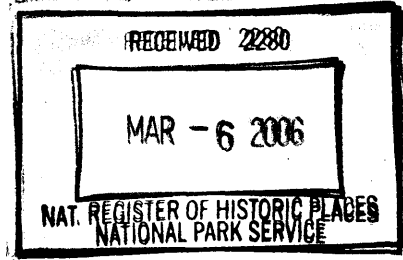


**United States Department of Interior
National Park Service**



**National Register of Historic Places
Registration Form**

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900A). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

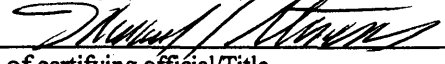
historic name Lidice Memorial
other names/site number N/A

2. Location

street & number Sokol Park, Ash and Fifield streets N/A
city or town Philllips N/A vicinity
state Wisconsin code WI county Price code 099 zip code 54555

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this 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 meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)


Signature of certifying official/Title State Historic Preservation Officer-WI
Date 3/1/06

State or Federal agency and bureau

In my opinion, the property meets does not meet the National Register criteria.
(See continuation sheet for additional comments.)

Signature of commenting official/Title Date

State or Federal agency and bureau

Lidice Memorial
Name of Property

Price County
County and State

Wisconsin

4. National Park Service Certification

I hereby certify that the property is:
 entered in the National Register.
 See continuation sheet.
 determined eligible for the National Register.
 See continuation sheet.
 determined not eligible for the National Register.
 See continuation sheet.
 removed from the National Register.
 other, (explain:)

Edson H. Boall

4.19.06

[Signature]
Signature of the Keeper

Date of Action

5. Classification

Ownership of Property (check as many boxes as apply)	Category of Property (Check only one box)	Number of Resources within Property (Do not include previously listed resources in the count)	
		contributing	noncontributing
<input type="checkbox"/> private	<input type="checkbox"/> building(s)		<input type="checkbox"/> buildings
<input checked="" type="checkbox"/> public-local	<input type="checkbox"/> district		<input type="checkbox"/> sites
<input type="checkbox"/> public-State	<input type="checkbox"/> structure		<input type="checkbox"/> structures
<input type="checkbox"/> public-Federal	<input type="checkbox"/> site		<input type="checkbox"/> structures
	<input checked="" type="checkbox"/> object	1	1 objects
		1	1 Total

Name of related multiple property listing:
(Enter "N/A" if property not part of a multiple property listing.)

N/A

Number of contributing resources
is previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions)
Recreation and Culture/ Work of Art

Current Functions
(Enter categories from instructions)
Recreation and Culture/ Work of Art

7. Description

Architectural Classification
(Enter categories from instructions)

Art Deco

Materials
(Enter categories from instructions)

Foundation Concrete

walls N/A

roof N/A

other Metal

Narrative Description

(Describe the historic and current condition of the property on one or more continuation sheets.)

Lidice Memorial
Name of Property

Price County
County and State

Wisconsin

8. Statement of Significance

Applicable National Register Criteria
(Mark "x" in one or more boxes for the criteria qualifying the property for the National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations
(Mark "x" in all the boxes that apply.)

Property is:

- A owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years of age or achieved significance within the past 50 years.

Areas of Significance
(Enter categories from instructions)

Art

Period of Significance

1944

Significant Dates

1944

Significant Person
(Complete if Criterion B is marked)

N/A

Cultural Affiliation

N/A

Architect/Builder

Hajny, Vaclav - designer
Novy, Carl - builder

Narrative Statement of Significance
(Explain the significance of the property on one or more continuation sheets.)

Name of Property

County and State

9. Major Bibliographic References

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

Previous Documentation on File (National Park Service):

- 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:

- X State Historic Preservation Office
- Other State Agency
- Federal Agency
- Local government
- University
- Other

Name of repository:

10. Geographical Data

Acreage of Property Less than one acre

UTM References (Place additional UTM references on a continuation sheet.)

1	<u>15</u>	<u>701850</u>	<u>5063291</u>	3	<u> </u>	<u> </u>	<u> </u>
	Zone	Easting	Northing		Zone	Easting	Northing
2	<u> </u>	<u> </u>	<u> </u>	4	<u> </u>	<u> </u>	<u> </u>
	Zone	Easting	Northing		Zone	Easting	Northing

See Continuation Sheet

Verbal Boundary Description (Describe the boundaries of the property on a continuation sheet)

Boundary Justification (Explain why the boundaries were selected on a continuation sheet)

11. Form Prepared By

name/title	Donald M. Aucutt	date	August 29, 2005
organization	Water Street Words	telephone	608 643 0113
street & number	413 Jackson Street	zip code	53583
city or town	Sauk City	state	WI

Lidice Memorial
Name of Property

Price County
County and State

Wisconsin

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps A USGS map (7.5 or 15 minute series) indicating the property's location.
A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs Representative black and white photographs of the property.

