studio has remained in the same location since its 1950 construction. The consistency in the physical attributes of the property surrounding the studio, including the paths and stone retaining walls the artist envisioned, means that the setting represents the same natural environment as it did during Umlauf's time. The integrity of the building is high and includes many elements associated with Umlauf's physical presence in the studio. The overall lasting structural and cosmetic condition of the building reflects the quality of the construction. The material integrity of the building is visible in the preservation of most of its interior finishes and furnishings. The sense of continuity from the extant original construction creates a strong sense of connection to the artist and his contribution to twentieth-century sculpture.

The interior of the House and Studio have been preserved by the museum staff in order to present an intimate insight into the artist's life. His studio appears to have been virtually untouched since the artists' death, with workbenches, sculpture stands, artwork, and tools, still resting on worktables. The house retains original fixtures from the 1950s, including furniture, art, sculptures, working models and other personal effects from the Umlauf family.

² <https://www.statesman.com/story/news/2017/07/21/salvaging-two-south-austin-gems/10065513007/>

³ Bolliger, Serena. *Charles Umlauf Residence: An Investigation of Exterior Conditions* (Materials Conservation: Field Methods, Fall 2013), p 1-5.

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Contributing and Noncontributing Resources

Contributing Buildings: The Umlauf House and Studio are counted as two contributing buildings. The property includes the landscape associated with the house and studio, the stone wall and gate that surround the property, the stone terraces, pond, and other features in the landscape.

Contributing Site: Angie’s Garden, the associated rock lined path from the driveway and the tiered stone walk from the entrance gate are counted as one contributing site.

Contributing Objects: The sculptures around the property in the designed landscape are counted as 8 objects as they were part of the original sculpture garden donated by the Umlauf family. Completed and unfinished terra cotta, plaster and stone sculpture, molds, antique tools, art supplies, small-scale equipment, workshop materials, office materials and supplies, books, objets d’art, and objects associated with the everyday life of Angeline and Charles Umlauf between 1941 and 2006 are present throughout the property, but as with museum objects, they are not counted as contributing properties in this nomination.

Inventory Table (all contributing)

Property	Classification	Date(s)
House	Building	1956 (Renovation incorporating portions of a pre-1934 building)
Studio	Building	1950
Garden	Site	Ca. 1950s
Moses and the Universe (bronze)	Object	1969
Skater (bronze)	Object	1970
St. Francis (bronze)	Object	1954
Poetess (cast stone)	Object	1956
Crucifixion (bronze)	Object	1945
War Mother (bronze)	Object	1939
Mother and Child (cast stone)	Object	1952
Refugees (I) (bronze)	Object	1945

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Statement of Significance

The Charles Umlauf House (built c.1930s and renovated in 1956) and 1950 Studio are significant for their close association with Charles Umlauf, a nationally recognized artist and sculptor whose most profound contribution to the art world occurred during his years in Austin, Texas. In 1941, Charles Umlauf and his wife Angeline “Angie” moved from Chicago, Illinois to Austin, Texas after he had been offered a professorship at The University of Texas at Austin in the Arts Department. After arriving in Austin, the family rented a house for three years until they purchased the house in 1944. Although, Charles had not yet received a tenured position at the University, they quickly purchased the house: convincing picture of the deep and immediate bond the pair felt with their adopted city. In this house, Charles Umlauf became not only the most prolific sculptor in Texas but one of the most industrious and multi-disciplinary practicing artists of his time period. Beginning in 1944, Charles Umlauf created hundreds of commissioned sculptures on the nominated property, many of which continue to be exhibited today at the Merchandise Mart and Cook County Hospital in Chicago (Figure 28), the Love Field Airport in Dallas (Figure 27), the University of Texas at Austin, and the Houston Museum of Fine Arts. While his pieces have garnered national and international acclaim, his career is especially contextualized in the state of Texas, where, as of 2024, he remains the artist with the most sculptures on public view. The House was not only a place where he lived with his family and created over one hundred commissioned works, it also served as a meeting place for students and colleagues of Umlauf, such as noted mid-century Texas ceramist, Harding Black (1912-2004), whose work is highly sought-after. (Black has a large collection at the Witte Museum in San Antonio and his archives are housed at Baylor University in Waco.). When notable individuals like Robert Redford came to visit Austin, they stopped by Umlauf’s home to tour Angie’s Garden and discuss Charles Umlauf’s work in an academic, as well as professional context. The house represents not only where the city of Austin later created a museum in his memory, but also the enduring legacy and love that Charles and Angie felt for their local artistic community and Texas at large. The property is nominated under Criterion B in the area of Art at the state level of significance. The period of significance is 1944-1989, beginning with the purchase of the house, and ending with the year of Umlauf’s final major commission, “Sprit of Learning,” for the Teachers Retirement System headquarters building in Austin. Criteria Consideration G is applicable because the property is exceptionally significant as the home and studio of one of the state’s most acclaimed and exhibited sculptors, whose significant contributions in the area of Art continued until late in his life, well past the current 50-year point of 1974.

The Property Prior to Charles Umlauf⁴

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⁴ Austin History Center, Box 5, Folder 50, Accessed June 2020.

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Jessen, Jessen, Millhouse and Greeven 1956 Addition

In 1956, Charles Umlauf engaged Wolfe Jessen, who was a professor of architecture at the University of Texas. Jessen's architectural firm, Jessen Jessen Millhouse and Greeven, agreed to undertake renovations on the existing residence in exchange for Umlauf's cast stone *Poetess* sculpture. The Jessen Family later gifted the work to Laguna Gloria.⁵ That sculpture was later gifted to the UMLAUF from the Laguna Gloria site of the Austin Museum of Art (now The Contemporary) and stands on the Umlauf property today.

Wolfe Ernst Jessen (1915-1977) was a native of Austin, Texas and received a bachelor's degree in architecture at the University of Texas at Austin in 1936. Wolfe became a partner with his brother Harold E. "Bubi" Jessen (1908-1979) when the two men formed the Austin architectural firm Jessen and Jessen in 1938. Harold had already received an undergraduate degree from the University of Texas in 1928 and a master's degree at the Massachusetts Institute of Technology in 1931; both men worked for a period in the 1930s for C.H. Page before establishing their own practice.

Before World War II, Wolfe's primary discipline was residential architecture. After his service in the war, he became Assistant Professor of Architecture at the University of Texas in 1946. Also in 1946, the Jessens formed a partnership with Charles Millhouse and Alton Greeven and expanded the firm's name to reflect the new partners, Jessen Jessen Millhouse and Greeven. The firm's post war projects reflected a shift to the modern design form, and can be seen in large scale projects such as the Texas Supreme Court Building (1956) and the Lester E. Palmer Auditorium (1959), both constructed around the period of the Umlauf House commission. Smaller scale Austin-based projects such as the Shivers Residence addition to the Elisha M. Pease Mansion (1957) or the firm's office additions and renovations at 29th Street and Hemphill Park (1958-1969) demonstrate the minimalist approach to forms and materials reflected in the Umlauf House.

When Wolfe Jessen retired from the firm in 1974, the company was operating as Jessen, Inc. and had already amassed a large portfolio of offices, churches, apartment, commercial and government buildings, schools and universities, as well as plans and master plans for schools, universities and corporations. The firm's list of residential projects is equally impressive. The firm continued to operate until 1993.

Charles Umlauf's Early Life and Accomplishments (1910-1941)

Karl (Charles) Umlauf was born in 1910 on a farm in South Haven, Michigan to immigrant parents of French and German descent. The family suffered harassment because of their German heritage at the beginning of the First World War. Prompted by the prejudice facing them, the Umlauf family moved to Chicago and the children Americanized their names, resulting in Karl taking the name Charles, by which he would be known for the rest of his life. Despite his young age, his teachers recognized his talent and affinity for fine art. At the age of 11, Umlauf was attending classes at the Art Institute of Chicago (AIC) on scholarship. A year later, a small clay lion caught the attention of a visitor, who commissioned Umlauf's first sculpture in the form of a life-sized cement model of the original work.

Shortly after the passing of his mother in 1924, Umlauf and his seven siblings experienced childhood poverty that worsened during the Great Depression. His personal experience with immigration and poverty inspired many of his most successful sculptures that caught the attention of the University of Texas at Austin's art program, such as *War Mother* (1939).⁶

⁵ Barnes, Michael. "Exploring Umlauf Lands Not Often Seen." Statesman. Austin American-Statesman, September 22, 2018. <https://www.statesman.com/story/news/local/2017/07/09/exploring-umlauflands-not-often-seen/10419142007/>.

⁶ Danes, Gibson A. Foreword to *Charles Umlauf, Sculptor* (Austin:University of Texas Press, 1967), 7-8.

