

to Nellie and Harold, a second son, Adrian, his playwright-brother, Osborne, and two servants.<sup>8</sup>

Among his many professional memberships in New York City were the: National Arts Club,<sup>9</sup> National Sculpture Society,<sup>10</sup> Art Students League,<sup>11</sup> National Society of Mural Painters,<sup>12</sup> Municipal Art Society,<sup>13</sup> American Society for the Preservation of Scenic and Historical Places,<sup>14</sup> National Society of Craftsmen,<sup>15</sup> and Architectural League of New York. He joined the latter in 1887 and he was a regular exhibitor; as its vice president he became a potent force for city beautification at all levels.<sup>16</sup> In his role as the "Socratic gadfly" he encouraged the formation of an industrial arts school, lectured and published regularly on the betterment of society through the arts.<sup>17</sup> He also became involved in local politics and was chairman of the Citizens Union Organization.<sup>18</sup> He was president of the Architectural League of America and vice president of the Metropolitan Parks Association.<sup>19</sup>

The studio shared by Frederick and Charles Lamb maintained the highest artistic standards and was given numerous lucrative commissions. One of his largest was a series of nineteen windows depicting Puritan history for Brooklyn's Plymouth Church.<sup>20</sup> They also executed the stained glass for the Church of the Messiah and St. George's Episcopal Church in New York City. The Lamb brothers designed the windows for the Memorial Church at Stanford University and personally supervised the installation in Palo Alto.<sup>21</sup> For the Brooklyn Museum Frederick painted in 1899 *Religion Enthroned* and in the nearby Public School No.5 he later executed the mural *Conference of General Washington before the Battle of Long Island*.<sup>22</sup> He was regarded as one of the ten great artists of New York City and was invited to enter a highly publicized competition with John La Farge, Frank DuMond and seven others to depict Jesus Christ just prior to his crucifixion.<sup>23</sup> At the 1915 Panama-Pacific International Exposition in San Francisco photo reproductions of his murals, with such titles as *Conference of Washington and His Officers*, as well as designs for his stained glass windows were prominently featured.<sup>24</sup> In 1919-20 his watercolor *The West Wind* was in a traveling exhibition of the American Water Color Society with several stops in the West, including Carmel.<sup>25</sup> From the U.S. Census of 1920 we learn that the Lambs resided at 351 West Fifty-eight Street and Frederick's occupation was officially listed as "artist, church art;" Nellie was entered as "craftsman, interior decoration" and Adrian as "bookbinder."<sup>26</sup>

About 1922 Frederick and Nellie migrated to California and purchased a partially completed residence at 1853 San Juan Avenue in Berkeley.<sup>27</sup> He was enrolled on the local voter index as a "Democrat."<sup>28</sup> He was active in the (California) Berkeley League of Fine Arts which staged in October of 1923 a solo exhibition with fifty of his "Tonalist" landscapes of Alameda, Contra Costa and Marin Counties. They were said to possess a "delicate coloring and poetic atmosphere."<sup>29</sup> At this same venue there was a retrospective of his work in April of 1924.<sup>30</sup> Also in 1924 he held a solo exhibition at the Palo Alto Art Club with titles that included: *The Quiet of Early Spring, Tunnel Road in the Mist, Sunset-Berkeley Hills, Mists of Diablo Valley and Sunset Through the Golden Gate*. He reportedly caught the "misty California atmosphere" with a technique that was "at once simple and effective."<sup>31</sup> At this same time he lectured in Palo Alto on the historical content of the windows that he helped to design for Stanford University's Memorial Church and on the comfortable "artist's house" that he and his wife built in Berkeley for fifteen hundred dollars.<sup>32</sup> He was elected a member of the Berkeley Chamber of Commerce and with Frederick Meyer was placed in charge of the art exhibit at Berkeley's Fourth Annual Merchants' and Manufacturing Fair.<sup>33</sup> At this venue Lamb set up a demonstration of oil painting. His zeal for urban improvement extended to organizing a committee to design and build a city center in Berkeley.<sup>34</sup> Locally, he lectured and wrote on urban planning as well as municipal beautification and was frequently fêted at receptions.<sup>35</sup> Lamb displayed a landscape at the 1925 summer Annual of the Berkeley League of Fine Arts.<sup>36</sup> He was one of the artists invited to contribute to the Inaugural Exhibition of the new art gallery in Berkeley's Claremont Hotel in late 1925 and early 1926.<sup>37</sup> His sketching vacations were closely monitored in the local press.<sup>38</sup> In 1925 Lamb and his wife became habitual summer visitors to Carmel and he exhibited *The Cove* at the Fourth Exhibition of the Carmel Art Association in March of 1928.<sup>39</sup>

In 1926 Lamb contributed to the spring exhibition of Berkeley's All Arts Club at the Northbrae Community Center.<sup>40</sup> The Cora L. Williams Institute in Berkeley staged a solo exhibition of his "recent" Carmel and Bay Area landscapes in June.<sup>41</sup> That same spring it was announced that his recent painting of the Berkeley Hills, entitled *The Quiet of Early Spring*, had earned him a one-thousand-dollar prize and a life membership in the National Arts Club of New York City.<sup>42</sup> In the late summer of 1926 he exhibited his California landscapes "in New York and other Eastern cities," but returned in the fall to Berkeley where he displayed at the Hotel Claremont Art Gallery his Carmel canvas *The Purple Dunes*, "a charming bit of Impressionism quite aside from that which has been his manner."<sup>43</sup> In April of 1927 he exhibited *Late Afternoon-Carmel* at Berkeley's All Arts Club in the Northbrae Community Center.<sup>44</sup> In the fall of 1927 he spent a week atop Mt. Diablo and painted a series of canvases depicting Contra Costa County at sunset and daybreak.<sup>45</sup> Twenty-five of his California paintings, including five scenes of Carmel and one of a flowering sage, were shown at Berkeley's Casa de Mañana Gallery in January of 1928.<sup>46</sup> That April he contributed to the Annual of the All Arts Club.<sup>47</sup> Frederick Lamb died on July 9, 1928 during a summer vacation on the Noyo River,

**FREDERICK STYMETZ LAMB** (1863-1928) was born in New York City on June 24<sup>th</sup> to the English-born Joseph Lamb, founder of the J. & R. Lamb Studios which is today the oldest producer of ecclesiastical stained glass in the United States.<sup>1</sup> From the U.S. Census of 1880 we learn that Frederick resided with both parents, three brothers, one sister and an Irish-born servant.<sup>2</sup> Frederick studied at the Art Students League under William Sartain and J. Carroll Beckwith and continued his training in Paris at the École des Beaux-Arts with M. Millet, Gustave R. Boulanger and Jules Joseph Lefebvre.<sup>3</sup> With his older brother, Charles Rollinson Lamb, he managed the family business in the 1880s. For over thirty years Frederick maintained his New York City studio at 23 Sixth Avenue and his home on West Twenty-second Street. In 1885 he exhibited at the National Academy of Design. As a painter of murals and designer of stained glass he was awarded: an honorable mention in 1893 at the World's Columbian Exposition in Chicago, a gold medal at the Atlanta Exposition two years later and with his brother two medals at the 1900 Exposition Universelle in Paris.<sup>4</sup> He also received a bronze medal at the Pan-American Exposition in Buffalo.<sup>5</sup> He habitually summered at Cresskill in Bergen County, New Jersey, where he maintained a second home on the Palisades. Here in June of 1900 he resided with Nellie Albert Lamb, his wife of nine years, Harold, his seven-year-old son, and a servant.<sup>6</sup> Lamb was so enamored of this region that he became secretary of the Palisades Commission, an environmental group created to preserve the cliffs along the Hudson River.<sup>7</sup> For the U.S. Census of 1910 he had in his Manhattan residence, in addition

about ten miles from Fort Bragg, California.<sup>48</sup> The following October a memorial exhibition with thirty of Lamb's romantic landscapes from the Pacific Coast was held at the Casa de Mañana and then sent to New York for further display.<sup>49</sup> The exhaustive review of this show in the *Berkeley Daily Gazette* included these observations:<sup>50</sup>

... His studies of the clouded sky, with the gorgeous climaxes of sunset, are without parallel in the field of pictorial art, and are unequalled since the time of Turner. And his vision was less trammelled, his palette much wider, than Turner's.

His handling of these varied subjects is free from mannerisms. He was slave to no limitations of technique, but suited his style to his subject with a versatility most rare and gratifying. The majesty of the man showed in his desire to sink self in true and beautiful portrayal of nature. He was free from the morbid introspection of modern subjectivism. His handling is bold but sensitive, his coloring sure but delicate, his feeling for nature sympathetic and intuitive. The canvases are essentially domestic in quality and the subjects friendly and poetical. There is no straining after effect and no melodrama - no jazz - just beauty and joy.

Lamb's paintings show the effect of his close association with George Inness during his student days in France. In spite of the disparity of ages a mutual admiration arose between the two men which grew into warm intimacy, the influence which has made itself felt throughout Lamb's work. There is the same soft atmosphere glow and the same perception of the finer poetic side of nature, combined with an exquisite sense of the decorative essentials through which his pictures are enabled to hang upon the wall without "punching holes" in the wall. This rare faculty marks the highest attainment in the use of pigments. The paintings are intended to be lived with; are in no sense "gallery" pieces.

Almost the entire contents of the exhibition was sold on the East Coast.<sup>51</sup> Lamb was survived by his wife, Nellie, his eldest son, Harold, who became an established writer in Piedmont with two children, his younger son, Adrian, who was a talented portrait and landscape painter in New York City, and his brother, Charles.<sup>52</sup>

**ENDNOTES FOR LAMB:** 1. WHOA, vol.9, 1920-21, p.1655. / 2. U.S. Census of 1880 [ED 220, Sheet 31]. / 3. *BDG*: October 20, 1923, p.5; September 27, 1928, p.9. / 4. *The Sun* [New York City], March 4, 1900, p.6; *AAA*: 3, 1900-01, p.42; 7, 1909-10, p.154; 12, 1915, p.413; *BDG*: October 20, 1923, p.5. / 5. *BDG*, September 27, 1926, p.9. / 6. U.S. Census of 1900 [ED 7, Sheet 1B]. / 7. *New York Tribune*, January 6, 1901, p.2. / 8. U.S. Census of 1910 [ED 854, Sheet 4A]. / 9. He was a co-founder and secretary of this organization; *NYT*, April 10, 1899, p.15. / 10. *The Evening Times* [Washington, D. C.], April 3, 1900, p.6. / 11. *The Sun* [New York City]; May 9, 1900, p.3. / 12. He was a co-founder of this organization; *BDG*, April 8, 1926, p.9; *SFC*, October 7, 1928, p.D-7. / 13. He served as both secretary and director of this group at the turn of the century; *New York Tribune*, April 30, 1901, p.7; *The Sun* [New York City]; September 22, 1908, p.7; October 13, 1908, p.4. / 14. He was a trustee of this organization. / 15. He was a co-founder and served periodically as director; *NYT*, April 28, 1906, p.11. / 16. *NYT*: February 14, 1896, p.16; February 23, 1899, p.8; April 28, 1900, p.3; December 30, 1902, p.9; January 7, 1903, p.9; February 16, 1903, p.9; November 12, 1904, p.5; January 21, 1905, p.8; October 21, 1908, p.4. / 17. *NYT*: April 6, 1899, p.5; July 16, 1903, p.6; January 20, 1905, p.16; *Fitchburg Daily Sentinel* [Mass.], March 7, 1903, p.5; *TCT*, March, 1903. / 18. *New York Tribune*, September 9, 1901, p.9. / 19. WHOA, vol.9, 1920-21, p.1655; *BDG*, September 27, 1928, p.9. / 20. *CSM*, December 30, 1909, p.6. / 21. *SFL*: November 16, 1901, p.9; March 9, 1902, p.5. / 22. *AAA*: 14, 1917, pp.533f; 16, 1919, p.422; 22, 1925, p.565. / 23. *NYT*, April 8, 1906, p.7. / 24. *Trask*, pp.161f. / 25. *CPC*, January 1, 1920, p.2. / 26. U.S. Census of 1920 [ED 1534, Sheet 9B]. / 27. *AAA*, 24, 1927, p.630; Polk: 1927, p.1120; 1930, p.831. / 28. *CVRI*, Alameda County, 1928. / 29. *SFC*, October 21, 1923, p.D-6; cf. *BDG*: October 20, 1923, p.5; December 29, 1923, p.5. / 30. *AMG* 15.6, 1924, p.317; *SFC*, April 27, 1924, p.6-D. / 31. *DPT*, May 13, 1924, p.8; cf. *AAA* 21, 1924, p.127. / 32. *DPT*: May 17, 1924, p.1; May 19, 1924, p.3; May 20, 1924, p.8; May 22, 1924, p.8. / 33. *TCR*, May 10, 1924, p.6; *TOI*: May 13, 1924, p.3; May 15, 1924, p.6; May 24, 1924, p.48. / 34. *TOI*, November 23, 1926, p.15. / 35. *BDG*, December 3, 1926, p.6. / 36. *TOI*, June 14, 1925, p.6-S. / 37. *TOI*, December 13, 1925, p.S-7; *TWP*, January 16, 1926, p.23. / 38. *BDG*: April 8, 1926, p.9; July 1, 1926, p.6. / 39. Appendix 4. / 40. *BDG*, April 29, 1926, p.6. / 41. *TOI*, June 6, 1926, p.S-5; *CPC*, June 11, 1926, p.11; *BDG*, July 1, 1926, p.6. / 42. *BDG*, May 26, 1926, p.6; *SFC*, October 7, 1928, p.D-7. / 43. *BDG*, December 11, 1926, p.7; *TOI*, December 12, 1926, p.10-S; *SFC*, December 19, 1926, p.6-F. / 44. *SFC*, April 22, 1927, p.D-7; *BDG*, April 23, 1927, p.7. / 45. *TOI*, November 16, 1927, p.M-1. / 46. *BDG*, January 25, 1928, p.6. / 47. *BDG*: April 12, 1928, p.7; April 19, 1928, p.7; *TOI*, April 15, 1928, p.6-S. / 48. *NYT*, July 10, 1928, p.17; *SFC*, July 10, 1928, p.6; cf., Falk, p.1932; Jacobsen, p.1875; Hughes, p.653. / 49. *BDG*, September 27, 1928, p.9; *SFC*, October 7, 1928, p.D-7. / 50. *BDG*, October 4, 1928, p.8. / 51. *ARG*, November 1928, p.12. / 52. *BDG*, Oct. 4, 1928, p.8.