Additional Items (Check with the SHPO or FPO for any additional items)

Property Owner

Complete this item at the request of SHPO or FPO.)

name/title	City of Phillips, Wisconsin	date	
organization		telephone	715 339 3125
street&number	174 South Eyder Avenue	zip code	54555
city or town	Phillips	state	WI

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. 470 *et seq.*).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 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 Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects, (1024-0018), Washington, DC 20503.

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
Continuation Sheet**

Lidice Memorial
Phillips, Price County, Wisconsin

Section 7 Page 1

State Historic Preservation Office

DESCRIPTION

The 1944 Lidice Memorial is a sculpture located in Sokol Park in a residential neighborhood of Phillips, Wisconsin. The site is bounded immediately by Fifield Street and Ash Street and the larger Sokol Park which is bounded by Fifield, Ash and Victoria streets and Flambeau Avenue.

Modernist in style with Art Deco references, the sculpture is approached by a 45-inch-wide walkway of fieldstone set in concrete.¹ Near the Fifield Street edge of the walkway, the year "1944," made of small stones, these being chips or pebbles, is embedded in concrete; the "1944" marks the year the sculpture was designed and made. The walkway proceeds from the Fifield Street boundary for 16 feet and 6 inches to two steps 24 inches wide, with a 6-inch rise on the first step and 4 1/2-inch rise on the second. The walkway continues for 28 feet and 10 inches to another step with a 7-inch rise.

Reached at the end of the walkway, the sculpture consists of a group of geometric metal and stone-covered concrete forms atop a concrete base measuring 8 feet, 4 inches by 19 feet, 2 inches. The base sits on a foundation dug 6 feet into the ground to a point below the winter frost line.

From left to right, as approached on the walkway, the sculpture has four basic components.

The first component is a rectangular gray stone-covered concrete planter, 24 inches by 16 inches wide and 22 inches high, with three metal rods rising from it, all of them rounded at the top, the first from the left being 1 3/4 inches square around and 98 1/2 inches high, the second middle one being 2 1/2 inches square around and 107 inches high, and the third at the right being 1 3/4 inches square around and 116 inches high.

The second component is a concrete stone-covered pillar rounded at the top, 36 inches in diameter and 10 feet, 9 inches high. The stone is pink granite.

The third component is a gray stone-covered concrete rectangle, 69 inches by 19 inches wide and 8 feet, 7 inches high. Three elements are attached to the front and side of this rectangle. The first of these attachments to the rectangle is an evergreen branch sculpted in metal and painted silver, 44 inches wide at its longest point, 14 inches high. The second attachment to the rectangle is the name "Lidice" in bronze and iron, the name being set within a frame 2 1/2 inches square, and the Lidice letters being 12 inches high--the whole element being 32 inches wide and 16 1/2 inches high. The third attachment to the rectangle is a stone-covered concrete near three-quarter circle 40 inches in diameter and 4 inches thick; the circle sits atop an ornamental, neoclassical-style bracket 15 inches long and eight inches wide at its widest point. At the right side of the rectangle, there is a forward extension 3 feet high, 13 inches wide and 4 inches thick, functioning as an attached column.

¹ Measurements were made by Donald M. Aucutt, Sauk City, Wisconsin, and Mary Jane Hettinga, Wausau, Wisconsin.

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Continuation Sheet**

Lidice Memorial

Section 7 Page 2

Phillips, Price County, Wisconsin

The fourth component of the sculpture is another gray stone-covered concrete planter 28 1/2 by 19 inches wide and 25 inches high. Two small metal bars are attached to the front of this planter. These bars measure 29 inches high and 1 3/4 inches square.

The sculpture would seem a massing of complementary elements if seen solely as a sculpture. It means more to the people of Phillips, however, who attach symbolism to the memorial. A (circa) 1985-86 brochure prepared for the Czechoslovakian Community Festival provides this description: "The name LIDICE is forged in bronze and iron across the top of it. The tall, round, red stone pillar represents the United Nations. The three iron rods to the left represent the Czechs, Slovaks and Moravians leaning on the United Nations. The evergreen spray depicts everlasting life and is symbolic that Czechoslovakia and Lidice, too, will rise again. The large half circle at the upper right hand corner indicates the rising sun, repeating faith that the people of Czechoslovakia and Lidice will rise again."²

The sculpture's immediate natural setting includes a basswood tree near the Ash Street boundary, three balsam pine trees to the left of the sculpture and two balsam pine trees to the right of the sculpture. A metal flagpole stands behind the sculpture.

The site includes a non-contributing flagpole embedded in concrete behind the sculpture.

ALTERATIONS

Essentially the way it was when completed in August 1944, the Lidice sculpture was damaged in a 1977 storm. In 1983, Elmer Raskie tuckpointed the sculpture. In July 2001, Anton Rajer, Madison, Wisconsin, conserved the sculpture, cleaning, tuckpointing and painting the metal.³

Two bronze plaques have been attached to the three metal rods at the left side of the sculpture. The higher of the two plaques was contributed by the Western Fraternal Life Association and attached in September 1978 and is inscribed "In Memory of Lidice A Village in Czechoslovakia."⁴ The lower plaque is inscribed "In Memory of

² Phillips Bee, June 7, 1984, p. C-2. Rohrig, c. 1985-86

³ Rajer chronology.