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After graduating high school in 1929, he studied full-time on scholarship grants at the American Institute for Conservation (1929-1932) before working as a painter and as a paid assistant at the Viola Norman's (1889-1935) Chicago School of Sculpture. In 1934, he returned to the AIC after receiving another scholarship grant, where he studied under Czech-American sculptor Albin Polasek (1879-1965) from 1934-1938. Under Polasek's tutelage, Umlauf developed an appreciation for anatomy by studying works by Donatello, Rodin, Bourdelle, and others in the European canon. This early study influenced him throughout his life, and he later conveyed to his students that "without a true knowledge of what lies beneath the skin, one cannot possibly understand the human form."⁷

While at AIC, Umlauf exhibited art in the AIC's annual Janitor Show, and was employed by the AIC's Janitor Force. It was during his time that he received his first award, the Artists Annual Ball Prize in Chicago and Vicinity Exhibition for a sculpture titled *Jane* in 1938. Upon graduation, he immediately won the Eisendrath Prize for *Madonna* in 1938.⁸ After graduation, Umlauf was selected to create art for the City of Chicago under President Roosevelt's Works Progress Administration Federal Art Project in 1939. Umlauf created multiple public works and began to receive prizes for his work at Cook County Hospital and Lane Technical High School through the Chicago Art Project Studios.⁹ By this time, he had perfected the sculpting of lard and ice for fairs and community events, as well as traditional cast stone. Umlauf's sculptures from this period were influenced by the United States entering the Second World War and the sorrow of the families left behind, as seen in *Refugees* (1939), *Sharecroppers* (1938), the plaster version of which resides in the permanent collection of the San Angelo Museum of Fine Arts, and two *Pietas* (1941). His work during this era was published in the *New York Times*, the *Magazine of Art*, and exhibited at the Texas General Exhibition of Painting and Sculpture, which was sponsored by the Witte Memorial Museum, the Dallas Museum of Fine Arts, and the Museum of Fine Arts of Houston.¹⁰

Charles Umlauf in Austin (1941-1994)

In 1941, the sculpture *War Mother* (1937) was awarded first place in the National Art Week Show at the Dallas Museum of Fine Arts. Umlauf caught the attention of Marion Koogler McNay (1883-1950) and the professors at the newly founded art department at the University of Texas at Austin. They invited him to teach at UT Austin as the first professor of Life Drawing and Sculpture, leading the Umlauf family to move to Austin, Texas in the fall of 1941. The University's decision to hire Umlauf was essential to establishing the fledgling program as a world-class institution and propelling a profitable period of his career.

Charles Umlauf's influence on the local community began as soon as he arrived in Texas. Charles Umlauf received statewide recognition in Texas for his versatility and skill in capturing the pathos of his subjects in a wide range of media, including polychrome plaster, mahogany, marble, limestone, cast stone, terra-cotta, lignum vitae, bronze, alabaster, Brazilian rosewood, aluminum, and stoneware. In Texas alone, he consistently won awards throughout his career at notable shows such as the Fort Worth Art Association, the San Antonio Art Association, the Texas Fine Arts Association, the Texas Annual Exhibition of Painting and Sculpture, and the Texas General and Annual Exhibitions. So notable was Umlauf's skill that in 1949, Charles Umlauf became the first visual artist living in Texas to be awarded a Guggenheim Fellowship (1949). This milestone was quickly followed by a Ford Foundation Fellowship. That same

⁷ "In Memoriam, Charles Julius Umlauf" (<http://www.utexas.edu/faculty/council/1998-1999/memorials/Umlauf/umlau.html>), accessed July 7, 2022.

⁸ Danes, Gibson A. Foreword to *Charles Umlauf, Sculptor* (Austin: University of Texas Press, 1967), 7-8. Umlauf, Charles. *The Sculpture of Charles Umlauf*. Dallas: Valley House Gallery, 1959. Print.

⁹ George J. Mavigliano and Richard A. Lawson, *The Federal Art Project in Illinois: 1935-1943* (Carbondale: Southern Illinois University Press, 1990)

¹⁰ "Charles Umlauf" Vertical Files, Dolph Briscoe Center for American History, University of Texas at Austin.

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year, his sculptures were featured in *LIFE* magazine and *Liturgical Arts Quarterly*.¹¹ Umlauf's veneration for life, especially for the human form, and the skills he possessed resulted in "highly individual, expressive works of art."¹² His artistic legacy is defined by his experimentations with form and space in geometric compositions as informed by his appreciation for the masters of sculpture in the European artistic canon.

In the 1950s his low-relief metal carvings and sculptures gained attention from the Texas General, the Brooklyn Museum of Art, and the Metropolitan Museum of Art. He exhibited both on his own and with other artists amid creating large, commissioned works for a variety of prestigious religious and state institutions.¹³ Umlauf was appointed chairman of the Art Department at the University of Texas from 1950-1952 and was promoted to full professor in 1955. He was offered the position of art consultant for the Ford Foundation Conference in New York City and was also invited to the American Federation for the Art's touring exhibition at prominent U.S. museums.¹⁴ The most enduring example of Umlauf's legacy as a Texan artist is the Dallas Love Field Airport's *Spirit of Flight* (1960): a monumental fountain group featuring a 17-foot-tall winged bronze figure atop a 24' granite-faced plinth (Figure 27). In 1959, Umlauf competed with other notable American sculptors such as Donald De Lue (1897-1988) and Charles T. Williams (1918-1966) to win this successful commission. *Spirit of Flight* established Umlauf's place not only within the Texan artistic canon, but also the American sculptural movement.

The 1960s brought in the age of nudes and forms for the artist, along with Umlauf's experimentation with polished Portuguese rose marble. In 1966, Farrah Fawcett (1947-2009), an art student at UT in 1965, changed her major to Art and studied with Charles Umlauf. Fawcett and Umlauf collaborated for the rest of Umlauf's career and they maintained an ongoing friendship and correspondence for decades. She visited him and his wife Angie when she was in Austin and attended the award ceremony when Umlauf was awarded Texas Artist of the year by the Houston Art League in 1985 with her then partner, Ryan O'Neal (Figure 36). Fawcett, who is best known for her television and film career, including four Emmy and six Golden Globe nominations, was also a lifelong artist and art collector who valued Umlauf as her mentor and "favorite teacher. Umlauf considered her a muse as well, creating dozens of drawings and sculptures of Fawcett. When he retired as Professor Emeritus in 1981, he had taught over four generations of Texan sculptors, including Farrah Fawcett, Luis Jimenez (1940-2006), Bob "Daddy-O" Wade (1943-2019), Jesus Moroles (1950-2015), David Everett (1950-), Shanny Lott (1948-), and Sylvia Orozco (1954-), Founder of the Mexic-Arte Museum in Austin.¹⁵ He received a Teaching Excellence Award, and students described him as "tough but caring", and he was known for a crushing handshake, which was often accompanied by a wide smile.¹⁶ Umlauf's colleagues at UT Austin "respected him as one of the most gifted amongst them, and he was greatly admired by his many patrons."¹⁷ He served as the first holder of the Leslie Waggener Professorship in Fine Arts at the university. By the end of his forty years at UT Austin, he contributed six larger-than-life sculptures and sculptural groups to the campus master plan (all

¹¹ Danes, Gibson A. Foreword to *Charles Umlauf, Sculptor* (Austin: University of Texas Press, 1967), 7-8. Umlauf, Charles. *The Sculpture of Charles Umlauf*. Dallas: Valley House Gallery, 1959. Print.

¹² "In Memoriam, Charles Julius Umlauf" (<http://www.utexas.edu/faculty/council/1998-1999/memorials/Umlauf/umlau.html>), accessed July 7, 2022.

¹³ Devree, Howard. "Simplified Style Helps Umlauf Increase Emotional Impact of His Sculpture." *The New York Times*. *The New York Times*, November 8, 1955. <https://www.nytimes.com/1955/11/08/archives/simplified-style-helps-umlau-increase-emotional-impact-of-his.html>.

¹⁴ Goodall, Donald. Introduction to *Charles Umlauf, Sculptor* (Austin: University of Texas Press, 1967), 9-18.

¹⁵ Hendricks and Becky D. Reese, *A Century of Sculpture in Texas, 1889-1989* (Huntington Art Gallery, University of Texas at Austin, 1989).

¹⁶ "Umlauf, Karl Julius [Charles] (1911-1994)." TSHA. Accessed July 8, 2022.

<https://www.tshaonline.org/handbook/entries/umlau-karl-julius-charles>.

¹⁷ "In Memoriam, Charles Julius Umlauf" (<http://www.utexas.edu/faculty/council/1998-1999/memorials/Umlauf/umlau.html>), accessed July 7, 2022.

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early 1960s)¹⁸. In addition to exhibiting his work both internationally and locally, Charles Umlauf continually received large-scale commissions, which ranged widely from sensual nudes, Greek mythological figures, to Biblical themes.

Charles Umlauf After 1981

Upon retirement from the University of Texas, Umlauf continued to work full-time as a commissioned artist, often working on multiple projects at once. He was honored for his contributions to Texas in 1985 by the Houston Art League as “Texas Artist of the Year”¹⁹ and in 1993 by the City of San Antonio as “Alcalde,” a title which designated him as an honorary mayor of the city.²⁰ Over the course of his sixty-year career, it is estimated that there are thousands of compositionally unique works by Umlauf in existence, and at least one hundred notable commissions.

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Umlauf commissioned architect Lawrence Speck (born 1949) to design a contemporary museum and visitors center for the future site: it was one of Speck’s first projects. The Museum, which was finished in 1991, earned Speck two commercial real estate awards - the Austin Commercial Real Estate Award and the Austin Chapter AIA Design Award. The Umlauf Sculpture Garden + Museum (now UMLAUF) opened to the public in 1991 and since has been frequented by hundreds of thousands of diverse visitors. UMLAUF has since established itself as an essential element in the City of Austin through both exhibitions of Umlauf’s work and rotating shows designed by contemporary artists from every medium. UMLAUF’s peers include the Blanton, Mexic-Arte Museum, and the Laguna Gloria Museum.