**OSCAR VICTOR LANGE** (1854-1913) was born on June 6<sup>th</sup> in Hoboken, New Jersey, and received his formal training as both an architect and artist in New York before relocating to San Francisco in 1873. Initially, he produced with his partner, Ernest W. Newth, stereo-optical images for the mass market. From 1883 to 1886 his photographic studio was located at 1023 Market Street.<sup>1</sup> In 1885 he moved his residence from San Francisco to Fulton Street in Berkeley and within a year established a permanent home there at 1400 Milvia Street.<sup>2</sup> By 1887 he had relocated his San Francisco studio to 26 Montgomery Street where he specialized in architectural photographs.<sup>3</sup>

Lange's "art photographs" were exhibited in San Francisco at the: Mechanics' Institute Fair in 1882, California Midwinter International Exposition in 1894, Photographers' Association of California in 1903-04,<sup>4</sup> and California Camera Club in 1904-05.<sup>5</sup> In January of 1901 and 1902 his contributions appeared at San Francisco's First and Second Photographic Salons in the Mark Hopkins Institute of Art.<sup>6</sup> At the First Salon Arnold Genthe said of Lange and his photographs, which included the titles

*Tamalpais in Sunset Light, The Silent Houses* and *After the Storm*, that he "must be counted among the best landscape photographers represented at the exhibition. He has a marvelous faculty for rendering delicate atmospheric and light effects."<sup>7</sup> For the Second Salon Lange submitted several prints of floral studies; in his own published review of that show he decried the quality of many of the submissions.<sup>8</sup> In February of 1902 he contributed his print *Rose Van Houtte* to the second photographic exhibit at Oakland's Starr King Fraternity and reviewed that event for *Camera Craft*.<sup>9</sup> Lange was a prominent contributor to the monthly journal *Camera Craft* where his many technical articles won nation-wide attention and carried such titles as: "Simplicity, Expression and Texture in Flower Studies," "Picturing the Moods of Nature," "Photographing by Lamplight" and "The Practical Methods of Recovering Silver and Gold from Waste." His long-running series in that same journal, "In Professional Fields," was especially popular.<sup>10</sup> *Camera Craft* also published his photos as decorative illustrations, including his portraits of W. E. Dassonville and Professor Joe Le Conte as well as his *Roses* and *December Memories*; the latter was exhibited at the Los Angeles Salon.<sup>11</sup> As a member of the California Camera Club he gave lectures and demonstrations on such topics as "Negative Retouching and Improvement."<sup>12</sup> He also served on the jury of awards for the Berkeley Channing Club Photographic Competition in 1901.<sup>13</sup> In March of that year he lectured to the Alameda Camera Club on the history of photography and the camera; a collection of his flower pictures was also displayed at that time.<sup>14</sup> Between 1900 and 1903 his large photographic displays were a regular feature at the expositions of the California State Floral Society where he often lectured and chaired the decorating committee.<sup>15</sup> His "Studies in Floral Portraiture" in the journal *Out West* was accompanied by numerous fine illustrations as was his article on the early portrait photographer William Shew in *Camera Craft*.<sup>16</sup> Lang's flower studies and decorative landscapes were used to illustrate articles in *Country Life In America* and *Sunset* magazine.<sup>17</sup> One of his favorite areas to photograph wildflowers was near Ukiah.<sup>18</sup> He was an outspoken environmentalist and in 1903 lectured with photographs to the California Club in San Francisco on "The Impending Annihilation of the West Coast Forests."<sup>19</sup> That same year, according to Arnold Genthe, Lange's landscape of *Monterey Cypresses* at the Third Photographic Salon was made from an innovative use of multiple negatives.<sup>20</sup>

With the destruction of his San Francisco studio in April of 1906 he established his "gallery" at his Milvia Street address and actively supported the new Berkeley art colony. He displayed photographs at the Studio Building Exhibition in 1906 and California Artists show at the Hillside Club in 1909.<sup>21</sup> Along with the best photographers in California he exhibited at the 1907 Alameda County Exposition in Oakland's Idora Park.<sup>22</sup> Employing his skills as an architect he also designed some of Berkeley's more impressive residences.<sup>23</sup> His support was pivotal in the founding of Berkeley's first public library. Lange helped to organize the local Arts and Crafts Society, later known as The Studio Club, and became active in the Berkeley Art Association.<sup>24</sup> In April of 1908 he held his first solo exhibition in Berkeley's Studio Building.<sup>25</sup> Three months later he contributed his color photographs of California flora to a joint exhibition of paintings in Pacific Grove with Mary DeNeale Morgan, Anita Murray, William Adam and Frances S. Campbell.<sup>26</sup> In the fall of 1908 he displayed his "landscapes" at the Arts and Crafts show in Oakland's Idora Park.<sup>27</sup> In her review of that show Anne Brigman referred to Lange's collection as "delicate."<sup>28</sup> In July of 1910 he exhibited his "unique collection of carbon prints" at the California School of Arts and Crafts.<sup>29</sup> He created the special lenses to photograph astronomical phenomena at the Lick Observatory and was credited with bringing the Pan-Pacific Esperanto Congress to San Francisco. Because he lectured on photography across the West, especially on University campuses, he was affectionately called "Professor Lange."<sup>30</sup> A severe physical disability in the last years of his life caused him to unite his profound love of theosophy with his camera in the same way that Maurice Braun joined that philosophy to his painting. He never married and lived quietly with his artist-sister, Marie, and two spinster nieces.<sup>31</sup> Oscar Lange died at home on December 9, 1913 "after a lingering illness."<sup>32</sup>

**ENDNOTES FOR LANGE:** 1. Crockner 1883-84, p.1190. / 2. Polk: 1886-87, p.513; 1887-88, p.859; 1895, p.576; 1900, p.610; 1905, p.664; 1910, p.1073; 1913, p.149; U.S. Census of 1880 [ED 89, Sheet 13]; U.S. Census of 1900 [ED 305, Sheet 18B]. / 3. Crockner: 1888, p.1389; 1889, p.1527; 1890, p.1433. / 4. *SFL*: October 31, 1903, p.5; October 25, 1904, p.7; October 27, 1904, p.5; October 29, 1904, p.16. / 5. *SFL*: June 22, 1904, p.11; December 2, 1905, p.9. / 6. *CMC* 3, 1901, pp.8f; *SFL*: January 8, 1901, p.9; January 10, 1902, p.11; January 17, 1902, p.6; *SFC*, January 18, 1901, p.7; *BDG*, January 19, 1901, p.6. / 7. *CMC* 2, 1901, p.313. / 8. *CMC* 4, 1902, pp.129, 167-69. / 9. *TOI*, February 20, 1902, p.4; *CMC* 4, 1902, p.223. / 10. *CMC*: 1, 1900, pp.229-37, 318-24; 2, 1900, pp.10-16; 2, 1901, pp.251, 334f, 401, 420f, 471f, 503; 3, 1901, pp.16-19, 76f, 122f, 163f, 205, 248f; 4, 1901, pp.39, 85f; 6, 1902-03, pp.47-52; 14, 1907, pp.82-84. / 11. *CMC*: 3, 1901, p.138; 4, 1902, p.151; 5, 1902, pp.22, 45, 52. / 12. *CMC* 1, 1900, p.279. / 13. *CMC* 3, 1901, pp.8f; *BDG*: April 13, 1901, p.1. / 14. *ADA*, March 12, 1901, p.1. / 15. *SFL*: October 26, 1900, p.11; October 25, 1902, p.14; January 10, 1903, p.5. / 16. *Out West* 16.3, 1902, pp.244-54; *CMC* 5, 1902, pp.101-07. / 17. *NYT*, September 27, 1902, p.RB-650; *SNT*: 11.1, 1903, pp.83-85; 16.4, 1906, pp.328-34. / 18. *BDG*, July 14, 1903, p.8. / 19. *SFL*, February 4, 1903, p.7. / 20. *CMC* 7, 1903, p.216. / 21. Appendix 1, Nos. 1, 4; *TOI*, December 1, 1906, p.4. / 22. *TCR*, August 31, 1907, p.14; *BDG*, September 2, 1907, p.5. / 23. *SNT* 18, 1906, p.142. / 24. *BDG*, April 8, 1907, p.3; *TOI*, April 9, 1907, p.15; *TCR*, April 20, 1907, p.13. / 25. Appendix 1, No.9G. / 26. *MDC*, July 7, 1908, p.4. / 27. *SFC*, October 19, 1908, p.5. / 28. *CMC* 15, 1908, p.465. / 29. *SFL*, July 22, 1910, p.9. / 30. *BDG*, November 29, 1906, p.7. / 31. U.S. Census of 1910 [ED 42, Sheet 9A]. / 32. *BDG*, December 10, 1913, p.1; *SFX*, December 11, 1913, p.12; cf., Mautz, p.118; Hughes, p.657; Falk, p.1943; Jacobsen, p.1885.

**LOUIS N. LEGENDRE (LeGendre)** (1871-1954) was born on December 4<sup>th</sup> in New York and moved to southern California by 1907. In 1916 he resided at Auburn and Carter Streets in Sierra Madre City and registered on the local voter index as a "Socialist."<sup>1</sup> Shortly thereafter he relocated to San Francisco. According to the U.S. Census of 1920, he was a lodger in a single family home at 528 Kearney Street.<sup>2</sup> At this time he listed his age as "48" and his occupation as "artist, advertising." Within a year he was employed as a commercial artist at the H. K. McCann Company and resided in Mill Valley.<sup>3</sup> By 1922 he became a partner in Shiffer & Legendre, an "advertising art" firm at 605 Market Street. He reestablished a San Francisco residence in 1923 at 2370 Green Street. When his partnership failed he listed his office on Market Street.<sup>4</sup>

Beginning in 1919 he made several visits to the Monterey Peninsula. In February of 1925 he was one of the conspicuous artists invited to a reception in honor of Anna Hills at the Carmel home of Arthur Hammond.<sup>5</sup> When Louis moved to Carmel in the spring of 1926, the *Carmel Pine Cone* posted this summary:<sup>6</sup>

Another permanent addition to Carmel artists' colony is L. N. Legendre of San Francisco and New York, who arrived here recently. Legendre is a well-known commercial artist who has supplied the illustrations for several large advertising houses in the east for several years. He has also done something new and original in sign painting.

Legendre was attracted to Carmel by the things that have attracted everybody else – climate, atmosphere, environment. But beside these things Carmel and the coast caught his eye. In other words, he is also a landscape artist. The other art is only a sideline. He has already painted in this section quite a bit, and it is possible that he may hold an exhibition of his landscapes within the next few months. . . .

To the Crafts Exhibition at the Arts and Crafts Hall that August he submitted several "woodcarvings."<sup>7</sup> In January of 1927, when he completed a series of decorative block prints of Carmel subjects, the *Pine Cone* reproduced his dramatic scene *Roots in the Rocks* and observed:<sup>8</sup>

Cut upon linoleum blocks directly from nature, a series of scenes of Carmel and its vicinity are being issued in a De Luxe edition from the Press in the Forest as leaflets, with bits of verse, descriptive or appropriate with each picture. The blocks are by Louis Legendre of Carmel and New York, a celebrated black and white illustrator and painter of no mean merit. . . .

But in the work of Louis Legendre there is a nearer approach to the engravings of the masters of the old days when the engravers name went upon the product of his skill beside that of the artist who drew or painted it. Legendre's cuts are things of delicacy, with all the feeling that might be shown in his paintings. There is color and tone qualities in the lines. They stand as works of art themselves, not as examples of what may be done with an odd and unusual medium, not as curiosities of skill.

Also in January it was reported that he quickly recovered from a serious illness.<sup>9</sup> His superbly composed drawings appeared as illustrations in the *Pine Cone*.<sup>10</sup> Legendre contributed to the Inaugural Exhibition of the Carmel Art Association that October.<sup>11</sup>

By 1932 he returned to southern California, established an address at 9612 Denker Avenue in Los Angeles and registered to vote as a "Democrat."<sup>12</sup> He joined the Commercial Artists Association and the Painters and Sculptors Club of Los Angeles. By 1944 his Los Angeles address was listed as 839 Saint Andrews Place and his occupation was given as "decorator."<sup>13</sup> Louis Legendre died on June 4, 1954 in Los Angeles County.<sup>14</sup>

**ENDNOTES FOR LEGENDRE:** 1. CVRI, Los Angeles County, 1916. / 2. U.S. Census of 1920 [ED 241, Sheet 4B]; cf. Crocker 1920, p.999. / 3. Crocker 1921, p.931. / 4. Crocker: 1922, p.1025; 1923, p.1035; 1924, p.865; 1925, pp.1128, 1995; 1926, p.1259; CVRI, City and County of San Francisco, 1924. / 5. *IOT*, February 22, 1925, p.4-S. / 6. *CPC*, July 2, 1926, p.11. / 7. *CCY*, July 27, 1926, p.16. / 8. *CPC*, January 14, 1927, p.4. / 9. *Ibid.* / 10. *CPC*, May 20, 1927, p.1. / 11. Appendix 4. / 12. CVRI, Los Angeles County: 1932-1934. / 13. *Ibid.*: 1944-1952. / 14. California Death Index; cf., Falk, p.1986; Hughes, p.672; Jacobsen, p.1932.

**PEDRO JOSEPH (de) LEMOS** (1882-1954 / **Plate 13a**) was born on May 25<sup>th</sup> in Austin, Nevada, and relocated with his family in 1888 to a residence at 1667 San Pablo Avenue in Oakland.<sup>1</sup> By 1895 the Lemoses had moved to 879 San Pablo Avenue and two years later to another Oakland address, 803 Isabelle Street.<sup>2</sup> His father, Frank Ignacio Lemos, was a shoemaker born in the town of Monforte de Lemos in Galicia, Spain, and his mother, Marie Josephine (de Bethancour et de Mos) Lemos, was probably of French ancestry and, like her husband, was officially listed as an immigrant of Portugal.<sup>3</sup> One legend has it that a local Oakland druggist, who saw a caricature of himself by young Pedro, persuaded his parents to encourage an artistic career for their son.<sup>4</sup> As a fifteen-year-old high school student he won a "special award" of fifteen dollars in a design competition for "Port Costa Flour."<sup>5</sup> According to the U.S. Census of 1900, Pedro was enrolled in school and resided with his parents, brothers Frank and John, and one sister.<sup>6</sup> During this period he studied art intermittently with Harry Stuart Fonda, Emile Gremke and Mary Benton and in San Francisco at the California School of Design. In 1900 his illustration entitled *Drifting* was the frontispiece for *The Muse*, the literary quarterly of Oakland's Lotus Club. The *San Francisco Call* noted that this drawing "shows out conspicuously for its strength."<sup>7</sup> He was also an exhibiting

member of the short-lived Oakland Sketch Club and contributed to the art show at the California State Fair in 1901.<sup>8</sup> Between 1900 and 1903 the local Directory listed Pedro Lemos as an "employee" of the Pacific Press Publishing Company in Oakland; he was designated as an "artist" at that Company from 1903 to 1904.<sup>9</sup> He continued to reside with his parents in Oakland when they moved in 1903-04 to their new home at 1430 Myrtle Street.<sup>10</sup> With his sibling John he co-established in 1904 the Lemos Brothers, an engraving firm at 140 Geary Street in San Francisco.<sup>11</sup> Their business was destroyed in the 1906 earthquake and fire. On August 19, 1907 Pedro married the Berkeley socialite, Reta A. Bailey, and moved to 363 Perry Place in Oakland, a residence that they maintained through 1916; Pedro was also listed as owning real estate in Oakland Heights.<sup>12</sup> In 1907 the three Lemos brothers along with two partners established the Lemos Illustrating Company at 824 Athens Avenue in Oakland.<sup>13</sup> Within two years the partners had left and their firm was again called "Lemos Brothers, Artists and Engravers."<sup>14</sup> They closed their business in 1911. Between 1907 and 1909 Pedro frequented the Berkeley art colony and exhibited at the Third Annual of the Berkeley Art Association.<sup>15</sup> He returned in the academic year 1910-11 to complete his studies at the San Francisco Institute of Art under Charles Judson, Harry Sewall and Alice Chittenden.<sup>16</sup> By 1911 he had become the art director and manager of Eastern Publishers. He was enrolled on the Oakland voter index of 1912 as a "Republican," but by 1916 he had changed his party affiliation to "Democrat."<sup>17</sup>

On August 7, 1911 Pedro Lemos replaced Frank Ingerson as the Instructor of Decorative Design at the San Francisco Institute of Art and officially became a faculty member of the University of California.<sup>18</sup> Between 1913 and 1915 he held the title "Professor of Design." In the late fall of 1912 he was a co-founder of the California Society of Etchers and thereafter was periodically elected its secretary-treasurer, director of its exhibition committee and an "executive officer."<sup>19</sup> He displayed his watercolors, etchings and illustrations at the San Francisco Art Association (SFAA) in 1912 and 1913 under such titles as: *The Glen*, *The Leaning Oak*, *Night* and *The Woodland Path*.<sup>20</sup> Early in 1913 he lectured on design and drawing at Oakland's Commercial High School and lent his artistic talents to a Chamber of Commerce banquet in the posh new Hotel Oakland.<sup>21</sup> In New York City that summer Lemos took advanced training in graphic arts with George Bridgman at the Art Students League and with Arthur Wesley Dow at Columbia University; he also studied conditions in eastern art schools.<sup>22</sup> Under the influence of Dow he permanently fixed his artistic style within the confines of the arts and crafts movement. He also studied design with Benedict in Chicago.<sup>23</sup> In November of 1913 Lemos lectured on print making to a large audience at the California Society of Etchers.<sup>24</sup> He exhibited early that December with fellow etchers at San Francisco's Sketch Club.<sup>25</sup> At the Institute of Art he established "live classes in etching and print-making, giving the first training to a number of students who have attained national prominence – John Winkler, William Rice, Rowena Abdy, and Gertrude Partington."<sup>26</sup>

In 1914 he temporarily replaced Captain Robert Howe Fletcher as director of the San Francisco Institute of Art.<sup>27</sup> Between 1915 and 1917 he was officially appointed director of that school.<sup>28</sup> At this time he also worked as a typographical supervisor for the yearbook of the University of California and illustrated numerous publications, including *Easy Steps in Bible Stories*.<sup>29</sup> In the late fall of 1914 he donated his art to the Belgium Fund Benefit Exhibition at the San Francisco Press Club, exhibited at the Sequoia Club and joined the Artists of California, an ultimately unsuccessful group that was created to lobby the directors of the Panama-Pacific International Exposition to establish a separate exhibition space for California artists.<sup>30</sup> In 1915 he was awarded an honorable mention at this International Exposition for five etchings: *Along the Road*, *The Hillside-Lake Merritt*, *At the Edge of the River*, *A Summer Evening* and *The Old Quarry*.<sup>31</sup> That April for the First Exhibition of California Artists at the Golden Gate Park Memorial Museum he displayed four "art prints" and a watercolor entitled *The Twisted Oak*.<sup>32</sup> He contributed to their Second Exhibition the following January.<sup>33</sup> The Memorial Museum solicited examples of his etchings for its permanent collection.<sup>34</sup> In December of 1915 at the California Society of Etchers he exhibited a wood block print, *Waiting for the Breeze*, and two color aquatints: *Lifting Fog* and *Fishing Day*.<sup>35</sup> He became one of the West's foremost exponents of etching and was quoted in *The Wasp*, San Francisco's prestigious weekly, as saying: "Etching is the essence of art, it is the abbreviation of artistic expression and it requires a might good knowledge of the whole thing properly to abbreviate it."<sup>36</sup> In 1916 Lemos helped to compose the bylaws for the new Alameda County Art Association and he received the gold medal for prints at the California State Fair.<sup>37</sup> A year later he published in *The Wasp* an article on the flowering of etching in California.<sup>38</sup> He found inspiration for his prints and sketches throughout the Bay Area, including the hills of Berkeley and Piedmont.<sup>39</sup> His work was exhibited at the 1919 California State Fair.<sup>40</sup>

In the fall of 1917 Lemos resigned his position at the California School of Fine Arts to become curator and director of the Thomas Welton Stanford Art Gallery, the first of the Romanesque-style buildings completed in the new quadrangle of Stanford University.<sup>41</sup> The Gallery was a "gift" from the brother of the University's founder, Leland Stanford Sr., and included two hundred of Thomas Welton's own paintings on "permanent exhibition" as well as space for rotating displays.<sup>42</sup> Lemos was also appointed curator of the small rather curious Stanford University Museum.<sup>43</sup> From the viewpoint of the Stanford hierarchy he was the perfect choice

because of his impeccable credentials as an administrator, teacher and artist as well as his practical experience in arranging exhibitions as a former director of the SFAA.<sup>44</sup> Lemos retained his Stanford posts into the mid 1940s. The question arises as to why he would leave a prestigious tenured appointment for a non-faculty position at a new untested art gallery? There are several possible answers. He was personally and artistically conservative and resented the "extremist elements" at the Institute of Art. On one occasion the appointment of Xavier Martinez to a faculty post there ended rather abruptly when Lemos was outraged by his flamboyance.<sup>45</sup> There was also considerable pressure within the Institute to offer instruction in the "Modernist movements," specifically Futurism, Cubism and Post-Expressionism. Lemos penned an article on this very subject for *The School Art Magazine* and later requested that the *Daily Palo Alto Times* reproduce this piece for public consumption.<sup>46</sup>

With the entry of futuristic and cubistic art into America, propaganda was used by its admirers to have it introduced into the high schools and colleges of America. To offset this Pedro Lemos . . . organized a group of eastern teachers to combat the idea, which has resulted successfully.