⁴ Phillips Bee, September 21, 1978, p. C-2.

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Section 7 Page 3

Lidice Memorial
Phillips, Price County, Wisconsin

Lezaky" and was attached in 1994.⁵ Lezaky, Czechoslovakia, was razed in June 1942 and its adult inhabitants shot by the Gestapo in revenge for supposed connections to the murder of Reinhard Heynrich.⁶ These two plaques explain the significance of the sculpture for visitors decades removed from the event in Czechoslovakia. The inclusion of the two plaques does not significantly affect the artistic or historic integrity of the sculpture.

..... End of Description of Physical Appearance

⁵ Rajer chronology.

⁶ Rohrig, Trojak, Volume II, pp. 188-190.

**United States Department of the Interior
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**National Register of Historic Places
Continuation Sheet**

Section 8 Page 1

Lidice Memorial
Phillips, Price County, Wisconsin

STATEMENT OF SIGNIFICANCE: SUMMARY

The 1944 Lidice Memorial is being nominated under Criteria C for its local significance as a unique artistic design that incorporates American and European art forms from the 1920s through the 1940s. The period of significance corresponds with the year 1944 when the sculpture was completed. The sculpture was designed and completed in 1944 as a response to the destruction of Lidice, Czechoslovakia, on June 9-10, 1942, by occupying German soldiers and SS and the German Gestapo. Vaclav Hajny was the designer and Carl Novy was the builder.

HISTORY OF PHILLIPS, WISCONSIN

The part of Wisconsin where Price County and its county seat, Phillips, are located was occupied solely by Ojibwe Indians until white people arrived in the early 17th century. Etienne Brule, who was French, is believed to have explored nearby Lake Superior in 1622.⁷

Organized as a county in 1879 and named for W.T. Price, a president of the Wisconsin Senate and an early logger in the Price County area, Price County was sparsely settled in the 1870s until the Wisconsin Central Railway Company completed its line through thick forests in 1877.⁸

Named for Elijah B. Phillips, general manager of the Wisconsin Central Railroad, Phillips was platted in 1876 when the Wisconsin Central railroad tracks reached the site.⁹ The settlement, as noted in a 1941 report by Agnes Behling, was "a very rough place with its handful of crude shelters hugging the lake," the lake being Elk Lake. The new settlement became the headquarters for logging camps on the tributaries of the Chippewa River. "Its whole business for the first ten years of its existence were solely in connection with logging," wrote George Forrester around 1891.¹⁰ Early white residents were mostly of English background. A fire in 1877 destroyed all but the seven of the buildings. The first religious services were conducted by Rev. Henry Galloway of the Methodist Episcopal Church in Medford, Wisconsin, in a room over Alexander's saloon and in the office of the Times newspaper in 1876. The first school was organized in June 1877. In 1879, Phillips became the county seat for the newly created Price County. In 1882, the Phillips Lumber Company opened a sawmill, and later shingle and lath mills and by the 1890s, reorganized as the John R. Davis Lumber Company, with the company had some 400 employees. Phillips was incorporated as a city in April 1891. The first elected officers had mostly English names, with one L.O. Solberg, a Scandinavian name, among them as a council

⁷ Loew, pp. 54-56.

⁸ Price County website.

⁹ Behling, Forrester, Sackett, variously.

¹⁰ Forrester, pp. 365-371.

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Section 8 Page 2

Lidice Memorial
Phillips, Price County, Wisconsin

member. In July 1894 fires in the nearby forests penetrated Phillips, then with a population of 2,500, from three directions, burning more than 400 homes, the business district, a new tannery and the saw mill.¹¹ Thirteen persons were killed.

CZECH COMMUNITY IN PHILLIPS

Wisconsin is home to some 60,000 people of Czech ancestry, the fifth-largest group in the United States. Large numbers of Czechs came to Wisconsin in two groups, the first and largest group coming in the mid-19th century until World War I when the Czech states—Bohemia, Moravia, part of Silesia, Slovakia—were part of the Austro-Hungarian empire which began in 1848 and ended in 1914. The second group were political refugees who arrived after World War II.¹² The first of these people arrived in Milwaukee in 1848. The attractions were fertile and inexpensive farmland, jobs in the factories of Milwaukee, and for many persons, Wisconsin's reputation for political and religious tolerance. By 1860 one-third of all Czech immigrants who came to the United States had settled in Wisconsin. Most of these were from Bohemia. From Milwaukee, these people first became farmers south of the city near Racine and in Kewaunee and Manitowoc counties north of Milwaukee. By the late 1850s, Czechs had purchased land for farming in La Crosse, Richland, Vernon and Crawford counties in western Wisconsin. By the late 19th century and until about 1920, Czechs settled in the "cutover" region of northern Wisconsin, the area where ancient and lush forests were being logged or had been.¹³ Price County is part of the cutover.