Charles and Angie continued to occupy the house throughout the creation of UMLAUF and supervised every aspect of the project from the house, until Umlauf’s death in 1994. Following Angie’s passing in 2012, the City of Austin and UMLAUF became the owners and stewards of the house, which still stands as an untouched archive of their businesses and artistic endeavors. Through both the legacy of his teaching and his contributions to the City of Austin, Umlauf’s influence on Texan art and culture has continued to blossom.

Angeline Allen (1915-2012)

Angeline “Angie” Allen was born in Peoria, Illinois in 1915. She began taking classes at the Art Institute of Chicago, where she met her future husband. They married in 1937. Between 1939 and 1950, she had six children with Charles (Karl, Madelon,Carolynn, Louis, Arthur and Thomas). Angie and Charles were both personal and professional partners. Over the course of his career, Angie acted as Charles’s business manager and biographer. She documented his artwork tirelessly and closely oversaw sales and commission records, serving as the “gracious public face” of his legacy.²¹ Angie Allen was a talented artist and poet in her own right and consistently produced creative works during her life, especially while she lived in Austin. She published a book of verse, titled *Under the Sycamore* in 2007.

Angie continued to uphold Charles Umlauf’s legacy after his passing, maintaining correspondence between patrons of the late artist and supervising UMLAUF’s early years. When she passed in 2012, her years of service at the Holy

¹⁸ Edwards, Katie Robinson. “Charles Umlauf.” *In Midcentury Modern Art in Texas* (Austin University of Texas Press, 2014), 150-151.

¹⁹ “ALH Annual Awards.” Art League Houston. Art League Houston. Accessed July 8, 2022. <https://www.artleaguehouston.org/alh-annual-awards>.

²⁰ Mark Lye, “Umlauf, Karl Julius [Charles],” *Handbook of Texas Online*, accessed [July 08, 2022, <https://www.tshaonline.org/handbook/entries/umlau-f-karl-julius-charles>.

²¹ Barnes, Michael. “Widow Was ‘Gracious Public Face’ of Sculptor’s Legacy.” *Statesman*. Austin American-Statesman, September 26, 2018. <https://www.statesman.com/story/news/local/2012/09/24/widow-was-gracious-public-face-of-sculptors-legacy/9925114007/>.

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Trinity Episcopal Church and her contribution towards the Umlauf Education Endowment through the Austin Community Foundation cemented her own place within Austin's artistic sphere as a matriarch of communal culture.

Statewide Significance of Charles Umlauf and the Umlauf House and Studio

Charles Umlauf was a prolific and award-winning sculptor, artist, and fine arts professor. His work is found in permanent collections throughout the United States in museums and public collections, including the Smithsonian Institution and the Metropolitan Museum of Art. Born into a large German and French family with immigrant parents, his early life was marked by poverty and prejudice, yet from a young age, he remained singularly focused on becoming a professional sculptor. Through hard work, education, and apprenticeship, Umlauf rose above his modest means and became a profoundly successful sculptor and professor with an international reputation. Throughout his early career in the Chicago area and his five decades in Austin, Texas, he gained global recognition as one of the most productive sculptors of his time. There are more examples of Umlauf sculptures on public display in Texas than those of any other artist. Exhibition locations include, but are not limited to, the Dallas Love Field Airport, the University of Texas at Austin, and the Houston Museum of Fine Arts. Charles Umlauf's House is where the artist conceived of and created most of his 20th century works, although many of his final products were cast in Italy under his supervision.

Obsessed with his craft, he produced profusely. As stated in the 1990 publication of *The Sculpture and Drawing of Charles Umlauf*, "the amazing amount of sculpture produced...should be the work of six prolific artists rather than one."²² Umlauf's public sculptures are on view in several locations throughout Texas with multiple works in every major city, as well in smaller cities. Locations of his large-scale public sculptures in Texas include Dallas Love Field Airport, the University of Texas at Austin, the Houston Museum of Fine Arts and the Witte Museum in San Antonio.

Major institutions that count Umlauf's artwork among their esteemed collections include the Metropolitan Museum of Art in New York, the Smithsonian Institution National Museum of American Art in Washington, D.C., and the Basilica of the Shrine of the Immaculate Conception in Washington D.C.²³ His sculptures are in every major museum in the United States, as well as many regional museums, in addition to public placements, effectively solidifying his impact and magnitude in both public outdoor art and public/museum indoor art. Yet the vast majority of Charles Umlauf's work in permanent collections is found throughout Texas. These include but are not limited to Museum of Fine Arts Houston, Houston Museum of Natural Science, McNay Museum of Art (San Antonio), Blanton Museum of Art (Austin), Dallas Museum of Art, Fort Worth Modern Museum of Art, Grace Museum of Art (Abilene), Old Jail Art Center (Albany), El Paso Museum of Art, Art Museum of South Texas (Corpus Christi), Art Museum of Southeast Texas (AMSET-Beaumont), the Bryan Museum (Galveston), and in corporate collections, such as the Trammell Crow Collection in Dallas and the Nau Collection on view at Silver Eagle Beverages in both San Antonio and Houston.

His impact on Texas as an artist is unparalleled. Not only was Umlauf one of the most productive artists over a fifty year career, but he also mentored thousands of students at UT Austin, many of whom became artists. Some of his well-known students include Luis Jimenez, Farah Fawcett, and Bob "Daddy-o" Wade. Umlauf's work was admitted to virtually every Texas General Exhibition (a tri-state exhibition) from the mid-1940s through the 1960s, where he won multiple first and second place awards. Some of these awards became purchase prizes.

²² Umlauf, Charles and Danes, Gibson A. *The Sculpture and Drawing of Charles Umlauf*, the University of Texas Press. Austin, Texas. 1990.

²³ "Rector's Welcome." *National Shrine of the Immaculate Conception*, <https://www.nationalshrine.org/rectors-welcome/>. Accessed 28 June 2023.

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Conclusion

The Charles Umlauf House and Studio are nominated for their close association with Charles Umlauf, a prolific Texas artist and sculptor who lived and worked on the property for five decades. In this house and studio, Umlauf became one of the most industrious practicing artists of his time, creating hundreds of commissioned sculptures, many of which are still exhibited at the Merchandise Mart and Cook County Hospital in Chicago, Love Field Airport in Dallas, the University of Texas at Austin, and the Houston Museum of Fine Arts. While his pieces have garnered national and international acclaim, his career is especially contextualized in the state of Texas, where, as of 2024, he remains the artist with the most sculptures on public view. The house served as a meeting place for Umlauf's students, colleagues, clients, and occasionally celebrity guests, such as Robert Redford. The property is nominated under Criterion B in the area of Art at the state level of significance, with period of significance (1944-1989) spanning the period between Umlauf's purchase and earliest use of the property through the year of his final major commission. Criteria Consideration G is applicable because the property is exceptionally significant as the home and studio of one of the state's most acclaimed and exhibited sculptors, whose significant artistic contributions continued until late in his life, well past the current 50-year point of 1974.

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Charles Umlauf's One-Man Shows

- Witte Memorial Museum, 1943
- Fort Worth Art Association, 1945
- Dallas Museum of Fine Arts, 1946
- Mortimer Levitt Gallery, NYC, 1946
- Museum of Fine Arts of Houston, 1947
- Mortimer Levitt Gallery, NYC, 1948
- Mortimer Levitt Gallery, NYC, 1951
- Betty McLean Gallery, Dallas, 1953
- Valley House Gallery, Dallas, 1955
- Incarnate Word College, San Antonio, 1955
- Passedoit Gallery, NYC, 1955
- Fort Worth Art Center, 1956
- Fine Arts Department, Southwestern University, 1956
- Student Memorial Center, Texas A&M, 1957
- Cushman Gallery, Houston, 1957
- Kendall Gallery, San Angelo, 1958

Charles Umlauf's Notable Works

Name	Year	Location
<i>Caryatid</i> , marble, 10"	1937	
<i>Mother & Child</i> , Indiana limestone, ca. 15"	1937	
<i>Venus and the Lute Player</i> , polychromed plaster, ca. 24" long	1937	
<i>Refugees</i> , plaster 40"	1937	
<i>Adam and Eve</i> , Indiana limestone, ca. 26"	1938	
<i>War Mother</i> , cast stone, 42"	1939	City of Austin Collection (Austin, Texas)
<i>Bear</i> , painted plaster, 20" long	1940s	Fort Worth Library (Fort Worth, Texas)
<i>Untitled</i> , plaster, 65" x 25" by 25"	1940	San Angelo Museum of Fine Art (San Angelo, Texas)
<i>Three Graces</i> , terra-cotta, 26"	1941	
<i>Maternity</i> , terra-cotta, ca. 30" long	1941	
<i>Christ and the Children</i> , cast stone, 29" high	1941	St. Elizabeth's Catholic Church (Lubbock, Texas)
<i>Christ and the Children</i> , cast stone, 4'	1942	
<i>Family</i> , African Mahogany, 49" high x 12" wide x 10" deep	1942	City of Austin Collection (Austin, Texas)
<i>Prophet</i> , bronze, 35" high	1942	Dallas Museum of Art (Dallas, Texas)
<i>Christ and the Children</i> , cast stone, 42" high	1942	Witte Museum (San Antonio, Texas)
<i>Nude Study</i> , terra-cotta, 16" long	1943	
<i>Bather Reclining</i> , terra-cotta, 14" long	1943	
<i>Eve</i> , lignum vitae, 16" long	1943	
<i>Adam</i> , lignum vitae, 20" long	1943	
<i>Mother and Child</i> , rosewood, 31.5"	1943	McNay Art Museum (San Antonio, Texas)
<i>Pieta II</i> , bronze 16" high	1943	First Presbyterian Church (Houston, Texas)
<i>Ruth</i> , terra-cotta, 19"	1944	