Lemos states that . . . "the whole futurist art movement in Europe has been identified by prominent authorities as a hysterical condition, physiologically connected with events that led to the world war. . . ."

"Without doubt the American public has never viewed a greater group of picture monstrosities than the collection of futuristic, cubist, vortocist and other "modernist" creations than have appeared in recent years in American art centers. A number of these are at the present time breathing their last on the Pacific coast.

"With the beginning of hypocritical laudations of professional newspapers on the wondrous hidden art in the *Nude descending a stairway*, the propagandists let loose one after another of their hoaxes until, with clever publicity, a large proportion of the art public, art teachers and artists, were impressed that here was the 'new' art.

"*The Nude descending a stairway* has descended it for the last time, for it now rests in oblivion in a dark closet of a much disgusted but wiser collector in the west. The picture, which by one sane art critic was termed "an explosion of a shingle factory," is the product of a vortocist."

The *Nude Descending a Staircase No.2* was painted in 1911-12 by Marcel Duchamp and eventually acquired by the Philadelphia Museum of Art. Today it is regarded by most art historians as a seminal work of the early 20<sup>th</sup> century. When Lemos departed the Institute of Art, he was quickly replaced by the far more flexible Lee F. Randolph who encouraged the teaching of Modernist aesthetics. Stanford University, which was a highly religious and very conservative institution, obviously appealed to Lemos spiritually. As director of an art gallery in a sympathetic environment, he had more personal freedom to pursue his artistic interests. The fact that his brother, Frank, was the head of the Art Department at Palo Alto Union High School made his relocation even more attractive.<sup>47</sup> After establishing in 1917 a temporary residence on Waverley Street in Palo Alto, he moved a year later to a permanent home in the University town at 460 Churchill Avenue. From the U.S. Census of 1920 and the U.S. Census of 1930 we learn that he and his wife resided at this address with their three daughters, Margaret Alva, Esther Ruth and Marie Josephine.<sup>48</sup> In 1920 Pedro Lemos changed his party affiliation on the local voter index from "Democrat" to "Republican."<sup>49</sup> In 1933 the Lemoses relocated their home to 100-101 Waverley Oaks.<sup>50</sup> Here he constructed a six-bedroom, four-bath, "hacienda" reportedly built to resemble his family's ancestral castle.

In 1917 Pedro Lemos could have settled for the mundane and offered occasional displays of old-fashioned representational art to his captive audience. Instead he seized the opportunity within the confines of his tastes to present an almost uninterrupted series of first-rate exhibitions that were publicized with regularity in the Bay Area press. He made his Gallery one of the most important artistic venues in northern California. A listing of the Stanford exhibitions during his first year – November 1917 to October 1918 – makes this point. From New York City he acquired Joseph Pennell's "famous drawings on *War Work*" which was followed in January by the Print Makers' Society Annual from the Los Angeles Museum.<sup>51</sup> The remainder of the year saw the following displays: Japanese art; paintings of wild flowers by Alice Chittenden; the F. J. M. Miles New York collection of "old masters;" etchings by "prominent American and European artists;" California Watercolors by Lorenzo Latimer, Percy Gray and Mary DeNeale Morgan; American etchings and prints by C. Washburn; Oriental rugs, crafts and textiles of Coptic Egypt; photographs by the California Camera Club; and finally Chinese and Japanese paintings from the renowned Ikeda collection.<sup>52</sup> The last exhibit was purchased by Stanford University on the advice of Lemos. As the pace of his rotating exhibitions accelerated certain patterns became apparent.<sup>53</sup> Aside from his expected preference for arts & crafts, design and "native" handicrafts, he took a somewhat catholic view of representational art and displayed the works of many local Impressionists and Post-Impressionists, especially women artists.<sup>54</sup> Between 1920 and 1927 Jennie V. Cannon and Mary DeNeale Morgan were each given four solo exhibitions, in addition to their contributions to group shows at Stanford.<sup>55</sup> Collectively, the artists of Carmel received significantly more exposure than any other regional group. Examples of some of the Carmel-oriented shows through 1943 include the: joint exhibition of Wild Flower

Studies by Josephine Culbertson and Ida Johnson in May of 1920; fifty paintings of thirteen Carmel Artists in June of 1921; paintings by thirteen Women Artists of California that included six Carmelites in January of 1922; sixty paintings by three Carmel and three Monterey artists in April of 1922; Watercolor Exhibition by William Watts in November of 1923; Arthur J. Hammond exhibition of twenty-one paintings in May of 1924; one-man exhibition by William P. Silva in January of 1925; solo show by Frank Cutting in October of 1925; exhibition by Amos Engle in November of 1925; etchings and block prints by J. Blanding Sloan in April of 1926; Roberta Balfour one-man show in April of 1928; twenty-five landscapes by Foster Flint in January of 1929; Art of Carmel School Children in August of 1931; thirty-five watercolors by Theodore Criley in November of 1932; solo exhibit of William Ritschel in June of 1933; twenty-five Paintings by John O'Shea in October of 1933; thirty Watercolors by Edith Heron in November of 1934; and Carmel Art Association Members Exhibition in October of 1937 and May of 1943.<sup>56</sup>

In the fall of 1920 Lemos executed a coup that rattled the regional art world. He persuaded the American Federation of Arts in Washington, D.C., to name Stanford University as the *sole distribution center* for all of its exhibitions west of Nebraska.<sup>57</sup> The results soon became apparent. In March of 1921 "the finest collection of American painters to reach the Pacific coast since 1915," a group that included Robert Henri, Frederick Frieseke, George Bellows, Frank DuMond, Childe Hassam and about thirty others, had its exclusive Bay Area engagement at Stanford.<sup>58</sup> The neighbors to the immediate north howled in outrage that San Francisco and Oakland had been bypassed.<sup>59</sup> Later that spring he showcased Mayan and Aztec art in a federally funded display that attracted wide attention.<sup>60</sup> Lemos also drew attention to several of his former students with solo exhibitions, especially the renowned exponent of color block prints, William S. Rice.<sup>61</sup> On several occasions Stanford hosted exhibitions of painters from the Laguna Beach Art Association.<sup>62</sup> From the mid-to-late 1920s the pace of new exhibitions began to slow. Shows for established artists, such as Nicolai Fechin, received publicity as far away as Los Angeles.<sup>63</sup> Lemos also popularized the traveling collections of the International Print Society.<sup>64</sup> In February of 1935 he staged an elaborate Exhibition of Graphic Arts that included a demonstration of engraving and the use of litho presses.<sup>65</sup>

Pedro Lemos maintained a high profile in the community. He often lectured to the public throughout the San Francisco Bay Area on a variety of artistic topics and served on art juries and committees for awards.<sup>66</sup> He and his brother helped to design and build the sign for the Palo Alto Community House in 1920.<sup>67</sup> Pedro also contributed his block prints to a "Neighborhood Art" display at that venue.<sup>68</sup> He fought unsuccessfully to preserve scores of oak trees from the encroaching development of Palo Alto's downtown.<sup>69</sup> In March of 1922 Lemos staged at the Stanford Art Gallery the first solo exhibition of his own work, a collection of pastels, a medium in which he was regarded as a master. At this time he noted that pastels "made possible the recording of fleeting evening effects and unusual color qualities that appear in nature for such brief periods."<sup>70</sup> That year he was largely responsible for creating an "art exhibition room" at the Palo Alto Public Library.<sup>71</sup> For local groups, such as the Palo Alto Art Club, he held exhibitions and demonstrations of block print making.<sup>72</sup> In the fall of 1922 Lemos announced his plan to construct at 520 Ramona Street in Palo Alto multiple studios to accommodate artists and art craftsmen who would help him design and create prototypes of decorative art tiles for mass production in Ohio. He "reserved the privilege of directing the type of design used in the new tiles" and was to "approve the designs."<sup>73</sup> He also made plans to hire "two or three of his advanced students to come to Palo Alto to work out his designs in tooled leather, Venetian relief work, art tiles and gift cards at his studio, under the supervision of Mrs. Lemos; demands from Eastern concerns and schools making it necessary to produce these in large quantities . . . for the use of art schools as handicraft standards."<sup>74</sup>

In her 1922 feature article on Lemos for *The American Magazine of Art* Mary Van Court concluded that he was "a natural influence in art, an authority on etching . . . a craftsman reviving lost arts, a proficient painter in all media . . . an artist . . . of which California may be proud."<sup>75</sup> Van Court provided a photo of the artist at work and reproduced his lithograph entitled *On San Francisco Bay* as well as his etching *Forest Patriarchs*. Between 1919 and 1947 Lemos edited *The School Art Magazine* of Worcester, Massachusetts, which was the national journal for American art teachers. By 1927 the subscription list for this journal had risen from seven to twenty thousand.<sup>76</sup> He authored more than fifty articles and books on decorative design as well as arts and crafts. Ten of his most important monographs are: *School Arts Ceramics*, *Indian Decorative Designs*, *Oriental Decorative Designs*, *Modern Art Decorative Design*, *Pictorial Block Prints*, *Print Methods*, *Creative Art Crafts*, *Guatemala Art Crafts*, *The Art Teacher and Applied Arts*.<sup>77</sup> *Applied Arts* was published in 1920-21 and became such a popular textbook for art training in grammar and high schools that it was revised and reprinted over a dozen times through the 1940s.<sup>78</sup> In 1922 he jointly published with his wife *Color Cement Handicraft*.<sup>79</sup> He also published art portfolios and illustrated catalogues, including his 1920 sets on: *Industrial Design Principles*, *Still Life Drawing*, *Pen and Ink Work*, *The Bird in Art*, *The Tree in Art*, *Plant Form in Design and Poster Art*.<sup>80</sup> Among his later catalogues are *Commercial Art and Lettering and Modern Art Posters*. He also reviewed exhibitions of the Palo Alto Art Club for the *Daily Palo Alto Times*.<sup>81</sup>

In 1920 Lemos conducted the Summer School of Art at Rionido, California.<sup>82</sup> A year later he lectured on handicrafts at the Art Institute of Chicago where he exhibited his prints and pastels. He taught classes on design and poster art at the 1921 summer session of the Chicago School of Fine and Applied Arts.<sup>83</sup> He also lectured on "color cement and concrete; a process which he has perfected through years of experimenting."<sup>84</sup> At this time the Art Institute of Chicago "offered Mr. Lemos the directorship of its large extension department," but he decided to stay at Stanford.<sup>85</sup> Later that summer he traveled to Boston to meet with his publisher, arrange for traveling exhibitions at Stanford, attend a conference in conjunction with the Plymouth Pilgrims' Project and sketch along the New England coast. In 1922 and 1923 he again traveled to Chicago where he taught as the summer "art lecturer" at the School of Fine and Applied Arts.<sup>86</sup> Lemos was apparently an exceptional rhetorician for in April of 1923 he suspended most of his public talks for two years because "a Chicago art educational organization has secured the entire option on his lectures until that date and exclusive use of his art designs for a period of five years."<sup>87</sup>

The first large-scale show of Navajo and Hopi arts and crafts was held at the Stanford Art Gallery in January of 1923 along with a display of "paintings of the picturesque Indian country and of the Indians themselves" by Lemos, Theodore Wores and James Swinnerton.<sup>88</sup> It was announced in October that the American Federation of Arts in Washington, D.C., intended to send a collection of Lemos' block prints, lithographs and color etchings of California subjects "to many of the art galleries and schools of the Eastern and Southern states."<sup>89</sup> That same month at the Third Annual of the Palo Alto Art Club he displayed "two vigorous oils" and his pastels earned this comment in the *Daily Palo Alto Times*: "Sea Garden by Pedro Lemos is a fine, bold piece of work, and the quiet color and studied patterning of his *White Dunes* is very successful."<sup>90</sup> Early in 1924 Pedro applied for his first passport for the purpose of visiting western Europe with his wife.<sup>91</sup> In this application he was described as five feet four and a half inches tall with dark brown eyes and hair. In March prior to his trip abroad a solo exhibition of his color block prints at The Print Rooms of San Francisco received this brief review in the *San Francisco Chronicle*:<sup>92</sup>

The prints have some of his old handling of color and a new atmosphere. There are always trees. There are cypress and pines and adobes from Carmel and Monterey. Then there are the old "Custom House" in Monterey with yellowed walls and "The Path to the Sea" of rigid white-trunked trees and tiny sail boats.

That spring and early summer during his visits to the Iberian Peninsula, France, Switzerland, Italy and Greece he arranged for several arts and crafts exhibits to be sent to Stanford and conducted a group of art teachers and students in the "study of etchings and handicrafts."<sup>93</sup> In his absence the American Federation of Arts "traveling show" of his work appeared at the Stanford Art Gallery and many of his prints, which had been purchased by Eastern universities and libraries, were replaced.<sup>94</sup> This show was so successful that it continued to tour through the American South and Midwest with a second exhibition of his prints.<sup>95</sup> Lemos officially became "director" of the Stanford Museum in 1924.<sup>96</sup> That August Lemos returned to Stanford and sent his recent European sketches on a short tour of select venues in the United States.

In January of 1925 he reorganized and exchanged some of the collections in the Thomas Welton Stanford Art Gallery and the Stanford Museum. In order that the latter not be maintained as a "side show of freaks" he established rooms devoted to California history, including the mission paintings of Henry Chapman Ford, and to Indian arts and crafts.<sup>97</sup> At this time he exhibited at the Art Gallery nearly one hundred of his 1924 European sketches which had just returned from exhibitions in the East and West. The *Daily Palo Alto Times* noted: "While nearly a third of the collection has been purchased by Eastern art collectors, it will be shown complete at Stanford, as purchasers have agreed to permit the exhibition circuit to be completed before securing their pictures."<sup>98</sup> In her review of this important show for the same newspaper Mabel King marveled:<sup>99</sup>

. . . See the clearly executed and finished pencil studies; get the joy of the lovely pastels with their beautiful tonal gradations, evanescent color changes of early morning, deep, dark blues of night, opalescent patterns along fascinating waterways. Notice, next, the high-keyed, translucent water colors, and then, finally, look at the wondrously strong, simplified patterned poster effects in vivid tempera and cut paper. You will wonder, perhaps, at this seeming great difference in treatment. . . . It is in fact, a simplified example of varied expression necessary when a subject is adapted to a changed medium and purpose. Find one of the Venetian scenes so subtly done in pastel. Note the same subject in tempera, simplified and strengthened, and again see it in cut paper, reduced to much simpler form and color. The old church at Interlaken has been treated in like manner . . . .