Today, Price County ranks second in percentage of residents of Czech ancestry in Wisconsin. The percentage is 7.87. First is Kewaunee County with 11.62%, third, fourth and fifth are Crawford (6.09%), Manitowoc (5.42%) and Langlade (5.37%) counties.¹⁴ Among early rural settlements in Price County were Sailor Creek along Old Highway 13 just southeast of Fifield, and Devine Rapids near a bend in the South Fork of the Flambeau River northeast of Fifield. Typical of the Czech settlers was Anna Machacek who immigrated from Pisek, now Czechoslovakia, at 15, to Chicago, and then to rural Devine Rapids in 1916 to marry. Also typical was the Svehla family who came from the mountains of Bohemia where family members had worked in mines and had a farm at Devine Rapids; family member Frank Svehla added income by working at a sawmill in Park Falls.¹⁵ Another Czech settlement was in the Town of Emery a few miles east of Phillips, where Kaisers and Houdeks arrived in 1903 and 1906, respectively, as well as Frank Koci in 1908, who later would be part of the organizing and making of the Lidice Memorial. Among other family names in this area was Hajny. These people organized a club called Jenota Ceskyck Rolniku, or the Association of Bohemian Farmers, later altered to the Bohemian Slavonian Farmers Association when Slovaks joined. These Town of Emery residents, in what became known as Viola Villa, learned about Price County when cutover land was advertised for sale in Czech-

¹¹ Phillips Fire Centennial.

¹² Wyatt, Volume 1, 8-10.

¹³ Zaniewski, Rosen, p. 86 and following.

¹⁴ Zaniewski, Rosen, p. 100.

¹⁵ Rohrig, Trojak, Volume 1, pp. 21-22, following.

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Section 8 Page 3

Lidice Memorial
Phillips, Price County, Wisconsin

language newspapers in Chicago, one of these being the *Hlasatel*. The rural area's name came from a wood-frame dance hall called Viola Villa (built 1907, demolished c. 1986). Owned by the Bohemian Slavonian Farmers Association, this hall's name came from Viola Cmejla, daughter of one of the area farmers; villa meant "village." Substantial lumbering in the area stopped in the 1920s. Dairy farming prevailed.

Other Czechs opened businesses in Phillips. The local history of the community includes a 1910 photo of the Frank Kudrna Ceska Grocerie and a circa 1918 photo of Zderad's White Front Store.¹⁶ About 1908 the Bartos family moved from Milwaukee, Wisconsin, to a farm five miles east of Phillips, and about 1915 Jerry Bartos moved to Phillips where he had his own blacksmithery. Such enterprises continued. Phillips's largest contemporary business, Phillips Plastics, was founded in 1964 by Robert Cervenka of Czech descent.

Early Czech residents in Wisconsin established newspapers, churches, Free Thought societies, and other social institutions. In the early 20th century, Czech immigrants brought the Sokol Movement to Price County and Phillips. Sokol was started in Prague, Bohemia, on February 16, 1862 by Dr. Miroslav Tyrs and Jindrich Fuegner. "Sokol" means "falcon." The movement consisted of a designed system for teaching calisthenics, apparatus exercise and athletic games to train individuals from age six and older. Physical and cultural education would be provided for all. The movement came with patriotic and liberal religious overtones.¹⁷ The motto was "Neither for Profit nor for Glory." The first Price County meetings were in the Worcester Township Hall. Other meeting places were used, such as Dreamland Hall two miles east of Phillips. In November 1927, the Gymnastic Association (Sokol) of Phillips bought the former First Ward School (built in 1900), also called the Tannery School, and the block surrounding it. In December 1930, the Gymnastic Association deeded the property to the Czecho-Slovak Hall Association of Phillips. The school-turned-hall was a one-story frame building in a vernacular, vaguely classical style. Renamed Sokol Hall, the building provided space for Sokol activities including gymnastics, plays or "divadlo," community dances and wedding dances. On June 21, 1974, the Czecho-Slovak Hall Association deeded the hall and the block around it to the City of Phillips. The city had the hall demolished in 1974, the site leveled and the block named Sokol Park. The outline of the hall can still be seen in Sokol Park.

Czechs love the theater. Members of the Zepadni Ceska Bratsky Jednota (later Western Fraternal Life Association) sponsored and prepared plays. After performances in Sokol Hall, the actors would travel around Wisconsin to such places as Ashland, Cadott and Manitowoc. Preparations of a performance of the 1950s are tellingly recalled in the two-volume Phillips *Czechoslovakian Community*. "In early September of 1954 (?) Laddie (Zellinger) was asked by his mother Mildred to attend an organizational meeting for her... She wanted him to tell the play director that she, being able to speak fluent Czech, would take a part if needed. As it turned out there was a need for a teenage boy and Laddie was talked into it by Grandma (Kathryn) Hrabak and some of the others attending. While he was able to converse in the daily language of the home and farm, he was not

¹⁶ Rohrig, Trojak, Volume 1, pp. 171-184.

¹⁷ Rohrig, Trojak, Volume 1, p. 187.