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Name	Year	Location
<i>Pietà</i> , bronze, 47"	1945	Museum of Fine Arts (Houston, Texas)
<i>Crucifixion I</i> , bronze, 40"	1945	Rice University Art Gallery (Houston, Texas)
<i>Refugees I</i> ("Wandering Jew"), green bronze, 24"	1945	City of Austin Collection (Austin, Texas)
<i>Refugees II</i> , bronze, 35"	1945	City of Austin Collection (Austin, Texas)
<i>Pieta</i> , bronze, 47 x 37 x 34"	1945	Episcopal School of Dallas (Dallas, Texas)
<i>Genesis</i> ("Cain and Abel"), terra-cotta, 20"	1946	
<i>Mother and Child</i> , Brazilian rosewood, 23"	1946	
<i>Tapir</i> , terra cotta	1946	Fort Worth Museum of Science & Nature (Fort Worth)
<i>Mother and Child</i> , alabaster, 18" long	1947	
<i>Supplication</i> , alabaster, 17.5"	1947	City of Austin Collection (Austin, Texas)
<i>Crucifixion</i> , aluminum, 10' high on 4' black granite base	1947	Shrine of St. Anthony De Padua (San Antonio, Texas)
<i>Crucifixion</i> , aluminum, 14'9" (including base)	1948	McNay Art Museum (San Antonio, Texas)
<i>Saint Francis of Assisi</i> , bronze, 32' (including base)	1948	City of Austin Collection (Austin, Texas)
<i>Job's Prayer</i> , alabaster, 18"	1948	
<i>Form III</i> , black glaze on stoneware, 9"	1949	
<i>Form I</i> , black glaze on stoneware, 7.5"	1949	
<i>Saint Francis of Assisi</i> , plaster (for cast stone), 5'	1949	
<i>Madonna and Child</i> , terra cotta, 7" high	1949	The Old Jail Art Center (Albany, Texas)
<i>Supplication</i> , Texas limestone, 23.5	1949	City of Austin Collection (Austin, Texas)
<i>St. Catherine of Siena Chapel</i> , bronze	1950s	Basilica of the National Shrine of the Immaculate Conception
<i>St. Dominic Chapel</i> , bronze	1950s	Basilica of the National Shrine of the Immaculate Conception
<i>Man of Sorrows</i> , bronze, 25"	1950	City of Austin Collection (Austin, Texas)
<i>Head of Saint</i> , aluminum, 18"	1950	
<i>Mother and Child</i> , bronze, 5'	1950	City of Austin Collection (Austin, Texas)
<i>Mother and Child</i> , cast stone, 27"	1950	City of Austin Collection (Austin, Texas)
<i>Head of Tom</i> , red stoneware, 14.5" (including base)	1951	City of Austin Collection (Austin, Texas)
<i>Child</i> , stoneware, 8"	1951	
<i>Angeline</i> , stoneware, life-size	1951	
<i>Mother and Child</i> , cast stone, 72"	1952	
<i>Young Steer</i> (Bellowing Steer), bronze, 22"	1952	Modern Art Museum of Fort Worth (Fort Worth, Texas)
<i>Prometheus</i> , bronze, 42" long	1952	
<i>Head of Prometheus</i> , terra-cotta, ca. 18"	1953	Modern Art Museum of Fort Worth (Fort Worth, Texas)
<i>Horse</i> , stoneware, 24"	1953	Metropolitan Museum of Art (New York City)
<i>Saint John the Baptist</i> , terra-cotta, 18"	1953	
<i>Goddess in Repose</i> , bronze, 5 in. x 7 5/8 in. x 3 1/8 in.	1953	The Old Jail Art Center (Albany, Texas)
<i>Entrance into Jerusalem</i> , bronze, 42"	1953	Memorial Lutheran Church (Houston, Texas)
<i>Entrance into Jerusalem</i> , bronze, 42"	1953	Smithsonian American Art Museum
<i>The Prophet</i> , bronze, 16.6" high	1954	Texas Tech University Museum (Lubbock, Texas)

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Name	Year	Location
<i>Poetess</i> , cast stone, 5' long	1955	Texas Tech University Museum (Lubbock, Texas)
<i>Torso</i> , alabaster, 33" high	1955	Modern Art Museum of Fort Worth (Fort Worth, Texas)
<i>Christus</i> , stoneware	1955	Shrine of St. Anthony De Padua (San Antonio, Texas)
<i>Horse</i> (large), red stoneware, approx. 38" high	1956	
<i>Portrait Head of Mayor Oscar F. Holcomb</i> , bronze, 1.5x life size, golden brown patina	1956	City Hall of Houston (Houston, Texas)
<i>Poetess</i> , cast stone 60" long	1956	Texas Tech University Museum (Lubbock, Texas)
<i>Poetess</i> , concrete, 24" high	1956	The Old Jail Art Center (Albany, Texas)
<i>John the Baptist</i> , stoneware, 16" (including base)	1957	City of Austin Collection (Austin, Texas)
<i>Head of Mary</i> , bronze, 23"	1957	City of Austin Collection (Austin, Texas)
<i>John the Baptist</i> , bronze, 32"	1957	City of Austin Collection (Austin, Texas)
<i>Angel</i> , cast stone, 12' high on 4' granite base	1957	City of Lubbock Cemetery (Lubbock, Texas)
<i>Reclining Nude</i> , bronze, 68" long	1958	City of Austin Collection (Austin, Texas)
<i>Seated Bather III</i> , bronze, 19.5"	1958	City of Austin Collection (Austin, Texas)
<i>Peccary</i> , stoneware, 21" long	1958	
<i>Cat</i> (Siamese), bronze, 22"	1958	City of Austin Collection (Austin, Texas)
<i>Reclining Figure III</i> , bronze, 33.5"	1958	
<i>Angel of the Annunciation</i> , bronze, 39" x 13.5" x 5.75"	1958	Tyler Museum of Art (Tyler, Texas)
<i>Nativity III</i> , stoneware, 38" long	1958	
<i>Reclining Nude</i> , bronze, 24" high	1958	The Old Jail Art Center (Albany, Texas)
<i>Pietà</i> , red stoneware, 33"	1958	City of Austin Collection (Austin, Texas)
<i>John the Baptist</i> , bronze, 34" (including base)	1958	
<i>Madonna and Child</i> , bronze, 32"	1958	City of Austin Collection (Austin, Texas)
<i>Mother and Child</i> , bronze, 81" tall	1958	Junior League Headquarters (Houston, Texas)
<i>Madonna and Child</i> , stoneware, 38" high	1958	Dallas Museum of Art (Dallas, Texas)
<i>Madonna and Child</i> , black stoneware, 28.5" high	1958	Texas Tech University Museum (Lubbock, Texas)
<i>Padre</i> , bronze, 31"	1960	City of Austin Collection (Austin, Texas)
<i>Head Study</i> ("Madelon"), stoneware, 17.5"	1960	City of Austin Collection (Austin, Texas)
<i>Head I</i> , ("Carolynn"), bronze, 24.5"	1960	City of Austin Collection (Austin, Texas)
<i>Reclining Figure I</i> , bronze, 37" long	1960	City of Austin Collection (Austin, Texas)
<i>Ascension I</i> (Risen Christ), cast stone, 12' high	1960	
<i>Angels in Relief</i> , cast stone, 3' and 6'	1960	
<i>Annunciation</i> , Frontal Relief, cast stone; <i>Three Figural: Virgin</i> 11' high, <i>Dove</i> , 4' high; <i>Angel</i> , 13' high	1960	
<i>Spirit of Flight</i> , bronze, 17' figure mounted on 24' plinth	1960	Dallas Love Field Airport (Dallas, Texas)
<i>St. Francis</i> , blue-green bronze, 54" high	1960	
<i>Hippo</i> ("Lotus"), bronze, 28" long	1960	City of Austin Collection (Austin, Texas)
<i>Standing Horse</i> , terra cotta, 20 3/8" high	1960	Amon Carter Museum (Fort Worth, Texas)
<i>Mother and Child</i> , bronze, 55" high	1960	Hockaday School (Dallas, Texas)
<i>Madonna and Child</i> , bronze 46" high	1960	SMU Dallas (Dallas, Texas)