Lemos is a student of form, a sensitive colorist, and a most skillful draughtsman, but more than that, he is a master designer. It is the strong pattern element that pervades all of his work, which gives to it its distinctly individual charm. Though picturing essential features of a subject, his work is never photographic. He does not picture a thing just as it is, because it is. There is rather a gathering together of pictorial units, chosen for their beauty of form, texture and color, then an automatic arrangement of these into a composition which became a beautiful interpretative

suggestion of the subject, intrinsically satisfying. Study any one of his travel sketches. You find not crowded panoramic views, but ravishing glimpses of beauty, seen often in unusual places and registered in his inimitable manner. There are flights of stairs; rambling roof-tops with scattered chimneys; old wells and cobbled court gardens; high walls and enchanting towers; fine architectural units; lovely waterways and silhouetted form and patterned reflection; nestling village and dominating mountain. . . .

To the student . . . begin your study of the artist's work by closely observing his "Pages from a Sketch Book," filled with detailed drawings of varied bits that caught the eye and interest . . . you will readily recognize the methods by which Mr. Lemos has developed so accurate a vision, so keen a perception of interesting form, and so skillful a touch in its delineation. No opportunity to register new visual experiences or strengthen old ones was allowed to pass by.

A superb example of one of his European pastels is his 1924 study entitled *Early Morning - Venice*.<sup>100</sup> In the spring of 1925 he displayed all facets of his art at the Palo Alto Library Art Gallery and was appointed "director-in-chief" of American Art Aid, an organization that encouraged art education.<sup>101</sup> He discarded his earlier plans to establish in Palo Alto "a large summer school of art" in favor of building a "permanent headquarters" for American Art Aid in the university town on property owned by Mrs. Lemos along Ramona Street.<sup>102</sup> Lemos' first construction at 520 Ramona, which was known initially as the "Lemos Building" and later called the "Gotham Shop," was built in 1924-25 around an ancient oak tree in the Spanish revival style with a white stucco façade, red tile roofs, ornate benches and ceramic wall decorations.

In July of 1926 Lemos taught a special Palo Alto summer school for "thirty art teachers and supervisors from various parts of the United States" in design, etching, block print making, tooled leather and ceramics.<sup>103</sup> Before this group left in August for several weeks of "sketching in Carmel," they exhibited their creations in the studio-home of their teacher and presented the Lemoses with a hand-decorated and hand-bound volume "showing scenes . . . relating to the summer session" and containing "original verse and prose."<sup>104</sup> Among his students that summer were three Carmel artists: Charlotte Morgan, Edith Ward Hunt and Edith Grace Ward. In September of 1926 it was announced that two new "artistic" retail structures "of the early Mediterranean type with medieval art features" would be built near the Lemos Building on Ramona between University and Hamilton Avenues and that Pedro Lemos would act as "art supervisor" for the developers.<sup>105</sup> Lemos chose to "enrich" the buildings with carved beams, brightly colored walls, court fountains, decorative tiles, iron work and Moorish pointed arches. The project was completed by May of 1927.<sup>106</sup> After fourteen years of teaching every summer, he suspended art instruction for several years. In March of 1926 he presented a paper to the Pacific Art Association in Los Angeles; that November for a library exhibition at the Palo Alto Art Club he displayed several works, including a Carmel-area scene in pastel entitled *The Magic Cove*.<sup>107</sup> At the latter venue during the following April his block print entitled *Cliff Dweller* was among the many contributions.<sup>108</sup> In the fall of 1927 for the library exhibit of the Palo Alto Art Club he displayed two of his "big decorative murals" with the titles *Rocks off Carmel Bay* and *Spanish Explorers*; both were said to be "treated decoratively and with brilliant coloring."<sup>109</sup> Aline Kistler, art critic for the *San Francisco Chronicle*, characterized these as the "most striking" contributions to the show.<sup>110</sup> In December of 1927 the Stanford Art Gallery staged a solo exhibition of his work which included twenty color block prints and a large selection of "aquatint etchings."<sup>111</sup>

The Palo Alto press announced in August of 1927 the election of Lemos as president of the newly formed Carmel Art Association (CAA).<sup>112</sup> This honor was not greeted with surprise in the University town. Lemos and his wife, who first visited Carmel in 1909 as the guests of Jennie Cannon, made regular summer trips to the seaside hamlet. In June of 1921 the *Carmel Pine Cone* announced:<sup>113</sup>

Pedro J. Lemos, director of the Museum and Galleries of Fine Arts at Stanford University, was a visitor in Carmel for the past fortnight, and is planning to build in the spring on his Casanova Street lots in order to spend part of every year in Carmel . . . .

In the June issue of his [*School Art Magazine*], Mr. Lemos illustrates an article on outdoor sketching with over a dozen Carmel tree scenes, two of which are in color. The article pays glowing tribute to the artistic environment of Carmel, and the artists and writers who work here.

It was not until September of 1923 that he began to draw building plans that protected all the trees on his Casanova property and included studios as well as a crafts' shop for making decorative tiles.<sup>114</sup> Lemos further endeared himself to the local art colony by declaring that "after visiting practically all the art colonies [in the United States] . . . Carmel offers a greater range of landscape compositions and color variations than any other location, and predicts that time will develop Carmel as America's artists' home center."<sup>115</sup> Construction on his residence and studio complex at Seventh Avenue and Casanova Street was completed by the late summer of 1926; that year the Lemos family spent part of the Christmas holidays there.<sup>116</sup> Early in 1927 he purchased from R. C. De Yoe one of Hugh Comstock's fairyland buildings and the adjoining lots on Dolores Street with plans to create a much larger complex of similar "artistic shops" with loans from Barnett Segal.<sup>117</sup> Lemos added many decorative features to the Comstock façade which housed Kay's tea room and restaurant.<sup>118</sup>

. . . the sidewalk has also been entirely covered with colorful cement stones.

This type of walkway, invented by Pedro Lemos ten years ago, is used extensively in Pasadena, Los Angeles and Santa Barbara. The surface color is petronia cement, also invented by Lemos and is the same color as that used throughout the schools in art cement craft.

Lemos has carved the entrance stones at Kay's doorway and another at the gateway. The motif of these designs is "The Early Bird" . . . Mr. and Mrs. Lemos have purchased other business property and own a group of residence properties in Carmel which they plan to improve with buildings similar in type to their Studio Court buildings in Palo Alto, which have attracted the national attention of architects and descriptions of which have appeared in a number of prominent magazines.

In February of 1927 under the conspicuous headline **KEEP CARMEL NATURAL AND UNVENEERED** the *Pine Cone* praised his ideas for "medieval shops" and quoted Lemos:<sup>119</sup>

"Because Carmel is more adaptable to the newer architectural note, and mainly because Carmel is positively opposed to commercial tendencies and the over-improvement trend of most of the smaller California cities, my wife and I plan gradually to transfer all our building interests to that community."

More artistic building for Dolores street are planned by Lemos. The space adjoining Kay's, which will become known as the Early Bird, is to be filled with unique, rambling shops and studios, reminiscent of the artistic medieval shops that linger here and there in old world cities. Lemos, who recently conducted a tour for thirty teachers of art through Europe, studying arts and crafts, brought back a collection of iron work, tiles and carvings that will be incorporated in the Dolores street group. . . .

Besides the Dolores property, Lemos has purchased and plans business development on Monte Verde street near Ocean avenue, on Casanova and Seventh, where his first studio has already been built, and another group of lots on Casanova and Eleventh that will be held for later building plans.

Of Carmel he says, "The town is going to reap even bigger returns if it retains its individuality and keeps the commercialized ideas of those who come into Carmel because of its ideal conditions – from ruining the very thing that has attracted them." And again, "Keep Carmel natural and unveneered."

Perry Newberry wrote for his "People Talked About" column in the *Pine Cone* two wildly enthusiastic articles that championed Pedro Lemos as an artist with "a strong streak of business acumen" who planned to protect the village from uncontrolled development and blight with his "marvelous plans for Carmel shops."<sup>120</sup>

At this point Mr. Lemos seemed more of a Carmelite than most Carmelites. During the early summer of 1927 the Lemos family traveled to the "Navajo country," but arrived in Carmel in time for the first meeting of the CAA on August 8<sup>th</sup> when Pedro was placed on the committee to draft a new constitution; a week later he was elected the CAA president.<sup>121</sup> Lemos returned to Arizona in mid August and by the end of September arrived in Palo Alto via Monterey without pausing in Carmel. He transported over one hundred pieces of Indian pottery and twelve hundred feet of motion pictures.<sup>122</sup> In Carmel continued wrangling over policy issues within the CAA, especially on the subject of an impartial selection jury, caused deep divisions in the art community and led to Lemos' premature departure from that group. Thereafter he periodically visited Carmel and remained popular in the community, but shelved many of his plans for further development and sold much of his "considerable property."<sup>123</sup> The *Pine Cone* reproduced a photo of the artist painting at his easel in December of 1930.<sup>124</sup> When the CAA finally adopted a consistent policy for unbiased juries in 1932, he contributed his own art that November to its "Black and White Show" in a very open display of his support.<sup>125</sup> One of his last recorded Carmel visits was in September of 1937, when he and his wife spent two weeks at their home on Seventh Avenue.<sup>126</sup> At this time he promised to redevelop part of Dolores Street, but later gave the project to others.<sup>127</sup> He continued to feature Carmel artists at the Stanford Gallery.

In January of 1928 at the Palo Alto Library's Exhibition of Etchings he contributed several Carmel scenes, including studies of cypresses and "trees tortured into silence."<sup>128</sup> Lemos' meticulous collecting of Indian artifacts and his careful study of Navajo and Hopi culture resulted in his second blockbuster show, The Southwest Indian Handicraft Exhibition, that April in the Stanford Art Gallery.<sup>129</sup> The show, which included demonstrations of weaving and jewelry making in silver, proved so popular that it was extended.<sup>130</sup> In his push "to perpetuate handicraft arts among the Indians . . . he has established an Indian school art fund whereby Indian children may be taught pottery and other crafts by older members of the tribe."<sup>131</sup> He began in May of 1928 his long-announced sabbatical and departed for Europe and Morocco with his wife and three daughters to "collect material for a book . . . on peasant handicraft" and to "arrange for exhibits of European art for the Stanford gallery."<sup>132</sup> He also planned to attend the art congress in Prague that August and the Seville Exposition in early September. On October 4, 1928 it was reported by the *Daily Palo Alto Times* that the Lemos family was on its return trip to Stanford and that two separate exhibitions, European etchings and European arts & crafts, were scheduled for the University Art Gallery in

1929.<sup>133</sup> In *The School Art Magazine* Pedro published an article on Swiss wood carvers.<sup>134</sup> In December of 1928 at the Stanford Art Gallery he presided over an exhibition by the California Society of Etchers in which his own work appeared.<sup>135</sup> The year 1929 marked one of the more important events of his career, namely his participation in the founding and administration of the Allied Arts Guild. The wealthy couple, Delight and Garfield Merner, established on three and one-half acres in Menlo Park a functioning artists' guild and hired Gardner Dailey and Pedro Lemos to create a complex in the Spanish colonial style. Lemos, his extended family and Maxine Albro fashioned statues, mosaics, frescoes, tiles and iron work for the many rooms and included elaborate courtyards and extensive Iberian gardens. Pedro, who designed the Guild's monogram, served as its first president between 1930 and 1932 and as vice president in 1932-33; he arranged for an exhibit of the Guild's handicrafts at Carmel's Denny-Watrous Gallery in March of 1932.<sup>136</sup> In addition, he served on the board of the Latham Foundation for Human Resources and distributed scholarships to students at poster exhibitions that he organized in venues from San Francisco to Reno.<sup>137</sup>

At the Stanford Art Gallery in April of 1930 Lemos exhibited eighty-four of his European etchings, pastels, mezzotints, oils and watercolors, including sixteen black and white illustrations which appeared in his serialized articles, "Art Rambles Abroad."<sup>138</sup> During his well-publicized 1930 summer trip to gather Southwest art he viewed by special invitation the tribal dances of the Acoma Indians, served as a judge for an exhibition of Indian handicraft in Gallup and visited schools for indigenous art in Albuquerque.<sup>139</sup> That September, soon after his return, he was assaulted in Mountain View by a plain-clothes policeman, suffered injuries and was arrested; he sued the officer for false arrest and battery in the Superior Court at San Jose asking for ten thousand dollars in damages.<sup>140</sup> From September through November the Stanford Art Gallery held exhibitions of American Indian crafts.<sup>141</sup> Throughout the 1930s Lemos continued these shows at Stanford and helped to organize similar exhibits elsewhere in California.<sup>142</sup> He also began to collect and exhibit the arts and crafts of Mexico.<sup>143</sup> About 1931 he officially changed the spelling of his family name to "de Lemos," believing that he was related to the Count de Lemos, the patron of Cervantes.<sup>144</sup> Pedro J. Lemos made a determined effort to insert the "de" into all of the signatures on his earlier works, including those in museum collections; in most cases he converted his middle initial "J" into "de." This has caused some confusion regarding the dating of his prints and pastels. Years later for the Louisiana State Museum he painted from an ivory miniature a life-size portrait of Don Manuel de Gayoso Lemos, the 18<sup>th</sup>-century governor of Spanish territories in the Mississippi basin and a distant relative of Pedro Lemos.<sup>145</sup> In January of 1933 Lemos resigned his post as an "executive officer" of the Allied Arts Guild in order to design "a group of sales studios and summer school centers" along the Great Lakes.<sup>146</sup> The exhibition of almost fifty of his European sketches in pastel and crayon was shown in April and May of 1934 at the Stanford Art Gallery after its return from an extensive tour of the eastern United States. A critic from the *Berkeley Daily Gazette* reported that his unique "simplified sketch method," which he developed in the mid 1920s and was "now" widely imitated, rendered his subjects quickly and masterfully.<sup>147</sup> Lemos and his wife left on an extended trip to Spain in June of 1934.<sup>148</sup> Two years later he led a tour of twenty-one art supervisors and art instructors from U.S. high schools and colleges through the Far East.<sup>149</sup> In the summer of 1935 and the spring of 1936 he held the post of "art lecturer" at Stanford University. Into the 1930s he maintained his memberships with the Chicago Society of Etchers and the Pacific Art League. In 1934 he was elected a fellow of the Royal Society of Art in England.<sup>150</sup> Three years later it was reported that Pedro was designing his newest "court of shops" in Palo Alto as "a most unusual village of Northern Spanish architecture based on Mr. de Lemos' own family province of Galicia, the shops of irregular design placed around a plaza."<sup>151</sup>

A partial list of Lemos' exhibitions includes the: California Society of Etchers between 1913 and 1928,<sup>152</sup> Pennsylvania Academy of Fine Arts,<sup>153</sup> Sequoia Club of San Francisco in 1916,<sup>154</sup> Oakland Art Gallery from 1916 to 1926,<sup>155</sup> Print Makers' Society of Los Angeles at the Stanford Art Gallery in 1918,<sup>156</sup> Bohemian Club between 1916 and 1920,<sup>157</sup> School of Modern Applied Arts at Pittsburgh's Carnegie Institute in 1918,<sup>158</sup> Los Angeles Print Makers Exhibition at the Art Institute of Chicago in 1919,<sup>159</sup> Palo Alto Art Club between 1921 and the mid 1930s,<sup>160</sup> Los Angeles Print Makers in 1921,<sup>161</sup> Delgado Art Gallery in New Orleans,<sup>162</sup> Bakersfield Woman's Club in 1924,<sup>163</sup> and Brigham Young University in 1936.<sup>164</sup> His "colorful" etchings at the Bohemian Club Annual of 1920, which included the titles *Old Castro House at San Jose* and *The Arcade at San Juan Bautista*, were said by Laura Bride Powers, art critic for *The Oakland Tribune*, to be "among the good things in the show."<sup>165</sup>

Pedro de Lemos died in Palo Alto on December 5, 1954.<sup>166</sup>

**ENDNOTES FOR P. LEMOS:** 1. Polk: 1889-90, p.508; 1892-93, p.328; 1894, p.274. / 2. Polk: 1896, p.274; 1897, p.301; 1899, p.270. / 3. CRN, September 15, 1937, p.5; WHOA, vol.21, 1940-41, p.1572. / 4. CPC, July 27, 1931, p.13. / 5. SFL, June 10, 1897, p.14. / 6. U.S. Census of 1900 [ED 344, Sheet 13A]. / 7. SFL, September 30, 1900, p.12. / 8. Halteman, pp.III.81. / 9. Polk: 1900, p.328; 1901, p.238; 1902, p.275; 1903, p.278; 1904, p.285. / 10. Polk: 1904, p.285; 1905, p.293; 1906, p.300; 1907, p.656. / 11. Crocker 1905, pp.1120, 2107; cf. Trapp, pp.278f. / 12. TOT: March 31, 1907, p.25; April 28, 1907, p.38; Polk: 1908, p.665; 1909, p.546; 1911, p.556; 1912, p.543; 1914, p.549; 1916, p.517. / 13. Polk: 1907, p.656; 1908, p.665. / 14. Polk: 1909, pp.546, 1367; 1910, p.543; 1911, pp.556, 1357; Macky, p.111. / 15. Appendix 1. / 16. Halteman, p.I.51. / 17. CVRI, Alameda County: 1912, 1916. / 18. Halteman, p.I.39; SFL, August 13, 1911, p.45; Polk: 1912, p.543; 1913, p.553. / 19.