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Lidice Memorial
Phillips, Price County, Wisconsin

fluent in the more complex language nor could he read the language... Weeks of evening practice finally brought the big night. The Sokol Hall was jammed with benches and chairs, people standing along the walls, some even turned away."¹⁸ This tells where Czech life was in Phillips some 60 or 70 years after the first immigration. Some still understood and spoke the language, others could speak but did not know the underpinnings, and many wanted the experience of being Czech through the theater.

Lidice—the Lidice Massacre—happened June 10, 1942. Germans, occupiers of all of Czechoslovakia since March 1939, executed all the men in the small village in the Kladno coal region of Bohemia, and then removed the women and the children.¹⁹ The women ultimately went to German concentration camps, and the children with Nordic features to Prague and the other children to German children's camps. The reason was German reprisal for the assassination of Reinhard Heydrich (1904-42), the designated and locally reviled protector of Bohemia and Moravia, who was fatally injured on May 27, 1942, in Prague by Czech patriots. He died June 4, 1942. Between May 28 and June 9, 1942, 1,800 Czechs were shot to death—and then came Lidice, the killing, dispersal and the burning of the village. German-controlled radio in Prague announced: "*The buildings of the village have been destroyed and the name of the village has been wiped off the map...*" The massacre was soon known outside Germany, and international outrage followed. George Koci of Phillips recalled reading about the Lidice massacre in *Hlasatel*, a biweekly Czech-language newspaper from Chicago.²⁰ Phillips' Czechs reacted by organizing a memorial association, and creating and erecting a temporary monument in 1943, and, with community support, the permanent monument in 1944.

One source of emotional release and support was that the Writers' War Board, a private organization cooperating with the U.S. government, decided two days after the news of Lidice reached America to make sure that Lidice would never be forgotten.²¹ The Board asked poet Edna St. Vincent Millay (1892-1950) to write about Lidice. She did, and her dramatic verse-narrative titled "The Murder of Lidice" was broadcast nationally by the National Broadcasting Company network on October 19, 1942. Later Millay said of the ballad: "It has some good lines, but not many, and not very good. This piece should be allowed to die along with the war which provoked it."²²

PUBLIC MONUMENT AND OUTDOOR SCULPTURE SIGNIFICANCE

In the early 20th century, taken here as a reference era because that's when Vaclav Hajny, the designer of the Lidice Memorial, arrived in the United States and was living and working in Chicago and the Chicago area, monuments and sculpture in the United States were largely figurative and under the influence of Europeans like the French Auguste Rodin (1840-1917). Rodin, particularly, is often mentioned as "the link between the 19th

¹⁸ Rohrig, Trojak, Volume 1, p. 190 (entry submitted by Laddie Zellinger).

¹⁹ Bradley, p. 82 and following.

²⁰ Koci, interview.

²¹ Phillips Bee, June 7, 1984, p. C-2; Rohrig, Trojak.

²² Millay, foreword vi.

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Continuation Sheet

Section 8 Page 5

Lidice Memorial
Phillips, Price County, Wisconsin

and 20th centuries," says the eloquent art historian Dore Ashton, but "his specific thrust into the modern era is often misunderstood."²³ She reminds in her book *Modern American Sculpture* that after doing the "Burgers of Calais" (completed 1894), "his aim was to find ways of exaggerating logically, and that in sculpture 'everything depends on the way the modeling is carried out and the active line of the plane found.'" This comment, she says, "clearly opened the way to cubist experiments." Thus, one piece at the cusp of design change. Ashton says reduction followed, in "a formal sense" and in subject. There were Polish-born Elie Nadelman (1882-1946) influenced by Art Nouveau, Romanian Constantin Brancusi (1876-1957) and the sleek lines of his sculptures, and more obscure people in the United States: William Zorach (1887-1966) who studied in Paris and returned home influenced by the monolith, and David Smith (1906-65) whose "Head" (1938) in cast iron and steel is a grouping of circles partly there and skewed pyramids—geometric shapes stunned into primary objects. Even if not quickly dominant, such simplifying must have been noticed by Vaclav Hajny, creator of the Lidice Memorial.²⁴

In Chicago, the younger Hajny would have seen sculptural remains of the World's Columbian Exposition of 1893. For example, the "Statue of Plenty" and its bull by Edward C. Potter (1857-1923) and "Native American Woman" by Daniel Chester French (1850-1931) was reduced in size and cast in metal for display in Garfield Park, or Edward Kemeys's (1843-1907) bronze bison in Garfield Park. These sculptures, representational in appearance, were made of staff at the fair.