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Name	Year	Location
<i>Pieta, bronze, 47 x 37 x 34"</i>	1960	Trinity Catholic Church (Dallas, Texas)
<i>Reclining Figure II, stoneware</i>	1960	McNay Art Museum (San Antonio, Texas)
<i>Birds, bronze scale models of birds made for Love Field Memorial Fountain in Dallas, TX</i>	1960	McNay Art Museum (San Antonio, Texas)
<i>Lotus, bronze, 16.5" x 11" x 28"</i>	1960	The Grace Museum (Abilene, Texas)
<i>Christus, hydrastone, 8'6" high</i>	1960	Our Lady of the Lake Convent (San Antonio, Texas)
<i>Saint Michael and Angels (Reredos Relief), Select Italian Crema marble, 14' high x 10' wide</i>	1961	
<i>Icarus, bronze, 34"</i>	1961	
<i>Torso, Portuguese rose marble, 50"</i>	1961	
<i>Icarus, bronze, 70" high</i>	1961	Design District (Dallas, Texas)
<i>Torchbearers, bronze, 48" x 18.5"</i>	1961	Fair Park Music Hall (Dallas, Texas)
<i>War Mother, cast stone, 42" high</i>	1961	Witte Museum (San Antonio, Texas)
<i>Our Lady of Lourdes, hydrastone, life-size</i>	1961	Our Lady of the Lake Convent (San Antonio, Texas)
<i>St. Joseph, hydrastone, life-size</i>	1961	Our Lady of the Lake Convent (San Antonio, Texas)
<i>Pieta, hydrastone, 8'6" high</i>	1961	Shrine of St. Anthony De Padua (San Antonio, Texas)
<i>Mother and Child, cast stone, 13' 6"</i>	1962	
<i>Father and Son, cast stone, 13' 6"</i>	1962	Witte Museum (San Antonio, Texas)
<i>Torchbearers, bronze, 12' 6"</i>	1962	Museum of Fine Arts (Houston, Texas)
<i>Family, bronze, 15' 6"</i>	1962	
<i>Muse II, bronze, 5' 2"</i>	1963	
<i>Muse I, bronze, 4' 2"</i>	1963	
<i>Muse II, bronze, 5' 6" long</i>	1963	City of Austin Collection (Austin, Texas)
<i>Testa de Cavello ("Head of Horse"), natural bronze, 19.5"</i>	1963	
<i>Head of Horse X, bronze, 10.5"</i>	1963	
<i>Young Bull, bronze, 10" (including base)</i>	1963	
<i>Crucifixion, bronze, 19"</i>	1963	City of Austin Collection (Austin, Texas)
<i>Head, Young Woman II, bronze, 10.25"</i>	1963	
<i>Seated Nude II, Portuguese rose marble, 33.5"</i>	1963	
<i>Reclining Nude, Portuguese rose marble, 46" long</i>	1963	City of Austin Collection (Austin, Texas)
<i>Head of Madelon, stoneware, 17.5"</i>	1964	
<i>Papa, bronze, 29.5" x 6" x 7.5"</i>	1964	El Paso Museum of Art (El Paso, Texas)
<i>Owl, stoneware, 18"</i>	1964	
<i>Rooster, bronze, 25.5" (including 1.5" base)</i>	1964	
<i>Pope John with Mitte, bronze, 33"</i>	1964	
<i>Pope John XXIII, stoneware, 13.25"</i>	1964	City of Austin Collection (Austin, Texas)
<i>Teach All Nations, Bronze, 9.5' high, green patina</i>	1964	St. Luke's United Methodist Church (Houston, Texas)
<i>Abstraction: In the Beginning, bronze, 26"</i>	1965	
<i>Head, John the Baptist, bronze, 7.5"</i>	1965	
<i>Icarus, bronze, 70"</i>	1965	Dishman Art Museum, Lamar University (Beaumont)

Charles Umlauf House and Studio, Austin, Travis County, Texas

Name	Year	Location
<i>Icarus</i> , bronze, 70" (including 5" base)	1965	City of Austin Collection (Austin, Texas)
<i>Crucifixion for Wayside Shrine</i> , bronze, 12'	1965	
<i>Small Goat</i> , bronze, 9.5"	1965	
<i>Rooster</i> , bronze, 7.25"	1965	
<i>Wild Boar</i> , bronze, 15.5" long	1965	
<i>Rhino</i> , bronze, 14" long	1965	City of Austin Collection (Austin, Texas)
<i>Standing Dancer</i> , bronze, 18"	1965	
<i>Seated Bather</i> , bronze, 40"	1965	City of Austin Collection (Austin, Texas)
<i>Crucifixion</i> , bronze, 12" high	1965	Our Lady of the Lake Convent (San Antonio, Texas)
<i>Torso (Standing)</i> , Portuguese rose marble, 20.5"	1966	
<i>Seated Figure</i> , Portuguese rose marble, 25" long	1966	City of Austin Collection (Austin, Texas)
<i>Horizontal Torso</i> , Portuguese rose marble, 36" long	1966	
<i>Head of Christ</i> (detail of <i>Teach All Nations</i>), bronze, 9.5"	1966	St. Luke's United Methodist Church (Houston, Texas)
<i>Gulls in Flight</i> , 4 bronze seagulls, 12' high x 9' wide	1966	Witte Museum (San Antonio, Texas)
<i>Figure of Christ</i> , bronze, 17' high	1967	
<i>Eagle</i> , bronze, 6' high x 6'6" wide	1967	
<i>Longhorn I</i> (detail), bronze, 18" x 21.5" long	1967	
<i>Prometheus</i> , bronze, 46" high	1967	Texas Tech University Museum (Lubbock, Texas)
<i>Prometheus</i> , bronze with brown gold patina, 12'9" high	1967	Texas Tech University Museum (Lubbock, Texas)
<i>Christ of the Open Arms</i> , bronze, 15' high	1968	Trinity University (San Antonio, Texas)
<i>Moses and the Universe</i> , bronze, 4' 8" on 4' pedestal	1969	City of Austin Collection (Austin, Texas)
<i>Torso</i> , Belgian black marble, 26"	1969	
<i>Horizontal Torso</i> , golden bronze, 17" long	1969	
<i>The Kiss</i> , bronze, 50"	1970	City of Austin Collection (Austin, Texas)
<i>Seated Entertainer</i> , bronze, 27" high	1970	
<i>Eve Reclining</i> , Portuguese rose marble, 34" long	1970	
<i>Head of Ezra Pound</i> , bronze, 22" (including 4" base)	1970	Plaza Club, One Shell Plaza (Houston, Texas)
<i>Hope of Humanity</i> , bronze, 6.5' high by 10.5' wide, dark green patina, mounted on 6' granite pedestal	1970	City of Austin Collection (Austin, Texas)
<i>Kneeling Christ</i> , bronze, 46"	1971	City of Austin Collection (Austin, Texas)
<i>Abstraction, Form II</i> , rose onyx, 34" (including 4.5" base)	1971	City of Austin Collection (Austin, Texas)
<i>Lyric I</i> , onyx, 19.5"	1971	
<i>Seated Eve</i> , Portuguese rose marble, 26" high	1972	
<i>Eve</i> , bronze, 75" (including 3" base)	1972	City of Austin Collection (Austin, Texas)
<i>Embrace I</i> , Portuguese rose marble, 10.5"	1972	City of Austin Collection (Austin, Texas)
<i>Embrace II</i> , Portuguese rose marble, 14.5"	1972	City of Austin Collection (Austin, Texas)
<i>St. Francis with Birds</i> , bronze, 80" (including 8" base)	1972	First Methodist Church (Fort Worth, Texas)
<i>Nun</i> , bronze, 62"	1972	City of Austin Collection (Austin, Texas)
<i>Mother and Child</i> , bronze, 72"	1972	UT Alumni Center (Austin, Texas)
<i>Mother and Child</i> , bronze, 72"	1972	First Methodist Church (Fort Worth, Texas)

Charles Umlauf House and Studio, Austin, Travis County, Texas

Name	Year	Location
<i>Otter</i> , bronze, 14" high x 11" long	1973	City of Austin Collection (Austin, Texas)
<i>Ballerina III</i> , bronze, 28" high x 18" deep	1973	
<i>Family</i> , bronze, 6' 10" x 5'7"	1973	Brookhaven Country Club (Dallas, Texas)
<i>Bird and Skull</i> , rose onyx, 21" (including base)	1973	City of Austin Collection (Austin, Texas)
<i>Roughneck</i> , bronze, 6.5" high, dark grey patina, mounted on 2.5' granite base	1973	Houston Museum of Natural Science (Houston, Texas)
<i>Portrait Bust, Nancy</i> , stoneware, 23" (including 5" base)	1974	City of Austin Collection (Austin, Texas)
<i>Jubilate Deo</i> , Portuguese rose marble, 19" (including base)	1974	
<i>Embrace</i> , bronze, 32.5" (including base)	1975	
<i>Eve with Apple</i> ("Eva con Mela"), bronze, 81" (including 4" base)	1975	City of Austin Collection (Austin, Texas)
<i>Ascended Christ</i> , bronze bas relief, 12' high x 9' wide	1975	Christ Episcopal Church (San Antonio, Texas)
<i>Lovers V</i> , bronze, 42.5" long	1976	City of Austin Collection (Austin, Texas)
<i>Portrait of Farah Fawcett</i> , bronze, 27 × 15 × 14 1/2 in.	1976	Blanton Museum of Art (Austin, Texas)
<i>Abstraction, Form IV</i> ("Supplication"), Turkish onyx, 13.5"	1976	
<i>Abstraction, Form V</i> , Turkish onyx, 16.5"	1976	
<i>Abstraction, Form VI</i> , Turkish onyx, 22.75" (including base)	1976	
<i>Abstraction, Form VII</i> , Turkish rose onyx, 27"	1976	
<i>Abstraction, Form III</i> , Turkish onyx, 15.75 (including base)	1976	
<i>Abstraction, Form V</i> , Turkish onyx, 33" (including base)	1976	
<i>Abstraction, Form VI</i> , Portuguese rose marble, 34.5" (including 3.5" base)	1976	
<i>Abstraction, Form VII</i> , Portuguese rose marble, 41.5" (including 3.5" base)	1976	
<i>Abstraction, Form IV</i> ("Supplication"), Portuguese rose marble, 27 (including 4" base)	1976	
<i>Rhino</i> , bronze, 19 x 30.5"	1976	Anatole Hotel Atrium II (Dallas, Texas)
<i>Torso</i> , Turkish rose onyx, 11.75"	1977	
<i>Darlene</i> , bronze, 25"	1977	
<i>Bambino</i> , bronze, 21" long	1977	
<i>Amanti</i> , bronze, 24.5"	1977	
<i>Torso</i> , Portuguese rose marble, 23"	1977	
<i>Christ Teaching the Children</i> , bronze, 33" high, brown patina, mounted on granite and marble base	1977	St. Luke's United Methodist Church (Houston, Texas)
<i>Baylor College of Medicine, Houston</i>	1978	
<i>Coronation--Mary, Queen of Heaven</i> , bronze, 16.75"	1978	
<i>Coronation--Mary, Queen of Heaven</i> , bronze, 13.25"	1978	
<i>Pietà I</i> , bronze, 9.5" (on 12.25" mounting)	1978	City of Austin Collection (Austin, Texas)
<i>Deposition III</i> , bronze, 16.25" (on 19" mounting)	1978	
<i>Ballerina</i> , bronze, 54"	1978	City of Austin Collection (Austin, Texas)
<i>Reclining Nude</i> , Portuguese rose marble, 42" long	1978	