CSEE; SFL: January 19, 1913, p.35; March 30, 1913, p.28; SFC: October 25, 1914, p.26; March 7, 1915, p.24; TOI, February 7, 1917, p.24; DPT, November 18, 1922, p.2; AAA: 22, 1925, p.571; 24, 1927, p.636; 26, 1929, p.679; 28, 1931, p.620. / 20. Halteman, p.1.211; SFC, April 6, 1913, p.27. / 21. TOI: January 23, 1913, p.14; March 28, 1913, p.22. / 22. TOI, August 29, 1913, p.4. / 23. Bernier, p.171. / 24. SFC, November 30, 1913, p.21. / 25. SFX, November 30, 1913, p.34. / 26. SFC, January 25, 1914, p.21; TOI, March 23, 1924, p.5-7; cf. BDG, January 19, 1924, p.5; CSM, May 11, 1935, p.6. / 27. TOI, July 14, 1914, p.9. / 28. AAA 12, 1915, p.227. / 29. Ibid., p.415. / 30. SFC: November 15, 1914, p.15; December 6, 1914, p.29. / 31. Trask, pp.172f. 406; SFC, July 25, 1915, p.17. / 32. Schwartz, *Northern*, p.80. / 33. SFC, January 22, 1916, p.8. / 34. SFC, April 9, 1916, p.23. / 35. Schwartz, *Northern*, p.80. / 36. TWP, August 26, 1916, p.10. / 37. TOI, January 25, 1916, p.11; AAA 16, 1919, p.425. / 38. TWP, May 12, 1917, p.11. / 39. His mezzotint entitled *Lifting Fog-Piedmont Hills* is reproduced in Swift, p.9. / 40. *Sausalito News*, August 30, 1919, p.4. / 41. AAA 14, 1917, p.537; in 1916 the San Francisco Institute of Art changed its name to the California School of Fine Arts. / 42. DPT: June 1, 1917, p.4; October 4, 1917, p.3; December 5, 1917, p.4. / 43. DPT, November 15, 1917, p.1. / 44. TWP, December 8, 1917, p.14. / 45. Whitaker, p.105. / 46. DPT, February 11, 1920, p.5. / 47. DPT, March 9, 1921, p.1. / 48. U.S. Census of 1920 [ED 136, Sheet 9A]; U.S. Census of 1930 [ED 43-22, Sheet 32B]. / 49. CVRI, Santa Clara County: 1918-1932. / 50. CVRI, Santa Clara County: 1934-1942; Ball, p.173. / 51. DPT: November 15, 1917, p.1; January 16, 1918, p.1; January 19, 1918, p.1. / 52. DPT: February 8, 1918, p.1; March 8, 1918, p.4; March 22, 1918, p.2; April 13, 1918, p.1; May 3, 1918, p.1; June 7, 1918, p.2; June 22, 1918, p.3; July 20, 1918, p.4; October 5, 1918, p.1; October 10, 1918, p.4. / 53. DPT, November 24, 1922, p.1. / 54. DPT: January 8, 1919, p.1; April 5, 1919, p.2; May 14, 1919, p.1; May 16, 1919, p.1; May 31, 1919, p.1; November 13, 1919, p.6; December 13, 1919, p.6; January 12, 1920, p.1; January 16, 1920, p.6; February 14, 1920, p.1; April 20, 1920, p.6; May 17, 1920, p.3; November 15, 1920, p.8; January 4, 1921, p.6; April 8, 1921, p.3; April 15, 1921, p.6; April 16, 1921, p.6; April 27, 1921, p.7; April 29, 1921, p.6; May 2, 1921, p.5; May 28, 1921, p.8; October 28, 1921, p.1; December 3, 1921, p.4; January 26, 1922, p.2; May 6, 1922, p.8; June 13, 1922, p.3. / 55. Refer to Appendix 5 and the biography on Morgan in Appendix 7. / 56. DPT: May 17, 1920, p.3; June 3, 1921, p.8; January 13, 1922, p.4; April 1, 1922, p.8; April 13, 1922, p.2; November 28, 1923, p.5; May 12, 1924, p.8; January 31, 1925, p.8; October 30, 1925, p.4; November 14, 1925, p.7; December 8, 1925, pp.9,11; April 21, 1926, p.2; April 25, 1926, p.2; January 12, 1929, p.2; BDG: August 14, 1931, p.7; November 3, 1932, p.8; June 1, 1933, p.7; October 26, 1933, p.7; November 23, 1934, p.7; SFC, June 11, 1933, p.D-3; CRN, October 6, 1937, p.9; TOI: October 31, 1937, p.S-5; May 16, 1943, p.B-3. / 57. DPT, November 15, 1920, p.8. / 58. DPT: March 10, 1921, p.6; March 15, 1921, p.6. / 59. TOI, March 20, 1921, p.S-9. / 60. CPC, May 12, 1921, p.4. / 61. Refer to biography on Rice in Appendix 7. / 62. DPT: June 7, 1922, p.8; June 13, 1922, p.2; BDG, June 17, 1922, p.5; TOI, April 26, 1925, p.6-S. / 63. TOI, November 22, 1925, p.6-S; LAT, December 1, 1935, p.3-9. / 64. BDG, January 27, 1923, p.5. / 65. BDG, February 7, 1935, p.7. / 66. SFC: October 15, 1916, p.22; February 4, 1917, p.18; DPT: April 16, 1921, p.6; April 19, 1922, p.1; May 4, 1922, p.3; April 28, 1923, p.8; March 18, 1925, p.8; April 14, 1927, p.2; April 20, 1927, p.9; CPC, December 9, 1922, p.2; TOI, February 24, 1925, p.10; HDR, April 24, 1934, p.2; BDG: May 2, 1935, p.7; May 28, 1936, p.5. / 67. DPT, July 3, 1920, p.6. / 68. DPT, December 1, 1920, p.6. / 69. DPT, March 3, 1922, p.1. / 70. DPT, March 20, 1922, p.6. / 71. DPT, November 24, 1922, p.1. / 72. BDG, July 8, 1922, p.6. / 73. DPT, November 24, 1922, p.1. / 74. DPT, November 24, 1922, p.1. / 75. AMG 13.8, 1922, pp.254-57. / 76. CPC, March 18, 1927, p.9. / 77. DPT, December 8, 1927, p.12; CPC, November 20, 1931, p.15; TOI, December 13, 1931, p.S-7; *Hagerstown Morning Herald*, November 24, 1943, p.3; NSJ, February 4, 1948, p.6; SMT, August 7, 1965, p.12. / 78. CPC, July 24, 1931, p.13. / 79. WHOA, vol.21, 1940-41, p.1572. / 80. DPT, December 11, 1920, p.5. / 81. DPT: December 9, 1926, p.6; December 19, 1927, p.13; May 30, 1930, p.12. / 82. AAA 18, 1921, p.482. / 83. DPT, June 22, 1921, p.7; BDG, July 16, 1921, p.6. / 84. CPC, September 8, 1921, p.4. / 85. CPC, August 11, 1921, p.6. / 86. BDG, June 17, 1922, p.5; DPT, November 24, 1922, p.1. / 87. DPT, April 25, 1923, p.8. / 88. DPT: January 20, 1923, p.8; February 3, 1923, p.2. / 89. DPT, October 19, 1923, p.6. / 90. DPT, October 25, 1923, p.5. / 91. U.S. Passport Application No.372532, issued on February 19, 1924 in San Francisco. / 92. SFC, March 16, 1924, p.6-D; cf. TOI, March 23, 1924, p.S-7. / 93. DPT: October 19, 1923, p.6; June 7, 1924, p.6; CPC, October 11, 1924, p.4. / 94. DPT, June 7, 1924, p.6; BDG, June 14, 1924, p.5. / 95. DPT, January 7, 1925, p.5. / 96. TOI, June 27, 1924, p.7. / 97. DPT: January 20, 1925, p.8; January 9, 1930, p.10. / 98. DPT, January 7, 1925, p.5. / 99. DPT, February 9, 1925, p.8. / 100. Plate 13a; Appendix 6. / 101. DPT: March 6, 1925, p.6; March 23, 1925, p.2. / 102. DPT: November 24, 1922, p.1; March 23, 1925, p.2. / 103. DPT, January 5, 1926, p.2. / 104. CPC: July 27, 1926, p.13; August 13, 1926, p.12; DPT, August 2, 1926, p.9; SFC, August 8, 1926, p.8-F. / 105. DPT, September 29, 1926, p.1. / 106. DPT, May 23, 1927, p.3; cf. CPC, February 25, 1927, p.1. / 107. *The Bakersfield Californian*, March 22, 1926, p.8; DPT, November 9, 1926, p.6; CPC, November 26, 1926, p.11. / 108. DPT, April 27, 1927, p.2. / 109. CPC, November 25, 1927, p.5; cf., DPT, November 11, 1927, p.5; TOI, November 27, 1927, p.S-5. / 110. SFC, November 20, 1927, p.D-7. / 111. DPT, December 8, 1927, p.12. / 112. DPT, August 25, 1927, p.3; cf. TOI, August 18, 1927, p.21. / 113. CPC, June 23, 1927, p.2; cf. BDG, July 16, 1921, p.6. / 114. CPC, September 15, 1923, p.1. / 115. CPC, September 15, 1923, p.1. / 116. CCY, June 15, 1926, p.8; CPC, December 31, 1926, p.4. / 117. CPC: May 8, 1926, p.11; February 25, 1927, p.1; TOI, June 21, 1925, p.S-5. / 118. CPC, February 18, 1927, p.1. / 119. CPC, February 25, 1927, p.1. / 120. CPC: February 25, 1927, p.9; March 18, 1927, p.9. / 121. CPC: August 12, 1927, p.7; August 19, 1927, p.2. / 122. DPT, September 26, 1927, p.1; CPC, September 30, 1927, p.9. / 123. CPC: December 14, 1928, p.9; July 24, 1931, p.13; September 17, 1937, p.8; refer to the narrative in Chapter 7. / 124. CPC, December 19, 1930, p.8. / 125. Appendix 4. / 126. CRN, September 15, 1937, p.5; *The Californian* published a photo of the artist. / 127. CCY, September 17, 1937, p.1. / 128. DPT, January 13, 1928, p.5. / 129. DPT, April 6, 1928, p.8. / 130. DPT: April 10, 1928, p.5; April 12, 1928, p.7; April 14, 1928, p.10; April 20, 1928, p.5. / 131. CPC, May 4, 1928, p.5. / 132. DPT, May 19, 1928, p.3. / 133. DPT, October 4, 1928, p.3; cf., CPC, October 12, 1928, p.4; TWP, October 13, 1928, p.13; SFC, October 14, 1928, p.D-7; DPT: May 28, 1929, p.2; June 1, 1929, p.2; June 8, 1929, p.2. / 134. CPC, November 1, 1929, p.9. / 135. DPT, December 11, 1928, p.6. / 136. TOI, May 20, 1931, p.D-3; DPT, January 14, 1933, p.8; CRM, March 17, 1932, p.10. / 137. TOI, April 17, 1931, p.6-B; REG, March 15, 1941, p.9. / 138. BDG, April 3, 1930, p.7; DPT, April 3, 1930, p.7; SFL, April 5, 1930, p.8; CPC, April 11, 1930, p.7; SFC, April 13, 1930, p.D-5; TOI, April 13, 1930, p.M-6. / 139. BDG: August 14, 1930, p.5; September 18, 1930, p.7; TOI, August 17, 1930, p.6-S; SFL: August 23, 1930, p.6; September 20, 1930, p.8. / 140. CPC, September 12, 1930, p.31. / 141. SFC, September 14, 1930, p.4-D; BDG, November 7, 1930, p.17; TOI, November 9, 1930, p.6-S. / 142. BDG: February 26, 1931, p.7; March 7, 1931, p.5; April 16, 1931, p.7; November 23, 1934, p.7; TOI, November 22, 1936, p.4-B. / 143. BDG: May 28, 1931, p.7; February 25, 1932, p.3; TOI, February 14, 1932, p.6-S; SFL, February 13, 1932, p.10; CPC, March 14, 1932, p.13. / 144.

CVRI, Santa Clara County, cf., 1930 and 1932. / 145. The *Carmel Pine Cone* published a photo and a brief history of the painting (CPC, May 7, 1943, pp.1. 5). / 146. BDG, January 27, 1933, p.5; CPC, January 27, 1933, p.13. / 147. BDG, April 20, 1934, p.8; cf. CPC, April 20, 1934, p.4. / 148. CPC, June 8, 1934, p.10. / 149. CPC, July 10, 1936, p.5. / 150. WHOA, vol.21, 1940-41, p.1572. / 151. CRN, September 15, 1937, p.5. / 152. Schwartz, *Northern*, p.80; SFL, March 30, 1913, p.28; SFC: October 25, 1914, p.26; April 29, 1928, p.D-7; May 20, 1928, p.D-7; December 23, 1928, p.D-7; TOI: February 4, 1917, p.24; June 7, 1925, p.6-S; August 16, 1925, p.S-5; September 6, 1925, p.S-5; DPT: November 18, 1922, p.2; December 11, 1928, p.6; BDG: April 19, 1928, p.7; May 3, 1928, p.8; May 24, 1928, p.7; TWP, May 26, 1928, p.23; CPC, December 14, 1928, p.16. / 153. Bernier, p.171. / 154. SFC, December 10, 1916, p.26. / 155. TOI: March 12, 1916, p.25; March 18, 1917, p.35; March 25, 1917, p.24; April 4, 1920, p.4-S; January 16, 1921, p.S-5; March 21, 1926, p.S-7. / 156. DPT: January 16, 1918, p.1; January 19, 1918, p.1. / 157. TOI: December 10, 1916, p.24; December 5, 1920, p.6-S; SFC, December 15, 1918, p.8-S; SFX, November 28, 1920, p.N-7. / 158. NYT, January 27, 1918, p.M-66. / 159. TOI, June 22, 1919, p.11. / 160. DPT: October 17, 1923, p.8; October 24, 1925, p.4; TOI, November 14, 1926, p.S-7; SFC, November 21, 1926, p.6-F; SFL, November 14, 1931, p.14. / 161. TOI, January 30, 1921, p.6-S; from this exhibit *The Oakland Tribune* reproduced his print *Sentinel Cypress*. / 162. WHOA, vol.21, 1940-41, p.1572. / 163. TOI: April 13, 1924, p.S-5; April 20, 1924, p.6-S; from this exhibit *The Oakland Tribune* reproduced his block print *Cliff-Dweller*. / 164. SLT, February 2, 1936, p.5. / 165. TOI, December 5, 1920, p.6-S; cf. DPT, Dec. 1, 1920, p.8. / 166. Falk, p.1994; Trapp, pp.278f; Jacobsen, p.1940; Hughes, p.675; Spangenberg, p.54; Green, pp.34f, 68; Acton, pp.94, 271.

**SYDNEY (Sidney) LEMOS** (1892-1944) was born on August 16<sup>th</sup> in Los Angeles and relocated with his family to Santa Cruz in the mid 1890s. According to the U.S. Census of 1900, he resided at 64 Pearl Street with his artist-parents, William and Mabel Lemos.<sup>1</sup> Between 1907 and 1912 he studied under Theodore Wores, Charles Judson, Alice Chittenden, Charles Ingerson, Pedro Lemos and Frank Van Sloun at the San Francisco Institute of Art where he became one of the youngest graduates to be awarded a teaching credential.<sup>2</sup> During this period he maintained his official residence at Pearl Street in Santa Cruz.<sup>3</sup> In 1910 at the age of eighteen Lemos spent the summer in Carmel and exhibited at the Fourth Annual of the Arts and Crafts Club.<sup>4</sup> Between 1913 and 1917 he spent prolonged periods in New York City where he studied under Frank DuMond and Robert Henri at the Art Students League.<sup>5</sup> He also served as an assistant teacher in several of DuMond's classes and was briefly an instructor at the Art Institute of Chicago. He and his father established a joint studio in San Francisco at 1117 Market Street in 1916.<sup>6</sup> In May of 1917 on his draft registration card he gave his parental home at 59 Pearl Street in Santa Cruz as his address and listed his employer as the "newspaper division" of the New York Public Library.<sup>7</sup> After his service in World War I he returned to Pearl Street and was included in the 1920 Census.<sup>8</sup> Lemos moved to Berkeley in 1921 and established that city's first art gallery-café.<sup>9</sup> His "Studio Tea Room" at 2145 Center Street was patterned after similar establishments in the Washington Square area of New York City. Unfortunately, his enterprise failed within a year. By 1924 he had returned to Pearl Street in Santa Cruz and registered on the local voter index as a "Republican."<sup>10</sup> After 1927 Sydney and his wife were listed as residents of Alameda at 1512 Pacific Avenue; between 1930 and 1937 they lived in that city at 1256 Hawthorn Street.<sup>11</sup> From the U.S. Census of 1930 we learn that the couple had two children and that he was employed as an "artist" by Shell Oil Company.<sup>12</sup> He was recognized as both an accomplished painter and illustrator as well as a designer of stained glass. He exhibited in the 1930s at the Oakland Art Gallery with such titles as *Old Ships-Alameda*.<sup>13</sup> By 1940 he and his wife had a new Alameda address at 1529 Eighth Street and he now registered on the voter index as a "Democrat."<sup>14</sup> Sydney Lemos died in Napa County on June 4, 1944.<sup>15</sup>

**ENDNOTES FOR S. LEMOS:** 1. U.S. Census of 1900 [ED 81, Sheet 5B]. / 2. Halteman, p.1.51. / 3. U.S. Census of 1910 [ED 123, Sheet 19B]. / 4. Appendix 2. / 5. BDT, September 2, 1921, p.6. / 6. Crocker 1916, p.2069. / 7. WWDR, No.443-1412-10, May 29, 1917. / 8. U.S. Census of 1920 [ED 225, Sheet 2A]. / 9. BDT, September 2, 1921, p.6. / 10. CVRI, Santa Cruz County, 1924. / 11. Polk: 1928, p.937; 1930, p.853; CVRI, Alameda County: 1928-1936. / 12. U.S. Census of 1930 [ED 1-228, Sheet 3A]. / 13. TOI: Sept. 4, 1932, p.8-S; Sept. 18, 1932, p.8-S. / 14. CVRI, Alameda County: 1940-1942. / 15. California Death Index; Hughes, p.676.