He would have seen, too, sculpture increasingly affected by architecture and technology. One of these was the much-noted "Fountain of Time" finished in 1923, after 14 years' work, by Lorado Taft (1860-1936), a Chicago sculptor whose career bridged the late 19th and early 20th centuries. Located at the end of the Midway Plaisance, the amusement and exotica area of the World's Columbian Exposition of 1893, the "Fountain of Time" combines a 120-foot relief depicting "the endless march of humanity" shaped softly and a 16-foot monolithic figure representing the Eternal watching the waves of figures pass by. James L. Reidy in his book *Chicago Sculpture* reminds that the sculpture was a technical achievement.²⁵ Taft first thought to carve in marble, but dropped that plan because of material cost and susceptibility to weather extremes. He then considered bronze but also decided that would be expensive. His third choice was a pebble-finish architectural concrete developed by sculptor John Joseph Earley (1881-1945). The "Fountain of Time" mold consisted of 4,500 pieces when casting was completed in 1922 at the Earley Studio in Rosslyn, Virginia. The whole is reinforced with steel.²⁶ The "Fountain of Time" base is also a fluid piece, a mass of concrete indented here and there, minus any sort of classical trim, the work of Chicago architect Howard Van Doren Shaw (1869-1926). The ultimate effect is expressionist.

²³ Ashton, p. 6.

²⁴ Ashton. On page 12, she complained about the "hundreds and hundreds of dismally uninspired craftsmen populating American parks and public buildings with monuments."

²⁵ Reidy, pp. 50-51.

²⁶ AIA Guide to Chicago, pp. 419-420.

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Lidice Memorial
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In the 1930s, two laboratories of art presented themselves. The first was the Century of Progress Exposition in Chicago in 1933 and 1934, with sculpture by Alfonso Iannelli, Raoul Josset, Lee Lawrie, Alvin Meyer, John Storrs, Taft and others. Some 28 million people visited the fairgrounds next to Lake Michigan in 1933, another 21 million in 1934. There, all was sleek art, shapes in the Art Deco and International styles. For the Hall of Social Science, Iannelli (1888-1965) used musical motifs such as a harp, piano keys, violins and others, on a bas-relief in aluminum on a vitrolite background; he juxtaposed ascending and descending curves with squares, rectangles of all sizes and circles.²⁷ For the second laboratory, the 1939 New York World's Fair, Iannelli designed an information booth, again a mix of geometric motifs, including ascending attached arches.²⁸ The two hugely attended fairs, pulling together popular culture, mass entertainment, fun, education, business promotion and fine art, made modern sculpture the currency of the day.

An influential piece from 1934 was the "Darius-Girenas Memorial" in Marquette Park (1903, Olmsted Brothers, landscape architects) in Chicago. The stone-faced monument was designed by Raoul Josset (1899-1957). Josset, a French-born sculptor who was living on Chicago's near north side in the 1930s and 1940s.²⁹ The purpose of the monument was commemoration of the flight of two Lithuanian-born residents of Chicago, Stephen Darius and Stanley Girenas, from Chicago to Kaunas, Lithuania, in 1933, a flight ending tragically when their small plane named the "Lituanica" crashed on July 16 or early July 17 near Soldin, Germany, and both men, then in their 30s were killed.³⁰ The Marquette Park monument, paid for by public subscription and erected in the park in 1935, is a stylized Art Deco pyramid topped by three steps. An inwardly curved indentation at the front ending with a half-globe has the appearance of a column.

Price County in Northwest Wisconsin is home to few public monuments or outdoor sculptures. Anton Rajer and Christine Style documented most of those standing in their book Public Sculpture in Wisconsin, published in 1999.³¹ They found James Vetterus's "Jumping Deer" in fiberglass in Fifield; "The American Eagle Veterans Memorial" in Park Falls; and, in Phillips, James Barber's "Eagle" and "Indian Chief" done with chain saw; "The Plumber" in steel at a private residence; the painted wood "Totem Pole" at the Museum Bar; the painted concrete "Virgin Mary" at Our Lady of the Northwoods Catholic Church; the "Whitetail Deer" in fiberglass at a restaurant; the collection of Fred Smith works known as the Wisconsin Concrete Park Art Environment NRHP; and the Lidice Memorial. The scant number makes the Lidice Memorial even more noticeable. What these sculptures share is use of readily available materials. What makes the Lidice Memorial

²⁷ Official World's Fair Weekly, Vol. 1, No. 9, June 25, 1933, p. 33.

²⁸ Repp, Iannelli images.

²⁹ Reidy, p. 208. Also, Josset.

³⁰ Baranauskas. He describes the complicated name changes of the two men who moved to Chicago before World War I. Darius, the son of Jonas Jucevicius-Darasius, was born Steponas, and after moving to Chicago altered his first name to Stephen and his surname to Darasius and then to Darius in 1917. Girenas, the son of Juozas Girskis, was born Stasys, and in the United States changed his first name to Stanley and his surname to Girch, and then, at the request of Darius before their 1933 flight to the more Lithuanian-sounding Girenas.

³¹ Rajer, Style. They missed the veterans monument built by Carl Novy in the Fifield Cemetery.

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exceptional locally as sculpture is its basis in the study of art created by noted sculptors of the period, rather than being a work in the broad field of folk art.