Charles Umlauf House and Studio, Austin, Travis County, Texas

Name	Year	Location
<i>Head Study of Dr. Albert Schweitzer</i> , bronze, 26" high	1978	Baylor College of Medicine (Houston, Texas)
<i>Torso I</i> , Turkish rose onyx, 11.5"	1979	
<i>Reclining Nude</i> , bronze, 42" long	1979	
<i>Seated Bather</i> , Portuguese rose marble, 25" (including base)	1980	
<i>In the Beginning</i> , porphyx, 17.25" (including base)	1980	
<i>Torso III</i> , Portuguese rose marble, 21" high (including porphyx base) x 11" wide	1980	City of Austin Collection (Austin, Texas)
<i>Group of Angels</i> , bronze, 6' high	1980	
<i>Encounter</i> , Arabescato marble, 16" wide	1980	City of Austin Collection (Austin, Texas)
<i>Exultemis (Let Us Rejoice)</i> , Perlato Sicilia Marble, 18" high	1980	
<i>Reclining Muse</i> , bronze, 7' high x 9' long	1980	Doubletree Hotel, Lincoln Center (Dallas, Texas)
<i>Donna con Capella (Head Young Woman with Hat)</i> , bronze, 21" high	1980	
<i>Abstraction, Form VIII</i> , Portuguese rose marble (Salmonato), 27" high (including 2" base) x 11.75 wide	1980	
<i>Lyric IV</i> , Portuguese rose marble (Salmonato), 23.5" high (including base) x 11" wide	1980	
<i>Pace in Terra (Humanity Striving for "Peace on Earth")</i> , Turkish rose onyx, 19.25 high (including 2" base)	1980	
<i>Exultemis</i> , Turkish rose onyx, 14" high	1980	
<i>Hippo Madre</i> , bronze, 10.5" high x 18.5" long	1980	
<i>Portrait of Hugh Roy Cullen</i> , bronze, 6'5" tall	1981	University of St. Thomas (Houston, Texas)
<i>Angel</i> , bronze, 28"	1981	Lubbock Fine Arts Center (Lubbock, Texas)
<i>Figure de Donna Seduta (Figure of Young Woman Seated)</i> , Turkish rose onyx, 18" high	1984	
<i>Hope for the Future</i> , three figured family in bronze, 9'11" x 8'2" x 2'11"	1985	
<i>Seated Bather</i> , bronze, 21.5" x 13"	1985	
<i>Amanti</i> , bronze, 44" x 17" x 17"	1985	
<i>Jubilate Deo</i> , Turkish rose onyx, 14" x 22"	1985	
<i>In the Beginning</i> , Turkish rose onyx, 9" high	1985	
<i>Mother and Child</i> , bronze, 7'10" high	1985	
<i>The Good Samaritan</i> , bronze, 36" high x 52" long	1986	City of Austin Collection (Austin, Texas)
<i>Mary with Christ Child</i> , bronze, (9' high x 46" wide)	1986	The Old Jail Art Center (Albany, Texas)
<i>Man in Supplicatoin</i> , bronze, 43" long	1987	The Old Jail Art Center (Albany, Texas)
<i>Madonna and Child</i> , bronze, 8' high on 10" granite base	1989	The Old Jail Art Center (Albany, Texas)
<i>Prometheus</i> , bronze, 9' high on 7' plinth of granite	1989	The Old Jail Art Center (Albany, Texas)
<i>Spirit of Learning</i> , bronze, 12' high (on 4' granite base)	1989	Teacher Retirement System (Austin)

Charles Umlauf House and Studio, Austin, Travis County, Texas

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Charles Umlauf House and Studio, Austin, Travis County, Texas

Maps

Map 1: Travis County, Texas



Map 2: Google Earth Map, accessed October 28, 2022

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Charles Umlauf House and Studio, Austin, Travis County, Texas

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Charles Umlauf House and Studio, Austin, Travis County, Texas

Figure 7: 1961 South exterior of Umlauf House and garden looking north
(Source: Umlauf Sculpture Garden and Museum)



Figure 8: 1961 Exterior view of studio looking east
(Source: Umlauf Sculpture Garden and Museum)



Charles Umlauf House and Studio, Austin, Travis County, Texas

Figure 9: 1961 South exterior of studio looking northeast
(Source: Umlauf Sculpture Garden and Museum)



Figure 10: 1961 Exterior of garden and studio looking northeast
(Source: Umlauf Sculpture Garden and Museum)



Charles Umlauf House and Studio, Austin, Travis County, Texas

Figure 11A (left). Exterior of Umlauf House facing northwest (1956)

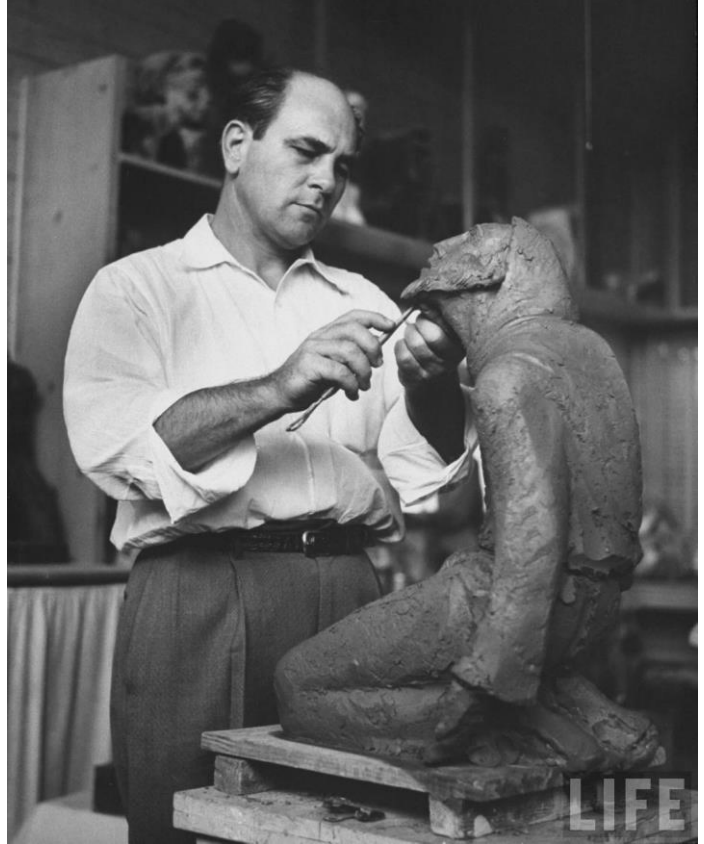
Figure 11B (right). Charles Umlauf with his sculpture “Man of Sorrows” (1950) and “Mother and Child” (1952) in the living room (1958). “Man of Sorrows” (1950) went on to gain national exposure.



Charles Umlauf House and Studio, Austin, Travis County, Texas

Figure 11C (left). Charles Umlauf Studio when it was housed in the living room of the Umlauf House (1949).

Figure 11D (right). Charles Umlauf working on “Saint Francis” LIFE Magazine photo by Joseph Scherschel, 1954.



Charles Umlauf House and Studio, Austin, Travis County, Texas

Figure 12: Charles Umlauf working in his studio (date unknown, photographer unknown)



Charles Umlauf House and Studio, Austin, Travis County, Texas

Figure 13: "Father and Son" plaster model in the studio shortly after completion (taken 1960, photographer unknown)



Charles Umlauf House and Studio, Austin, Travis County, Texas

Figure 14: Charles Umlauf and Farrah Fawcett working on “Nude Torso” in the studio (1971, photographer unknown)



Figure 15: Robert Redford at the Umlauf house (taken c. 1990s, photographer unknown). Umlauf’s monumental 1956 Mother and Child, cast stone, is visible on the right.



Charles Umlauf House and Studio, Austin, Travis County, Texas

Figure 16: Unknown friends of Charles Umlauf and him standing in the garden (c. 1980's, photographer unknown)



Charles Umlauf House and Studio, Austin, Travis County, Texas

Figure 27: Dallas Love Field Airport, Spirit of Flight
(taken by unknown)



Charles Umlauf House and Studio, Austin, Travis County, Texas

Figure 28: In the Stroger Hospital Cafeteria, Cook County Hospital, Charles Umlauf's *Protection* (taken by unknown).