**BLANCHE LETCHER** (1868-1938) was born on September 2<sup>nd</sup> in St. Louis, Missouri. According to the U.S. Census of 1880, the twelve-year-old "Blanch" lived with her mother, Anna, and other relatives in St. Louis.<sup>1</sup> The Letcher family migrated to San Francisco in the early 1880s and Blanche graduated from the local Girl's High School.<sup>2</sup> She was mentioned in 1891 by the San Francisco press as an actress in a charity production of the play "Kentucky Belle."<sup>3</sup> Her name appeared on several occasions in the society pages.<sup>4</sup> Letcher studied art under Alice Chittenden, Arthur Mathews, John Stanton and Raymond Yelland at the California School of Design between 1897 and 1898 and occasionally in the studio of William Keith.<sup>5</sup> The latter so admired her work that he commissioned from her his own portrait in oil which is now in the collection of St. Mary's College of Moraga.<sup>6</sup> This portrait was supposedly touched up by Keith himself. She briefly leased a studio at 723 Sutter Street. Letcher was an active member of the Sketch Club and contributed in 1894 to its spring Annual Exhibition in the Club rooms at 308 Montgomery Street.<sup>7</sup> At its fall show her sketches attracted considerable notice and she performed in the Club's orchestra.<sup>8</sup> In the spring and fall of 1895-96 at the Sketch Club exhibitions she submitted "several interesting things."<sup>9</sup> Most of her portrait work was done in watercolor and pastel. She contributed no less than seven portrait-illustrations to an article on the Club's history in 1897.<sup>10</sup> That year she declined to exhibit at the Club because she had "no time to prepare anything, as she is now illustrating for several magazines."<sup>11</sup> Also

in 1897 she was one of the "eight founding artists" of the Spinner's Club, a cultural center exclusively for the women of San Francisco.<sup>12</sup> Between 1896 and 1898 she maintained her San Francisco studio at 3036 California Street.<sup>13</sup> She served on the "reception committee" for the Sketch Club exhibition in the spring of 1898 and contributed to the "Portrait Show" at the Mark Hopkins Institute of Art.<sup>14</sup> She also donated her work to the Red Cross Benefit Exhibition at the San Francisco Press Club.<sup>15</sup> At the fall Annual of the San Francisco Art Association (SFAA) one critic for the *San Francisco Chronicle* exclaimed that "Miss Blanche Letcher, who has a penchant for pretty girls in pretty gowns, has some charming pastels, and her Chinese children are exceedingly good."<sup>16</sup> Regarding her five exhibited works – *Pastel Sketch, The Big Brother, A Celestial Maiden, Ah Yen and China Lilies* – the critic for *The Wave* concluded: "Miss Letcher should be able to paint a good portrait, her pastel . . . being very fetching in pose and coloring."<sup>17</sup> *The Wave* reproduced her "portrait in pastel." At the 1899 spring Annual of the Sketch Club she displayed a "Head" that showed "much dainty treatment."<sup>18</sup> After a trip to New York City and Europe Letcher returned to San Francisco in the late summer of 1899; she relocated her studio first into a "barn" on Pierce Street and then to more standard accommodations at 532 California Street.<sup>19</sup> In a *San Francisco Call* article on the independent "Bachelor Young Women of California" Letcher declared that she had no time for marriage and "considers art an excellent substitute for a domestic life."<sup>20</sup>

According to the U.S. Census of 1900, she resided as a "boarder" at 2400 Fillmore Street and her year of birth was given as "1872."<sup>21</sup> In 1900 Letcher was ranked by the press as one of the region's preeminent poster artists and she was asked to participate in the Mardi Gras of the SFAA.<sup>22</sup> The *San Francisco Chronicle* reproduced her poster *The Weather Vane* which was originally created for the 1897 almanac.<sup>23</sup> In the fall of 1900 she displayed a "portrait sketch of a girl in a well-managed pink gown" at the SFAA, re-exhibited her work from the California State Fair at the Anna Briggs studio and then departed for Ohio and New York.<sup>24</sup> She continued her professional training at the Cincinnati Art Academy and the New York School of Art under Irving Wyles, Walter Appleton Clark, William Merritt Chase and Howard Chandler Christy. On her return in the second half of 1902 she found temporary lodgings in Berkeley and for over three decades became something of a regular fixture on the society pages of *The Oakland Tribune* for her attendance at concerts, teas, receptions, charity events as well as her memberships in the National League of Woman's Service and Berkeley Women's Club.<sup>25</sup> By late 1903 she had relocated to her prior San Francisco studio-residence at 532 California Street and now provided illustrations to *Sunset* magazine.<sup>26</sup> After the destruction of San Francisco in 1906 she moved to Berkeley and jointly established a studio in a barn with her artist-friend, Louise Mahoney.<sup>27</sup> By the early fall of 1907 Anne Bremer had replaced Letcher who traveled to the East and briefly opened a "professional address" in New York City. Letcher established her own Berkeley atelier after returning in the late spring of 1908.<sup>28</sup> That September she attended a large "studio reception" to honor Evelyn Withrow and her family.<sup>29</sup> A month later at Oakland's Arts and Crafts Exhibition in Ildora Park Lucy B. Jerome of the *San Francisco Call* said that her "quaint study of a Chinese girl in costume holding a pan of red roses . . . shows that she has lost nothing and gained much."<sup>30</sup> In July of 1909 Jerome offered the following assessment of Letcher:<sup>31</sup>

Miss Blanche Letcher, whose work in the lines of house decoration, furniture and fashion designing has attracted much attention from eastern editors, is at present in Berkeley, where she expects to remain for some time. Miss Letcher has done work for *Vogue, Good Housekeeping* and the *Woman's Home Companion*, and is still engaged in work along these lines. Rough sketches made in Paris or New York are sent out to her to be elaborated for reproduction, and when in Paris herself Miss Letcher did chiefly original designing.

Costume designing as a profession for women, Miss Letcher thinks, has much to recommend it. It is pleasant, abundant and profitable and the field is not overcrowded.

A class in costume designing similar to those of the Pratt Institute and New York School of Art will be inaugurated soon at the Berkeley School of Arts and Crafts, of which Miss Letcher has been induced to take full charge.

In 1910, as a full-time Berkeley resident, Letcher was elected president of the San Francisco Sketch Club. She became that organization's vice president in 1911 and the following year was reelected president.<sup>32</sup>

Part of the early exhibition history for her portraits and still lifes in watercolor, pastel and oil includes the: Sketch Club between 1894 and 1913,<sup>33</sup> Salvation Army Benefit Exhibition of "Portraits of Women" at the Mark Hopkins Institute of Art in 1895,<sup>34</sup> SFAA from 1895 to 1901,<sup>35</sup> Ernest Narjot Benefit Exhibition in 1897,<sup>36</sup> Mark Hopkins Institute of Art in 1898,<sup>37</sup> Century Club of San Francisco in 1898,<sup>38</sup> California State Fair from 1899 to 1900,<sup>39</sup> Alameda County Exposition at Oakland's Ildora Park in 1907,<sup>40</sup> First Annual of the Berkeley Art Association in 1907,<sup>41</sup> and Del Monte Art Gallery in 1910 where her exhibited work was entitled *Chinese Girl*.<sup>42</sup> She exhibited at the Alaska-Yukon-Pacific Expo in 1909.<sup>43</sup>

From the U.S. Census of 1910 we learn that she resided at 2235 Durant Avenue in Berkeley with her mother who was listed as a widow.<sup>44</sup> From the fall of 1910 thru the spring of 1911 she taught at Berkeley's California School of Arts and Crafts various courses in costume design which consisted primarily of composition and illustration for fashion

magazines.<sup>45</sup> The school catalogue for that academic year reproduced one of her magazine covers.<sup>46</sup> She found teaching far too demanding and briefly moved to Los Angeles. Here in the summer of 1912 her poster of a "young girl with a spray of chrysanthemums" won the second prize at the Blanchard Gallery.<sup>47</sup> By that fall she had returned to her Berkeley home on Durant Avenue and registered on the local voter index as a "Democrat," but changed to the "Socialist" party in 1916.<sup>48</sup> Between 1913 and 1914 she bought and sold property on Ellsworth Street in Berkeley.<sup>49</sup> In 1917 she donated her art to the Red Cross Benefit "Auction Comique" in Oakland.<sup>50</sup> She moved to San Francisco in 1920 with an address at 790 California Street and early in 1922 embarked on a sketching vacation to the Orient which included Tokyo, Hong Kong, Shanghai and Peking; by late 1922 she had permanently returned to her Durant residence in Berkeley.<sup>51</sup> In the spring of 1926 at the San Francisco Society of Women Artists Exhibition she contributed a work entitled *Magazine Cover*. The critic for *The Argonaut*, H. D. B. Soule, declared her contribution "too attractive to be turned to so commonplace a use."<sup>52</sup> A year later, when the Oakland Art Gallery staged the Exhibition of Western Women Artists for the National Convention of Business and Professional Women's Clubs, Letcher was invited to contribute.<sup>53</sup> Her work was featured in the 1927 and 1928 exhibitions sponsored by the San Francisco Society of Women Artists.<sup>54</sup> By 1930 she lived alone and had divided her Durant Avenue home into rental units. The U.S. Census of 1930 listed her occupation as "owner of rooming house" and her age as "56."<sup>55</sup> Miss Letcher died in Berkeley on November 9, 1938.<sup>56</sup>

**ENDNOTES FOR LETCHER:** 1. U.S. Census of 1880 [ED 370, Sheet 7]. / 2. SFL, April 17, 1907, p.8. / 3. SFL, April 18, 1891, p.7. / 4. SFL, January 8, 1892, p.7; April 11, 1892, p.7; August 10, 1909, p.7. / 5. Halteman, p.151. / 6. Cornelius, vol. 1, p.177. / 7. SFL, May 8, 1894, p.9. / 8. SFL, November 22, 1894, p.3. / 9. SFL, May 25, 1895, p.9; November 18, 1896, p.8; TWV, November 16, 1895, p.11; TOT, November 18, 1896, p.2. / 10. N. L. Murtha, "The Sketch Club," OVM 29, 1897, pp.577-90; cf. TOT, September 28, 1947, p.C-1. / 11. SFL, November 5, 1897, p.7. / 12. Cornelius, vol. 1, pp.288, 592. / 13. Crocker 1898, p.1813; Halteman, p.1212. / 14. TAT, March 21, 1898, p.14; SFL, April 24, 1898, p.22. / 15. SFL, June 11, 1898, p.12. / 16. SEC, October 14, 1898, p.5. / 17. TWV, October 29, 1898, pp.8; cf. SFL, October 15, 1898, p.3; October 16, 1898, p.26; Halteman, p.1212. / 18. SFL, April 27, 1899, p.6. / 19. SEC, September 3, 1899, p.25. / 20. SFL, September 10, 1899, p.22. / 21. U.S. Census of 1900 [ED 230, Sheet 1A]. / 22. SFL, February 28, 1900, p.4. / 23. SFC, April 22, 1900, p.23. / 24. MHR, December, 1899, pp.35f; December, 1900, p.33; Christmas, 1901, p.44; June, 1902, p.37; SFC, September 11, 1900, p.7; SFL, October 5, 1900, p.11; November 7, 1900, p.8; TAT, October 15, 1900, p.10. / 25. TOT, May 23, 1903, p.8; August 10, 1903, p.8; May 23, 1906, p.10; October 28, 1908, p.7; November 15, 1911, p.13; September 2, 1917, p.14; January 7, 1934, p.4-S; March 22, 1936, p.S-2. / 26. MHR, December, 1902, p.37; Christmas, 1903, p.35; Summer, 1904, p.35; SFL, December 13, 1903, p.34; SNT, 12.2, 1903, p.151; 14.2, 1904, p.149; 14.4, 1905, p.376. / 27. BDG, June 4, 1907, p.5. / 28. SFL, June 21, 1908, p.32; November 29, 1908, p.29; TCR, June 27, 1908, p.14; BDG, November 30, 1908, p.5. / 29. TOT, September 13, 1908, p.9. / 30. SFL, October 25, 1908, p.31. / 31. SFL, July 4, 1909, p.23. / 32. AAA, 8, 1910-11, p.251; 9, 1911, p.261; 10, 1913, p.172; SFL, October 29, 1911, p.46. / 33. Schwartz, *San Francisco*, p.92; Schwartz, *Northern*, p.81; TAT, January 31, 1898, p.10; May 21, 1900, p.14; SFC, May 17, 1900, p.7; November 8, 1910, p.9; SFL, May 3, 1901, p.5; November 13, 1910, p.42. / 34. SFL, February 24, 1895, p.4. / 35. Halteman, pp.1212; SFL, November 27, 1896, p.11; November 17, 1897, p.5; SFC, December 4, 1896, p.10. / 36. SFL, February 7, 1897, p.8. / 37. AAA, 1, 1898, 394. / 38. TAT, March 7, 1898, p.10. / 39. Halteman, p.III.81. / 40. TCR, August 31, 1907, p.14. / 41. Appendix 1, No.2. / 42. Schwartz, *Northern*, p.81; SFL, June 26, 1910, p.36. / 43. TCR, December 5, 1908, p.14; SFL, August 8, 1909, p.30. / 44. U.S. Census of 1910 [ED 48, Sheet 11A]. / 45. Polk 1911, p.1108; SFL, July 4, 1909, p.23; Edwards, p.13. / 46. CSAC 1910-11, pp.6, 17. / 47. LAT, August 25, 1912, p.3-24. / 48. AAA, 8, 1910-11, p.405; CVRI, Alameda Co. 1912, 1916; Polk, 1918, p.692. / 49. TOT, March 25, 1913, p.16; July 12, 1914, p.46; July 25, 1914, p.13. / 50. TOT, October 7, 1917, p.20. / 51. CVRI, City and County of San Francisco, 1920; *The Japanese Advertiser* (Tokyo), April 29, 1922, p.5; CVRI, Alameda Co.: 1922-1938; Polk: 1925, p.1018; 1933, p.472. / 52. TAT, May 8, 1926, p.12. / 53. TOT, July 17, 1927, p.S-5; OTM, July 19, 1927, p.2. / 54. TOT, March 20, 1927, p.S-5; SFC, November 4, 1928, p.D-7; BDG, November 8, 1928, p.6. / 55. U.S. Census of 1930 [ED 1-312, Sheet 3A]. / 56. Cf., Hughes, p.679; Falk, p.2003; Jacobsen, p.1948.