DESIGN OF THE SCULPTURE

Vaclav Hajny suggested the Lidice Memorial and was a force for completing it. Hajny designed the monument. Hajny was born in Brnikov, Bohemia, on August 26, 1878. Bohemia was then a province of Austria-Hungary, a collection of Central European states also including, on the west side of the Leitha River, Austria, Moravia, Austrian Silesia, Slovenia and Austrian Poland, and on the east side of the Leitha River, Hungary, Transylvania, Croatia and part of the Dalmatian coast, under the Austro-Hungarian Monarchy, also called the Dual Monarchy.³² In 1906, Hajny moved to the United States, arriving at the immigration center at Ellis Island, New York, on May 2 on the German ship the Kronprinz Wilhelm.³³ By 1910, the Chicago city directory listed Hajny living at 4022 West 16th Street and working at 1076 West 12th Street; his occupation was shown as "prof," or professional.³⁴ In the 1913 city directory, Hajny and Joseph A. Capps were business partners as Hajny & Capps, maker of "show cards"; Hajny's home was in suburban Brookfield, one of several ethnically Bohemian, or Czech, communities adjacent to Chicago. His Brookfield address was 210 Forest Avenue when the 1920 U.S. Census was done; he and his wife Victoria, their two sons and two daughters, and his father, Joseph, 71, were living in the Forest Avenue house.³⁵ In the 1923 city directory, Hajny was employed as an artist for Jos. T. Hrody. Four years later, in 1927, he was shown as a photographer, working with Alex W. Obis in their business Obis & Hajny located at 84 West Van Buren Street, Chicago.

In 1942, after the razing of Lidice in June of that year, Hajny was in Price County, where he and his wife Victoria had likely come because his mother was a Koci and likely related to the Kocis living near Phillips. In 1943, he designed a temporary monument near Sokol Hall.³⁶

The Phillips Bee for July 15, 1943, reported on Hajny's photography classes for persons from Shawano and New London, Wisconsin, and also Chicago, Minneapolis and Ennis, Texas.³⁷ These classes would be at his home east of Phillips near Jobs Dam. A Bee writer described Hajny as "widely known because of his work in photography." He would be teaching "the retouching of negatives, creation of pictures and other related subjects." In September 1943 and the next few months, Hajny was busy arranging programs for the Phillips' Chapter of The Czech American National Alliance. The Bee reported on September 23, 1943, that Hajny, "our

³² "Austro-Hungarian Monarchy," The Columbia Encyclopedia, p. 190.

³³ Passenger records, The Statue of Liberty-Ellis Island Foundation, Inc., New York.

³⁴ This and later directory references are from hardbound copies of city directories reviewed at the Chicago Historical Society.

³⁵ U.S. Census, 1920, Prairie Township, Brookfield Village, Illinois; Enumeration District 102, Sheet 1B.

³⁶ Rohrig, Trojak, Volume 1, p. 194 (where a photo showing the temporary monument is incorrectly dated as 1942).

³⁷ Phillips Bee, July 15, 1943, p. 1.

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artistic fellow resident," was creating "a spectacle of unusual beauty and merit" depicting "the struggle of 'Liberty' over 'misery' in the great war theatre of Europe." The presentation would be at Sokol Hall. Dancing to the music of the Internationals would follow. In December 1943, the Bee reported that another Phillips Chapter program was being prepared, again by Hajny, who would also give "a practical demonstration on the uses of compressed air, as used in art, science and industry."

By the summer of 1944, Hajny's attention was on the Lidice Memorial. The Bee reported on June 22, 1944, that Hajny had suggested and designed the memorial and "has a model made to guide workmen in its construction." His time and work would "be given gratis." One of the surviving people who assisted with the sculpture, George Koci, said this about Hajny: "He was a historian. He was a leader. He liked to take charge."³⁸ On July 20, 1944, the Bee listed Hajny as one of the persons from the Lidice Memorial Association collecting money to pay for the monument, for which the foundation had been laid on the grounds of Sokol Hall. On August 3, 1944, the Bee noted that Hajny spoke at the cornerstone laying for the memorial a few days earlier. "... (L)ighting the flame in the Torch of Liberty, Mr. Hajny, designer of the memorial and the instigator of the idea to build it, spoke with great feeling."³⁹ Before the memorial dedication on August 27, 1944, a photo of Hajny with his model for the monument appeared in the Superior (Wisconsin) Evening Telegram on August 22 and in the Phillips Bee on August 31.⁴⁰ The model differs slightly from the built sculpture; Lidice is not set within a frame, and the columnar extension of the main rectangle is vertically scored for greater definition. Since Hajny was present for all the work of building his design, he must have approved of these changes. The whereabouts of Hajny's model is unknown. At the dedication, Hajny offered remarks, and he designed a tableau called "Lidice" for his wife Victoria, young women and girls in Czech clothing and classical costumes, and George Koci, the sole male, representing youth. George Koci wore a sleeveless white T-shirt with a Sokol emblem placed on it.⁴¹ Hajny likely summered in the Phillips area for several more years. George Koci remembers him being in the area for eight to 10 years, and then gone "when he got too old."⁴² By the early 1960s, Hajny was living in West Covina, California. Hajny's California residence was mentioned in the Chicago Tribune obituary of a cousin, Joseph Koci.⁴³ Hajny died in Los Angeles on April 21, 1961.⁴⁴

COMMUNITY PARTICIPATION

More local people assisted Hajny in building the temporary and permanent monuments. Remembering these people is particularly important in Phillips because many of their descendants remain in the community.