Charles Umlauf House and Studio, Austin, Travis County, Texas

Figure 29: New York Times article: Edward Allen Jewell, "Art: Both Old and New: Contemporary Sculpture at the Whitney" *New York Times*, March 16, 1947: X7 (taken by unknown)

BOTH OLD AND NEW: Contemporary Sculpture at the Whitney - Notable ...
 By EDWARD ALDEN JEWELL
New York Times (1923-), Mar 16, 1947; ProQuest Historical Newspapers: The New York Times
 pg. X7

BOTH OLD AND NEW

Contemporary Sculpture at the Whitney —Notable Corots—Rouault—Others

By EDWARD ALDEN JEWELL

WHILE the chief emphasis in the Whitney Museum's 1947 annual of sculpture, water-colors and drawings is firmly on modernism, the show exemplifies so many types of procedure within that general category that the over-all effect may well appear somewhat less "extreme" than was the case in the December painting annual. Yet here can scarcely be doubt concerning the embrace policy pursued. The Whitney has committed itself to a progressive attitude. If you can be also found for work much more conservative, the tonnage is slight as compared with that allowed experimentation and evidence of changing approach.

Actually, one of the biggest pieces of sculpture this year, Jane Wasey's "The Dispossessed," remains quite within the right-wing academic fold, and in doing so achieves a kind of epitomized dullness. The plaster group, involving several unimaginatively assembled figures, looks uncomfortable indeed in surroundings that are in such large measure out of step with it. There are other pieces too in the show that certainly ignite to fire, among them Dorothy Greenbaum's camel, Jean de Marco's academic "Girl With Dog" and the portrait head by Simon Vossimo. Although design isn't non-existent, the two forms in Henry Kreis' piece are poorly integrated—a fault that by no means applies to the finely balanced counterpoint of Maurice Glickman's two-figure group.

Expressionism and Abstraction
 After these strictures it is only fair to concede that by no means all of the inherently more "advanced" efforts meet with phenomenal success. To me it seemed that Anita Waschler's "A Time for Peace" (part of her interesting series) represented a very incarnation of dullness; that Mital Sobon's big sprawling "Lovers" in aluminum falls into excessive mannerism, and that Peter Grippe's "Modern Benin" is densely unclassical. I confess for a moment approve of Humbert Albarrin's shining off at the chin the head of his "Kneeling Figure" or of Alfeo Zaggi's confused treatment of the forms in "From the Cross." There are, besides, pieces that have little

breath-taking "Plaine aux Environs d'Etampes" that we find a superlative marriage of lyricism and classicism; other splendid achievements being the "Fontaine-bleau," the "Chemin de Mery," with its filtered light and shade, and the exquisite "La Zingara."

Georges Rouault

Also selectively retrospective in scope is the notable group of Rouaults now on view at the Pierre Matisse Gallery, ranging from a savage little 1909 head and the small "Les Bourgeois" of 1910-14, all the way to the "Oasis ou Mirages" of 1945 and "Soleil d'Ivoire," begun in 1942 and finished three years later. The occasion is especially important in that several of the paintings are herewith shown for the first time in New York.

"La Loge," rich in its flattened impasto, and "Le Lutteur" are lent from private collections, and the "Verlaine" (which had not yet arrived when I saw the exhibition) comes from the Phillips Memorial.

In much of the present work color is opaque, muted, or smoldering; but in the splendid 1937 "Christ et Pauvre" it bursts into a fine high glow. As contrasted with the more formalized "Soleil d'Ivoire," the landscape with figures called "Automne" releases its powerful rhythms boldly in a design compounded of vigorously shuffling horizontal thrusts in the background. Both the massive 1913 "Lutteur" and the gentle 1936 "Juge" are organized on the familiar plan of large areas heavily bounded.

Grace of Genuine Styles

At the American British Art Center Maxim Kopf is showing a score of new canvases, while Knoedler's offers recent oils by Eric Isenburger. If strongly divergent, the painting styles developed by these two artists meet on a plane of genuine eloquence and originality.

Maxim Kopf's last previous exhibition was in 1944. It brought him instantly to the front as an expressionist of puissant persuasiveness; and in the new work one perceives a considerable gain in coherence, in poetic and often surprisingly dramatic controlled vehemence.

MODERNIST WHITNEY ANNUAL



"Crucifixion," by Charles Umlauf.



"Famiae," by Seymour Lipton.

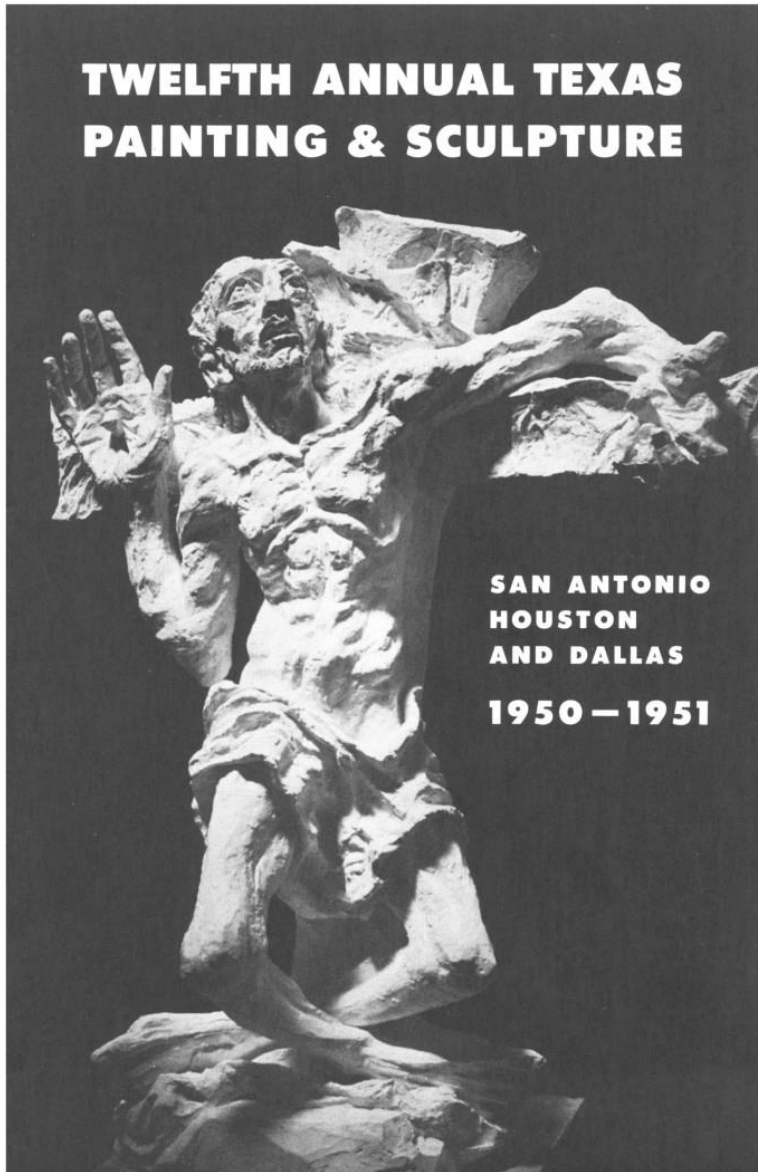


"Unity," by Blanche Dombek.

Charles Umlauf House and Studio, Austin, Travis County, Texas

Figure 30: **Photo 30**

Dallas Museum of Fine Arts, *The Twelfth Annual Exhibition of Texas Painting and Sculpture 1950-1951*, pamphlet, 1950. (photographer unknown)



Charles Umlauf House and Studio, Austin, Travis County, Texas

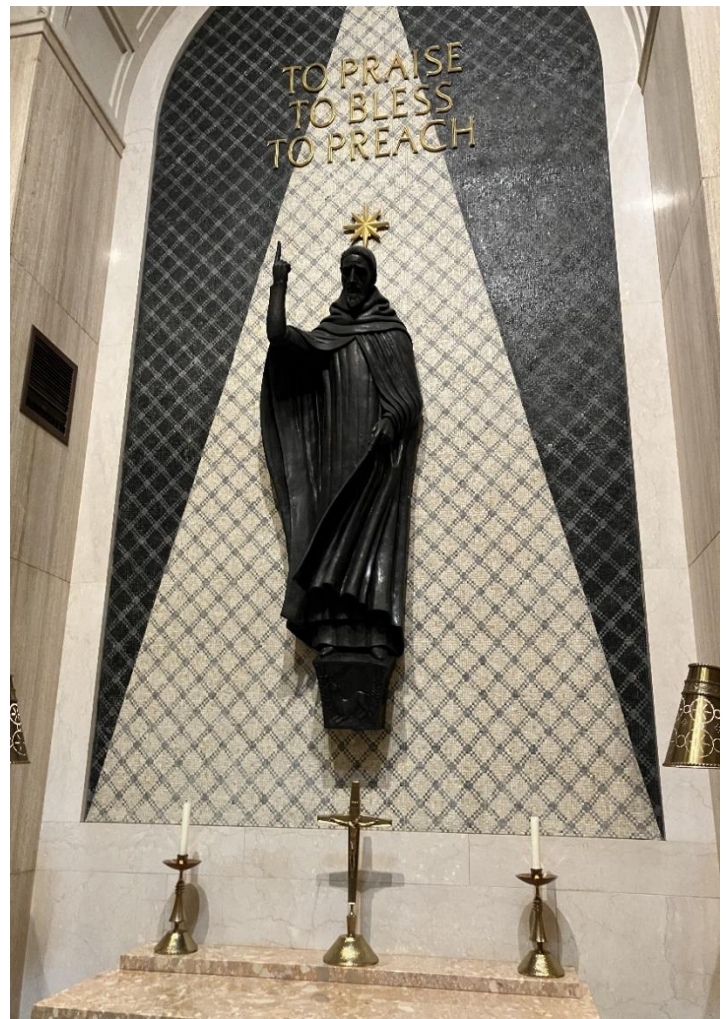
Figure 31: Teacher's Retirement System of Texas, *Spirit of Learning*; Red River Street, Austin TX (created by unknown, January 18, 2013)



Charles Umlauf House and Studio, Austin, Travis County, Texas

Figure 32 (left) : Photo of Saint Catherine stau by Charles Umlauf taken by Katie Edward Robins on 18 June 2023 at The Basilica of the Shrine of the Immaculate Conception, Catholic University, Washington, D.C.