**HOMER FRANCIS LEVINSON** (1894-1975) was born on February 17<sup>th</sup> in Soquel, California. According to the U.S. Census of 1900, he lived in Soquel with his parents and older brother, Louis.<sup>1</sup> His father, Hermann Levinson, was listed as a dealer in "general merchandise." In 1910 he resided at 1369 Hayes Street in San Francisco with his family.<sup>2</sup> From his draft registration card of 1917 we learn that he moved to Los Angeles and worked as a "purchasing agent" for the Huntington Beach Company.<sup>3</sup> He was described as tall with a medium build, blue eyes and brown hair. By 1920 he resided at 1700 McAllister Street in San Francisco with his parents.<sup>4</sup> At this time he registered on the local voter index as a "Democrat" and gave his occupation as "merchant."<sup>5</sup> In the late 1920s his parents purchased a Carmel home on Camino Real between Seventh and Eighth Avenues. Homer continued to reside with his family and was registered on the Carmel voter index between 1928 and 1944; he moved to San Francisco in the mid 1940s.<sup>6</sup> His brother, Louis, owned the Carmel Garage. Homer played professional tennis at the Del Monte Hotel in the late 1920s, but soon concentrated on a career in art.<sup>7</sup> In the early 1930s he rented in the Carmel Woods a studio-home with a large pet turtle that was somewhat legendary.<sup>8</sup> He periodically wrote the "Boy Scout" column for the *Carmel Pine Cone*.<sup>9</sup>

In 1930 he was a member of the Carmel Art Association (CAA) and served on its board of directors from 1931 to 1940.<sup>10</sup> He donated a painting to the benefit exhibition-affle for the CAA Gallery in February of 1934 and later that year attended the members' meeting that voted for incorporation.<sup>11</sup> He periodically exhibited with the CAA from July of 1930 to

March of 1949.<sup>12</sup> Among his exhibited titles at the CAA were: *Carmel Bay* in July of 1930, *Carmel Valley* and *Carmel Bay* in June of 1932, *Golden Bough* in October of 1934, *Carmel Bay* in February of 1935, *Hills of Watsonville* in March of 1936, *Sea Rocks* in August of 1938 and *Carmel Valley Farm* in February of 1939.<sup>13</sup> For the Eighteenth CAA Exhibition in November of 1932 he submitted a black and white factory scene.<sup>14</sup> Thelma B. Miller, art critic for the *Carmel Pine Cone*, made this observation at the January 1935 CAA show: "Homer Levinson has made a striking work of his study of a Monterey street in highly modern guise, no adobes sleeping in the sun, but a pattern of high-tension wires and automobiles."<sup>15</sup> Two months later at that venue his study of an irrigated field attracted "a good deal of attention" with its "alternate black and white and silver ribbons, furrows marked by earth and water have a hypnotic quality; the water gives the physical sensation of wetness."<sup>16</sup> At the CAA show in June of 1935 he displayed *Carmel Cove* "in fine deep color, and a background of cloud-shadowed hills."<sup>17</sup> A month later Thelma Miller found that his CAA submission, *Carmel Valley*, did "not have the finish which distinguishes most of his work; he seems more at home with urban detail than in the hills."<sup>18</sup> She applauded his *Monterey Street* scene in charcoal that September with its "patterns of industry" and "feeling of speed and tension."<sup>19</sup> In January of 1936 Miller exclaimed that Levinson's *Watsonville Fields* was "for sheer artistic values . . . perhaps the best thing he has ever done."<sup>20</sup> For the CAA show that July she wrote: "Always successful in his groupings of buildings, Homer Levinson has a view of Martin ranch, the architectural masses more successfully handled than the hills and sky surmounting them."<sup>21</sup> His *Cement Mill at San Juan* at the CAA Gallery in January of 1937 was called "an effective study of mass and form and interesting planes, subtly handled."<sup>22</sup> That October he was one of the contributing artists in the CAA exhibition at the Stanford Art Gallery.<sup>23</sup> A month later, when he re-exhibited *Watsonville Fields* at the CAA Gallery, Rosalie James of the *Pine Cone* characterized it as "an interesting meeting-ground between realism and abstraction."<sup>24</sup> In February of 1938 his work was included in the first exhibition of Carmel artists in Salinas at the Women's Club House.<sup>25</sup> That July he volunteered his labor to install a new floor in the CAA Gallery.<sup>26</sup>

Outside of the CAA his record of exhibitions is very modest. In 1930 and 1931 he contributed to the California State-wide Annual Exhibit of the Santa Cruz Art League; his work was accepted at the 1931 Annual of the San Francisco Art Association.<sup>27</sup> Levinson joined Paul Whitman and Jo Mora in June of 1931 to open their own Carmel art gallery, Over Tilly's. When Mora dropped out as co-manager, he was replaced by Armin Hansen.<sup>28</sup> In a joint show at that venue in August Levinson's paintings concentrated on the rural world of the Monterey Peninsula and drew this response from Eleanor Minturn-James in the *Pine Cone*:<sup>29</sup>

There is fine, fervid color and intensity of dark tones in Homer Levinson's paintings. . . . they put over a very masculine vigor and warmth . . . he has painted with the intimacy of one who loves it, and the life it stands for. He has an uncompromising way of laying hands, strongly, sweepingly, on the color and shapes of things rooted in the soil. What strikes you perhaps most is his low color note, the conscious avoidance of the introduction of a new mood, a darker, less usual one. It is mellowness via a modern brush at work with modern impasto.

He contributed to another joint exhibit with Hansen and Whitman at Over Tilly's in October of 1931, just a few months prior to the dissolution of that gallery due to poor sales.<sup>30</sup> Minturn-James again penned a review:<sup>31</sup>

Homer Levinson paints the green Carmel valley perhaps differently from any other resident painter who turns his easel inland rather than to the open sea or guarded harbor. This painter feels, and hands on, not the mystery and sentiment of small valley farms, their white intimate stature dwarfed by even low foothills, but the vigor of their existence, their native power. They are, as he paints them, the abodes of strong folk carrying on as men who have tilled the soil have always carried on. He is showing one of his canvases, a massive live oak tree and rural fence seen at close quarters, blocking from sight all but what he wants you to see of the pale lighted tawiness of the valley fields which at this time of year afford such a good background for the big and compactly sprawling branches of the oaks.

In the early fall at the 1931 Monterey County Fair he exhibited *Green Valley*.<sup>32</sup> That November he contributed to a show of local artists at Carmel's new Sunset School and at Over Tilly's one of his charcoal drawings was described as a "black and white impression of the factory and its cluttered yard dominated by a black smoke stack."<sup>33</sup> In February of 1937 his canvas tied for fourth place with Mary DeNeale Morgan in a vote of patrons at the Foyer Exhibition in the Carmel Theatre.<sup>34</sup> A month later his "fine realistic painting" of *Hutton Ranch* in Carmel Valley was displayed in the Monterey Public Library.<sup>35</sup> Homer Levinson died on June 21, 1975 in San Mateo County, California.<sup>36</sup>

**ENDNOTES FOR LEVINSON:** 1. U.S. Census of 1900 [ED 94, Sheet 4A]. / 2. U.S. Census of 1910 [ED 169, Sheet 3B]. / 3. WWDR, No.3826-3911-59, June 5, 1917. / 4. U.S. Census of 1920 [ED 240, Sheet 11B]. / 5. CVRI, City and County of San Francisco, 1920. / 6. CVRI, Monterey County: 1928-1944; Perry/Polk: 1930, p.441; 1937, p.400; 1939, p.411; U.S. Census of 1930 [ED 27-21, Sheet 1B]; MPH: October 31, 1949, p.A-3; November 2, 1953, p.A-4. / 7. TOT: August 14, 1927, p.D-1; August 15, 1927, p.11. / 8. CPC, November 20, 1931, p.7. / 9. CPC: February 9, 1934, p.3; June 8, 1934, p.8. / 10. CRM, July 9, 1931, p.1; CPC: July 10, 1931, p.16; December 8, 1933, p.7; August 24, 1934, p.27; August 16, 1935, p.5; August 14, 1936,

p.2; August 12, 1938, p.4; August 11, 1939, p.1; CSN, December 7, 1933, p.1. / 11. CPC, February 23, 1934, p.1; CSP, March 31, 1949, p.8. / 12. Citations that have the titles of his submissions and any significant commentaries are inserted in the body of the text; the following references provide only the dates when some of his work was exhibited at the CAA: Appendix 4; CPC: March 30, 1934, p.6; June 22, 1934, p.5; November 8, 1935, p.4; December 10, 1937, p.7; March 18, 1938, p.2; November 11, 1938, p.6; August 6, 1948, p.5; CSN: April 19, 1934, p.4; June 21, 1934, p.1; August 2, 1934, p.3; CCY: December 17, 1937, p.4; March 11, 1938, p.9; August 5, 1938, p.2; February 10, 1939, p.10; CSP, March 10, 1949, p.3. / 13. The following citations provide only the titles and dates for some of his CAA exhibitions without any useful commentaries: CRM: July 24, 1930, p.7; June 23, 1932, p.3; CPC: October 19, 1934, p.4; February 8, 1935, p.8; March 20, 1936, p.6; August 26, 1938, p.14; February 17, 1939, p.2. / 14. CPC, December 9, 1932, p.1. / 15. CPC, January 11, 1935, p.3. / 16. CPC, March 8, 1935, p.9. / 17. CPC, June 7, 1935, p.10. / 18. CPC, July 5, 1935, p.8. / 19. CPC, September 13, 1935, p.7. / 20. CPC, January 17, 1936, p.5. / 21. CPC, July 10, 1936, p.10. / 22. CPC, January 15, 1937, p.8. / 23. CPC, October 29, 1937, p.1; TOT, October 31, 1937, p.S-5. / 24. CPC, November 12, 1937, p.7. / 25. CPC, February 18, 1938, p.7. / 26. CPC, July 29, 1938, p.10. / 27. CPC, February 7, 1930, p.12; TOT, February 8, 1931, p.S-7; SFC, April 19, 1931, p.D-7. / 28. CPC, June 12, 1931, p.2. / 29. CPC, August 7, 1931, p.7. / 30. CRM, October 15, 1931, p.7; CPC: October 16, 1931, p.10; October 30, 1931, p.10. / 31. CPC, October 23, 1931, p.8; cf. CPC, December 18, 1931, pp.1, 4. / 32. CRM, October 8, 1931, p.7; CPC, October 9, 1931, p.8. / 33. CPC: November 13, 1931, p.8; November 27, 1931, p.8. / 34. CPC, February 5, 1937, p.10. / 35. CPC, March 19, 1937, p.8. / 36. California Death Index; cf., Hughes, p.680; Falk, p.2008.

**PHILLIPS FRISBIE LEWIS** (1892-1930) was born deaf on August 26<sup>th</sup> to a prominent family in Oakland, California, and resided in that city his entire life. According to the U.S. Census of 1900, he lived with William Frisbie Lewis, his New York-born physician-grandfather who was the designated head of the household at 1302 Franklin Street.<sup>1</sup> Also in residence were Irving Lewis, his Minnesota-born father and wholesale butcher, and Clare Lewis, his California-born mother. He was the couple's only child. William Lewis' New York-born wife, his granddaughter from one of his other children as well as an English-born servant completed the inventory of the household. In June of 1909 Phillips Lewis graduated from the Lafayette School for the Deaf.<sup>2</sup> By 1910 his mother had died and he resided at 977 Sixth Avenue with his father, now the head of the household, his grandparents, a Japanese servant and his special tutor, Charlotte L. Morgan.<sup>3</sup> Several years later Phillips became a favorite student of Xavier Martinez at the California School of Arts and Crafts (CSAC) in Berkeley where he graduated in May of 1916. Between 1914 and 1922 his Oakland address was listed at 843 Sixth Avenue.<sup>4</sup> In June of 1917 on his draft registration card this "artist" was described as "stone deaf and partly dumb."<sup>5</sup>

Phillips Lewis frequently contributed to the San Francisco Art Association (SFAA) between 1916 and 1927.<sup>6</sup> In January and February of 1917 this "pleasing artist" exhibited at the Oakland Art Gallery four paintings; three of the titles included: *Meadow*, *Incoming Fog* and *Monterey in Autumn*.<sup>7</sup> That March Lewis displayed an "ambitious canvas . . . of the waterfront" at the East Bay Artists Exhibition in the same gallery and was described as Armin Hansen's "young pupil" who "holds exceptional promise."<sup>8</sup> He reportedly studied under Armin Hansen for six years.<sup>9</sup> During the summer of 1917 he painted at the Mission San Juan Bautista and donated one of his oils to the "Auction Comique," a benefit for the Red Cross in Oakland.<sup>10</sup> Laura Bride Powers, the verbose art critic for *The Oakland Tribune*, adopted Lewis as her pet project. She gave extensive pre-opening publicity in the fall of 1917 to his first solo show at the Helgesen Gallery in San Francisco, reproduced his canvas *Crooked Lane* in her column and claimed that his work was now "almost wholly done under the direction of Armin C. Hansen."<sup>11</sup> Anna Cora Winchell, art critic of the *San Francisco Chronicle*, stated that his thirty works at Helgesen's:<sup>12</sup>

. . . . reflect more than anything else, the atmospheric qualities of our Coast scenery, though the artist has a graceful idea of composition and indicates his sincerity through a certain feeling in his work which one cannot fail to discern. Lewis shows a "Sweet Pea Farm" that is excellent, indeed, as to coloring, sense of expansiveness and natural aspect. The "Belvedere Cove" is attractive, and "Going Home" has a human note in addition to its pastoral quality.

A few scenes have been found near San Juan, where the hills are so green one might question their truthfulness on canvas. His subjects are varied and include a "Corner of Chinatown," "The Old House of Governor Castro," "Pacheco Pass," "July Sunset" and "A Sewing Bee on the Beach."

That December Louise E. Taber, art critic for *The Wasp*, briefly evaluated the artist and his work at the Second Jury-free Exhibition of California Artists in San Francisco's Palace of Fine Arts:<sup>13</sup>

Among the new exhibitors one deserving special mention is Phillips F. Lewis, a student at the San Francisco Institute of Art. He has what may be termed a sure yet delicate style, and gives great promise of a future that will make him prominent among the best. One is labeled "Between Showers." It is suggestive of the San Juan country and shows a green hillside in the pristine freshness of spring, with exquisite shadow effects on the sward from the flying clouds of an April shower. The umbra theme is repeated in deeper effect under the blossom-laden tree. His other work is called "Cloud Shadows" and deals with the same motif in another key. One of his canvases was sold during the exhibit.

From March thru May of 1918 at the SFAA Annual Louise Taber marveled at the "good drawing and color" of his canvases *When the*

*Shadow Deepens* and *Cross Roads*; she also praised his charcoal drawing, *On the Estuary*.<sup>14</sup> A year later at the SFAA spring Annual he displayed four works: *Near Carmel Hill*, *The White Cabin*, *Plowed Land* and *Hill and Valley-Carmel*; the last canvas was reproduced in the exhibition catalogue and in the May 1919 issue of *The International Studio*.<sup>15</sup> In March of 1918 Lewis joined Hansen and other prominent artists in an exhibition at the Hill Tolerton Print Rooms in San Francisco.<sup>16</sup> There Louise Taber praised the "decided merit" of his canvas *From My Studio Window* for making an "unlovely" scene "something picturesque;" she also commended his bucolic study *The Valley* and reproduced his "brilliant" *Spring Hillside*.<sup>17</sup> His solo exhibition that April at the Rabjohn & Morcom Gallery in Oakland, which featured such titles as *Valley of the Sweet Peas*, *The Estuary* and *The Pine*, brought L. B. Powers to a state of ecstasy:<sup>18</sup>

There is about his work a freshness of viewpoint that is charming – the freshness of a clean young soul looking through clear eyes upon the world that he knows to be beautiful.

Young Phillips has caught the charm of this bit of glorious California, and has passed it on to those of us who are condemned to tread the grey pavements of dull towns, when the hills are calling.

The young painter seems to possess the prescience for happy subject matter. The Gospel of the Ugly has not touched him. Let us hope that he remains true to his instinct for the beautiful things in life.

In October of 1918 he exhibited four pastoral-themed canvases at Rabjohn's in San Francisco and sent two new landscapes there the following February.<sup>19</sup> In 1918 and 1919 Lewis was a summer resident at Peter's Villa in Monterey and again studied with Armin Hansen.<sup>20</sup> On the Peninsula he associated with the "aspiring" summer painters Lucy V. Pierce and Helen Forbes who habitually rendezvoused at the old villa of Charles Rollo Peters.<sup>21</sup> To the CSAC Alumni Society he donated a Monterey landscape and he exhibited at the Thirteenth Annual of the Carmel Arts and Crafts Club in 1919.<sup>22</sup> A year later he showed four paintings to Carmel's Fourteenth Annual: *The Mission*, *The Old Adobe*, *Grey Morning* and *The Blue Bay*.