³⁸ Koci, interview.

³⁹ Phillips Bee, "Lidice Monument Corner Stone Laid," August 3, 1944, p. 1

⁴⁰ Superior Evening Telegram, August 22, 1944, p. 8; Phillips Bee, August 31, 1944, South Price County Section, unnumbered p. 6.

⁴¹ Koci, interview.

⁴² Koci, interview.

⁴³ Chicago Tribune, Joseph Koci obituary, November 1, 1961.

⁴⁴ California Death Index, 1940-1997.

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For the temporary monument, stone mason Carl Novy was the builder and blacksmith Joseph Skomaroske did the metalwork. Born in Germany in 1881, Novy came to the United States and settled in Marshfield, Wisconsin. In 1920, he moved to Ogema in Price County and later to Fifield, also in Price County. Besides the Lidice Memorial, Novy built a stone house located between Phillips and Fifield, and a veterans' monument at the Fifield Cemetery. The latter is in some ways an abbreviated version of the permanent Lidice monument, with two rectangular stone platforms for a base, a flat-topped column and a circle atop the column. Skomaroske was long a blacksmith in Phillips. He was born in Ostrog, Russia, in 1893, moved to the United States in 1913 and to Phillips in 1928.⁴⁵

For the permanent Lidice monument, Skomaroske did the metalwork, and Novy built the monument. The monument base and footing were dug by Frank Koci, Sr.; Joseph H. Loula, Sr., Vatslav Sikyta and Ludwig Urban. Rock for the monument was hauled to the site by Frank Rehak, Sr. Rock for the steps and sidewalk were chosen and hauled from Mellen, Wisconsin, by Koci, Frank Herda and Charles Vich.⁴⁶ Koci's son, George, also cracked and hauled rock from the Koci farm--big rocks partly split from earlier dynamiting. Hajny and Novy broke the rocks into useful pieces.⁴⁷ Most but not all of these men were immigrants. Koci was born in Strakonice, Bohemia, in 1887 and came to the United States in 1909 and then to Emery Township in Price County in 1912. Koci was a railroad worker, logger, farmer and neighborhood grocery store owner. Rehak was born in Czechoslovakia in 1889, came to the United States in 1906 and to Price County in 1928. Rehak owned a grocery store. Vich was born in Belle Plaine, Iowa, in 1898, and at age 10 came to Price County. Vich was a farmer, carpenter and logger. Loula was born in Holyrood, Kansas, in 1901, and moved to Price County as a boy with his family in 1911. Loula was a logger and a dairy farmer.

Among the women mentioned in Phillips Bee stories was Ludmila Urban, the wife of Ludwig Urban. She helped collect funds and spoke on the "Women of Lidice" at the July 30, 1944, cornerstone laying.

The work of all these people continues to resonate in Phillips.

Conclusion

⁴⁵ Trojak, Phillips Bee, June 7, 1984, p. C-2. The other workers are mentioned in this article.

⁴⁶ Phillips Bee, June 7, 1984, p. C-2.

⁴⁷ Koci, interview.

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The Lidice Monument is significant in the area of art as a sculpture reflecting prevailing trends in sculptural design of the previous two decades. Like the work of the artists noted in the discussion above, Hajny's composition is stripped down, non-representational and uses geometric elements to create the composition.

Criteria Consideration F

While commemorative properties are usually not considered eligible for listing, the Lidice Memorial meets the consideration because the Memorial has significance as a work of art, independent of the purpose of its creation.

____ End of Statement of Significance

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Verbal Boundary Description

The Lidice Memorial is located in Sokol Park, which is in Houghton's Addition and covers all of Block 5 and part of vacated Harman Street. For this National Register nomination, the boundaries for the Lidice Memorial begin at the corner of Ash and Fifield Streets, proceeding south along the street curb for 80 feet, then turning west across the sidewalk into Sokol Park at the edge of the balsam pine trees and proceeding 93 feet, then turning north in Sokol Park behind the flagpole and proceeding 80 feet to Ash Street, then proceeding east to the corner of Ash and Fifield streets.

Boundary Justification

This boundary is based on the location of the Lidice sculpture, its immediate landscaping and the flagpole behind the sculpture.

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_____ End of Photo Descriptions

Photo 1 of 4
Lidice Memorial, Phillips, Price County, Wisconsin
Photo by Donald M. Aucutt, April 2004
Negative on file at the Wisconsin Historical Society
View of the east-facing side of the sculpture, looking west.

The information for the following photos is the same as the above, except as noted.

Photo 2 of 4
View of the south-facing side of the sculpture, looking north.

Photo 3 of 4
View of the west-facing side of the sculpture, looking east.

Photo 4 of 4
View of the north-facing side of the sculpture, looking south.

_____ End of Photo Descriptions