Figure 33 (right): Photo of Saint Dominic taken by Katie Edward Robins on 18 June 2023 at The Basilica of the Shrine of the Immaculate Conception, Catholic University, Washington, D.C.



Charles Umlauf House and Studio, Austin, Travis County, Texas

Figure 34: Hope of Humanity (1970-72) at the Houston Museum of Natural Science (Bronze, 6.5' high by 10.5' wide, dark green patina, mounted on a 6' granite pedestal (taken by Unknown, 2015).



Figure 35: Pieta (1946) (bronze, larger than life), gift of Nina Cullinan to Museum of Fine Art, Houston. (Photo taken by Unknown)



Charles Umlauf House and Studio, Austin, Travis County, Texas

Figure 36: Ryan O'Neal, Charles Umlauf and Farrah Fawcett at the Houston Art League's Texas Artist of the Year awards when Umlauf won in 1985.
(taken by Tom Umlauf, 1985, Houston, TX)



Figure 37: Charles Umlauf's butter sculpture of President Roosevelt on a donkey which he entered at the 1940 Iowa State Fair. (<https://www.artnews.com/art-news/news/butter-sculptures-iowa-state-fair-13125/>)



Charles Umlauf House and Studio, Austin, Travis County, Texas

Figure 38: Photo Key

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Charles Umlauf House and Studio, Austin, Travis County, Texas

Photographs

All photos by Umlauf Staff, March 15, 2024

Photo 1

South entry gate to property
Camera facing north

REDACTED

Charles Umlauf House and Studio, Austin, Travis County, Texas

Photo 2

South exterior of Umlauf House

Camera facing northeast



Charles Umlauf House and Studio, Austin, Travis County, Texas

Photo 3

South exterior of Umlauf House

Camera facing northwest



Charles Umlauf House and Studio, Austin, Travis County, Texas

Photo 4

East exterior of Umlauf House
Camera facing northeast



Charles Umlauf House and Studio, Austin, Travis County, Texas

Photo 5

North exterior of Umlauf House
Camera facing southwest



Charles Umlauf House and Studio, Austin, Travis County, Texas

Photo 6

North exterior of Umlauf House
Camera facing southeast



Charles Umlauf House and Studio, Austin, Travis County, Texas

Photo 7

West exterior of Umlauf House, patio

Camera facing east



Charles Umlauf House and Studio, Austin, Travis County, Texas

Photo 8

Interior of Umlauf House, living room
Camera facing northwest



Charles Umlauf House and Studio, Austin, Travis County, Texas

Photo 9

Interior of Umlauf House, living room
Camera facing northeast



Charles Umlauf House and Studio, Austin, Travis County, Texas

Photo 10

Interior of Umlauf House, Angie Umlauf's office
Camera facing west



Charles Umlauf House and Studio, Austin, Travis County, Texas

Photo 11

West exterior of studio
Camera facing northwest



Charles Umlauf House and Studio, Austin, Travis County, Texas

Photo 12

South exterior of studio
Camera facing northwest



Charles Umlauf House and Studio, Austin, Travis County, Texas

Photo 13

South exterior of studio
Camera facing northeast



Charles Umlauf House and Studio, Austin, Travis County, Texas

Photo 14

East exterior of studio
Camera facing north



Charles Umlauf House and Studio, Austin, Travis County, Texas

Photo 15

North exterior of studio
Camera facing southeast



Charles Umlauf House and Studio, Austin, Travis County, Texas

Photo 16
Interior of Umlauf Studio
Camera facing Northeast



Charles Umlauf House and Studio, Austin, Travis County, Texas

Photo 17
Interior of Umlauf Studio
Camera facing Northeast



Charles Umlauf House and Studio, Austin, Travis County, Texas

Photo 18
Interior of Umlauf Studio
Camera facing northeast



Charles Umlauf House and Studio, Austin, Travis County, Texas

Photo 19
Interior of Umlauf Studio
Camera facing west



Charles Umlauf House and Studio, Austin, Travis County, Texas

Photo 20
Interior of Umlauf Studio
Camera facing southwest



Charles Umlauf House and Studio, Austin, Travis County, Texas

Photo 21
Interior backroom of Umlauf Studio
Camera facing southeast



Charles Umlauf House and Studio, Austin, Travis County, Texas

Photo 22

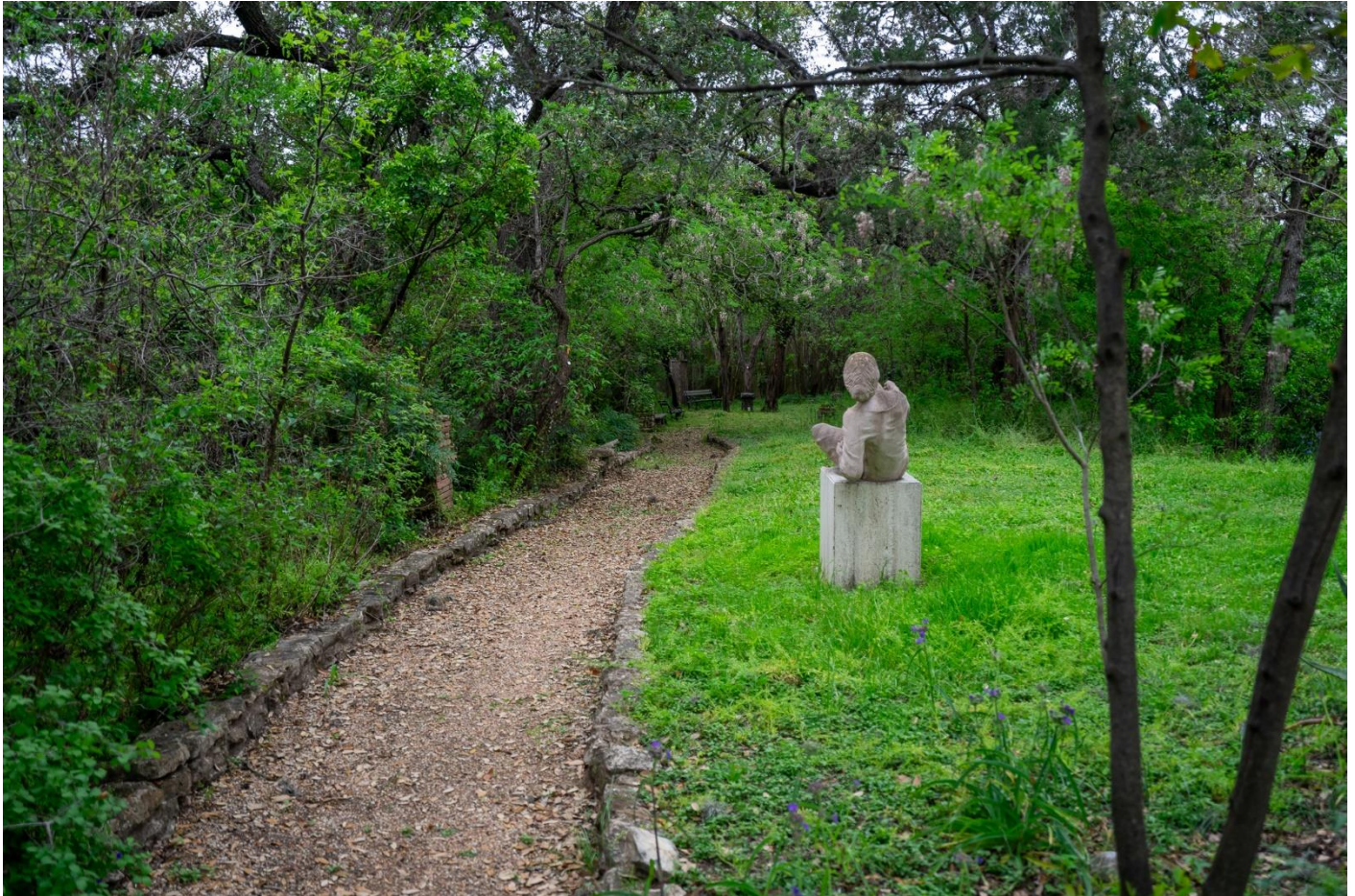
Exterior landscape, view of St. Francis sculpture
Camera facing southwest



Charles Umlauf House and Studio, Austin, Travis County, Texas

Photo 23

Exterior path to Angie's Garden
Camera facing south



Charles Umlauf House and Studio, Austin, Travis County, Texas

Photo 24

Exterior landscape, view of Poetess sculpture
Camera facing west



Charles Umlauf House and Studio, Austin, Travis County, Texas

Photo 25

Angie's Garden, Crucifixion sculpture
Camera facing east



Charles Umlauf House and Studio, Austin, Travis County, Texas

Photo 26

Angie's Garden, War Mother sculpture
Camera facing west



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