Although he found much inspiration in Carmel and Monterey, his primary focus remained the San Francisco Bay Area. In the fall of 1919 he joined the best local artists in an exhibition at the Oakland Art Gallery.<sup>23</sup> He was also included in an exhibition of Western Artists at the Los Angeles Museum in Exposition Park.<sup>24</sup> We learn from the U.S. Census of 1920 that he lived with father, who now listed his occupation as "capitalist," and his step-mother, Louise.<sup>25</sup> Phillips described himself as an "artist" with a home studio. In the spring of 1920 he joined a host of celebrity painters who donated art to the St. Francis Hotel Benefit Auction for the Jack London Memorial Library in Glenn Ellen.<sup>26</sup> Several of his canvases appeared in the May and July exhibitions at the Oakland Art Gallery.<sup>27</sup> His work was included in the fall of 1920 with the show of California Artists assembled by The Print Rooms and sent to the Bishop Galleries in Honolulu.<sup>28</sup> Concurrently, at the Jury-free Exhibition in the Oakland Art Gallery, L. B. Powers took the unusual step of criticizing his "green canvases" as an "unrealized thing . . . that should not have left his studio."<sup>29</sup> His "spontaneous" canvas at that venue, *After the Rain*, she called "agreeable in feeling and sentiment." In November at the Hotel Oakland he exhibited his *Monday Morning*.<sup>30</sup> Prior to his departure in the early spring of 1921 for advanced studies at the Art Students League in New York City and for training in France, he exhibited in January at the California Artists' Gallery in San Francisco's Richelieu Hotel and held a one-man show of twenty canvases at the Oakland Art Gallery in March.<sup>31</sup> One of his landscapes from the latter was reproduced in *The Oakland Tribune*. Also in March he exhibited at the Delphian Clubs Exhibition in the Hotel Oakland; a month later his new work was at the Oakland Art Gallery.<sup>32</sup>

Instead of lingering on the East Coast in the company of his father, he sailed on June 1, 1921 with his step-mother, Louise, and painting-companion, Myron Oliver, to Europe. The three visited London, Paris and the coast of Brittany before Phillips encamped in the village of Quimper.<sup>33</sup> He amended his original passport application to allow for travel to Algeria and Tunisia en route to Egypt and the Orient.<sup>34</sup> These plans were abandoned as was his trip to the French Riviera. In May of 1921 his paintings were submitted in absentia to the Third Jury-free Exhibition at the Palace of Fine Arts in San Francisco.<sup>35</sup> At this time his father gifted to the Oakland Art Gallery Phillips' oil *A Golden Afternoon*.<sup>36</sup> His *Eucalyptus* was shown that summer and fall at the Del Monte Art Gallery.<sup>37</sup>

Due to "exhaustion" he abruptly ended his trip and returned in January of 1922 to Oakland where he established his own studio-home at 5233 Broadway Terrace.<sup>38</sup> According to the local press, Lewis' studio was unusually clean and well-designed for an artist.<sup>39</sup> In the local Directory his address also carried the title of his father's brokerage firm in which Phillips was a partner.<sup>40</sup> From among his many drawings and watercolors of Brittany L. B. Powers reproduced two street scenes in *The Oakland Tribune*.<sup>41</sup> In the spring he contributed five canvases to the Annual at the Oakland Art Gallery, at least one work to the Shriners Exhibition at the St. Francis Hotel in San Francisco and several paintings to a show at Berkeley's Hotel Claremont Art Gallery.<sup>42</sup> At the latter he exhibited the "wholly charming" *Green Screen and Old Plants* which L. B. Powers called "fine in feeling and lovely in color . . . a big expression of a simple theme, happily presented."<sup>43</sup> At the Del Monte Art Gallery he showed "a group of things of European inspiration, craftsmen-like in execution."<sup>44</sup> Later that summer he contributed *After Glow* to the 1922 Art and Industry Exposition

of the Monterey Peninsula.<sup>45</sup> At the Rabjohn & Morcom Gallery of Oakland in October he arranged for a showing of his new oils along with works by Armin Hansen, Clark Hobart, Selden Gile and Lucy Pierce.<sup>46</sup> That same month he contributed to the Inaugural Exhibition of the California Gallery of American Artists.<sup>47</sup> His watercolor received an honorable mention at the 1922 SFAA Annual in the Palace of Fine Arts.<sup>48</sup> In 1923 he helped organize the (California) League of Fine Arts in Berkeley where he served on the hanging committee and contributed to its Inaugural Exhibition.<sup>49</sup> At that same time he exhibited *Gray Winter Day* with the Western Painters in southern California.<sup>50</sup> In October of 1923 he contributed to the opening of the gallery in Oakland's Jackson Furniture Company.<sup>51</sup> A month later his work appeared at the Jury-free Exhibition in the Auditorium.<sup>52</sup> Of the December exhibition at the League of Fine Arts in Berkeley Jennie V. Cannon offered this brief critique in the *Berkeley Daily Gazette*:<sup>53</sup>

Phillips Lewis shows two canvases done in his recent trip. The one is well composed and happy in color. The cathedral interior trisected with longitudinal lines, is less fortunately composed.

Shortly thereafter he sailed to Australia and "the Pacific islands," returning in the early spring of 1924; L. B. Powers greeted his arrival by reproducing in *The Oakland Tribune* one of his earlier Brittany studies.<sup>54</sup>

That June he contributed his canvases of Yosemite, Tiburon and the Monterey Peninsula to an exhibition at San Francisco's Commercial Club.<sup>55</sup> His work was included in a general show during the fall of 1924 at the Galerie Beaux Arts in San Francisco.<sup>56</sup> In November he received his first appointment to the "conservative" jury of the Oakland Art Gallery.<sup>57</sup> At that venue's Annual Exhibition his entry was characterized by Florence W. Lehre, art critic for *The Oakland Tribune*, as "a remarkable departure from his previous work . . . [marked by] depression and sadness . . . and has given way to a happier viewpoint. The *Quarry* is more atmospheric, is well composed, and is clean in color."<sup>58</sup> Lewis donated his work to the November 1924 benefit exhibition and sale on behalf of the California School of Arts and Crafts at the Hotel Oakland.<sup>59</sup> That month he was awarded an honorable mention for his piece entitled *Five O'clock in the Morning* at the Second Annual of the Berkeley League of Fine Arts.<sup>60</sup> Between the late fall of 1924 and early winter of 1925 he contributed his *Hillside Morning*, *Sweet Pea Farm*, *After the Storm* and *Autumn Afternoon* to exhibitions at the Galerie Beaux Arts and his watercolors were included in a traveling show of Western Artists.<sup>61</sup> He exhibited in the Galerie at the shows for artist-members between 1925 and 1926 such titles as *Diamond Head-Honolulu*, *La Tour-Brittany*, *From the Hills* and *Cottage at Avila*.<sup>62</sup> At the Galerie's Jubilee Exhibition in September of 1925 he displayed a well-received *Sequoiah Hills*.<sup>63</sup>

It was announced in early January of 1925 that the Commercial Club had decided to purchase for its headquarters Lewis' canvas *The Homestead*; this painting had been part of the Club's general exhibition during the previous summer.<sup>64</sup> In February he staged a solo exhibition at the Palo Alto Public Library under the auspices of the local Art Club.<sup>65</sup> One of his paintings from this show, *After Glow*, was reproduced in *The Oakland Tribune*.<sup>66</sup> In his review for the *Daily Palo Alto Times* James Swinnerton declared that Lewis "has beyond a doubt caught the California coast feel" and he singled out his: *Sequoiah Hills* for its "weight and quality;" *The End of Day-Monterey* as successful despite its "muddy" tone; and *Poplars in Autumn* as being "a very pleasing decoration."<sup>67</sup> At that time Lewis also displayed a watercolor, *Grey Morning-Monterey*, in the Del Monte Art Gallery.<sup>68</sup> For the Forty-eighth Annual of the SFAA in April of 1925 he offered two watercolors, *Grey Morning* and *Landscape-Monterey*, and one oil, *Old Orchard*; the latter was reproduced in the exhibition catalogue.<sup>69</sup> In Sacramento on May 16, 1925 Lewis married his schoolmate, Beatrice Estelle Latta, who was an applied arts graduate of the CSAC; the couple resided in his Broadway Terrace home.<sup>70</sup> At the summer Annual of the Galerie Beaux Arts H. L. Dungan, art critic for *The Oakland Tribune*, observed that "Lewis' *Tower at St. Malo*, Brittany, is done in deep blue-greens, full of mystery and silence."<sup>71</sup> That fall he assembled a solo exhibition at the Beaux Arts that included such titles as: *Cloud Shadows*, *Old Brittany*, *Old Plants and Green Screen*, *Sequoiah Hills*, *Clouds* and *Yosemite Falls*. H. L. Dungan spoke of the:<sup>72</sup>

. . . vast improvement his canvases show over his paintings of, say, two years ago. . . . Cleaner and better color and more vigor and certainty in handling his paints are the most pronounced feature of the change that has come about.

"The House by the Hills" approaches impressionism. The hills and trees are clean colored, well modeled and painted with a strong hand. If one were to find fault with an otherwise excellent canvas, he would point to the sky. It is too opaque. It falls short of the live feeling that lies in the hills below.

That November he re-exhibited *The House by the Hills* at the Berkeley League of Fine Arts.<sup>73</sup> A month later he contributed to the Inaugural Exhibition at the new Hotel Claremont Art Gallery in Berkeley.<sup>74</sup> Among his displayed canvases was *Lake Chabot*, "a good study in gray-greens of a California hillside broken by tall, well-placed trees in the foreground."<sup>75</sup>

At the Oakland Art Gallery Annual in February of 1926 he displayed *House by the Road* and *The End of Day*.<sup>76</sup> The latter painting was selected for inclusion in an exhibition of twenty-five Western Artists at Haviland Hall on the U.C. Berkeley campus.<sup>77</sup> On March 1, 1926 he held another one-man show at the Palo Alto Public Library, but this time the display consisted of forty watercolors.<sup>78</sup> A month later he contributed "a landscape in watercolor" to the Spring Exhibition of Berkeley's All Arts Club

at the Northbrae Community Center.<sup>79</sup> His work was included in the Water Color Exhibition at the Hotel Claremont Art Gallery in May.<sup>80</sup> At the annual drawing by patron-members of the Galerie Beaux Arts in June of 1926 the Berkeley artist and political activist Eleanor Carlisle received Lewis' "impressionistic" canvas *March*.<sup>81</sup> His canvas entitled *House by the Road* and another landscape appeared at the Del Monte Art Gallery from June through November.<sup>82</sup> By this time the Lewises had become celebrities in the press and their California vacations to Avila and Byron Hot Springs were reported as society news.<sup>83</sup> Two of his paintings, *Mission San Juan Bautista* and *End of the Day-Monterey Bay*, appeared at the 1926 California State Fair in September.<sup>84</sup> He contributed that same month two "skillfully executed lithographs" to the Fifteenth Annual Exhibition of the California Society of Etchers.<sup>85</sup> He won an award at the 1926 spring Exhibition of Western Artists in Springville, Utah, and in December he exhibited at the Oakland Art Gallery with a select group of illustrious painters which included Carl Oscar Borg, Stanley Wood, Maynard Dixon and William Watts.<sup>86</sup>

Early in 1927 Lewis returned to the Oakland Art Gallery where he served on the "progressive jury" and exhibited with eighty-eight artists at the Fifth Annual.<sup>87</sup> One of his works at this event, *Lake Chabot*, was said by H. L. Dungan to have "good feeling" and rank as "one of Lewis' best."<sup>88</sup> At the Annual of the SFAA in March his entry was succinctly described in *The Oakland Tribune*: "hillside, well built up; heavy impressionism, spotty in places."<sup>89</sup> That spring he donated a canvas to the annual patrons' drawing at the Club Beaux Arts.<sup>90</sup> In the late fall of 1927 he was awarded a second prize for landscape painting at the Arizona State Fair.<sup>91</sup> He also exhibited *The Barnyard* with the California Watercolor Society in Los Angeles.<sup>92</sup> In December he displayed *Early Evening* at the members' exhibition in the Galerie Beaux Arts and he contributed to the Christmas Exhibition at San Francisco's East-West Gallery.<sup>93</sup> Early in 1928 his work was again displayed at the Del Monte Art Gallery.<sup>94</sup> He exhibited in the spring annual that year at Berkeley's All Arts Club.<sup>95</sup> At two separate summer exhibitions in 1928 his work appeared at the Oakland Art Gallery.<sup>96</sup> For that venue's Jury-free Exhibition he displayed *Old Russian Church-Fort Ross* which was reproduced in *The Oakland Tribune* and characterized by the *San Francisco Chronicle* as "one of the most interesting canvases shown."<sup>97</sup> Lewis also contributed at this time to the Galerie Beaux Arts.<sup>98</sup> In the early spring of 1929 one of his entries at the Second Annual State-wide Exhibit of the Santa Cruz Art League was selected by the Western Association of Art Museum Directors for a traveling show of thirty-five paintings which appeared at the Oakland Art Gallery and the East-West Gallery.<sup>99</sup> During May he contributed to the first art exhibition at the Oakland Women's City Club.<sup>100</sup> He was given in 1929 an honorable mention at the Fifteenth Annual Arizona Art Exhibition in Phoenix.<sup>101</sup> That December at the Christmas Exhibition in the Galerie Beaux Arts he displayed a watercolor and a group of monotypes "that are lower in key but otherwise sympathetic to the surrounding watercolors."<sup>102</sup>

In 1930 his successful career was complemented by a seemingly successful marriage with two children: the two-year-old, Phillips Jr., and the ten-month-old, Mary Beatrice.<sup>103</sup> On February 24<sup>th</sup> something went terribly wrong after an argument with his wife who reportedly threatened to leave. The evening edition of *The Oakland Tribune* carried this headline: **Artist Kills Self, Seeks to Slay Son.**<sup>104</sup> In an unspeakable act Phillips Frisbie Lewis not only committed an agonizing suicide, but he also forced his infant son to drink poison. Quick action by his wife barely saved the child's life. The newspaper added this commentary:

Friends were at a loss to explain the family difficulties mentioned in Lewis' farewell note. They said the artist and his wife were apparently a devoted couple, wrapped up in their children and their work.

In his probated will his wife inherited fifty thousand dollars and an equal amount in real estate.<sup>105</sup> This will was dated January 31, 1930 and suggested, in the language of the bequests, his imminent death. Art critics memorialized Lewis sympathetically and made no mention of the attempt to murder his son. Florence Lehre's obituary, which was republished in *The Argonaut*, noted that:<sup>106</sup>

Lewis was an artist - one who succeeded in putting on to canvas the half sad, half joyful hovering between two worlds that characterized his state. Though he was a mute, he had courageously made his handicaps into assets. And there were few people - professional artists and laymen - who did not like him both as a painter and an individual. Everyone who came into contact with him experienced a loveable something - a sensing of what the soul of a mute sensed beyond our understanding . . .

In the U.S. Census of 1930 Lewis' wife and children continued to reside in their Broadway Terrace home and had a live-in nurse.<sup>107</sup>

**ENDNOTES FOR LEWIS:** 1. U.S. Census of 1900 [ED 365, Sheet 9A]. / 2. *TOI*, June 11, 1909, p.9. / 3. The latter was **not** the sister-in-law of Mary DeNeale Morgan (*TOI*, September 27, 1970, p.19-CM; U.S. Census of 1910 [ED 150, Sheet 6B]). / 4. Polk: 1915, p.492; 1918, p.695; 1922, p.895. / 5. *WVDR*, No.2343-34, June 5, 1917. / 6. *TOI*: November 12, 1916, p.27; January 7, 1917, p.24; March 24, 1918, p.36; April 7, 1918, p.22; March 30, 1919, p.10; July 6, 1919, p.11; April, 18, 1920, p.6-S; November 26, 1922, p.7-S; *SFB*, March 24, 1919, p.15; *BDG*, March 26, 1927, p.7. / 7. *TOI*: January 14, 1917, p.24; January 28, 1917, p.24; *SFC*, February 11, 1917, p.D-3. / 8. *TOI*: March 18, 1917, p.35; March 25, 1917, p.24; August 5, 1917, pp.20f. / 9. *TOI*: February 15, 1924, p.6-S. / 10. *TOI*: August 11, 1917, p.1; September 16, 1917, p.20; September 23, 1917, p.20. / 11. *TOI*: September 9, 1917, p.20; October 21, 1917, p.21; October 28, 1917, p.20; January 13, 1918, p.22; January 20, 1918, p.22; cf. *SFC*, November 4, 1917, p.E-3. / 12. *SFC*, November 11, 1917, p.E-3. / 13. *TWP*,

December 8, 1917, p.15; cf. *TOI*, December 2, 1917, p.21. / 14. *TWP*: April 27, 1918, p.16; May 4, 1918, p.16; May 11, 1918, p.16. / 15. *SFAI*: *INS*, 67.267, 1919, p.cxxvi. / 16. *TOI*, April 6, 1918, p.9. / 17. *TWP*, March 30, 1918, p.16. / 18. *TOI*, April 21, 1918, p.22. / 19. *SFC*: October 6, 1918, p.2-E; February 9, 1919, p.9-E. / 20. *ATC* 6, 1918, p.9; *TOI*: January 15, 1919, p.7; July 6, 1919, p.11; July 13, 1919, p.11; *AAA* 16, 1919, p.427; *MDC*, June 11, 1919, p.4. / 21. *TOI*, May 5, 1918, p.24. / 22. Appendix 2. / 23. *TOI*: October 12, 1919, p.6-S; November 2, 1919, p.S-7. / 24. *SFC*, November 16, 1919, p.E-5; *TOI*, November 16, 1919, p.S-7. / 25. U.S. Census of 1920 [ED 105, Sheet 2A]. / 26. *TOI*: March 26, 1920, p.18; March 28, 1920, p.4-S; *SFC*, June 18, 1922, p.6-D. / 27. *TOI*, May 30, 1920, p.3-S; *BDG*, July 7, 1920, p.5. / 28. *SFC*, September 26, 1920, p.8-S; *TOI*: September 26, 1920, p.6-S; December 12, 1920, p.B-11. / 29. *TOI*, October 31, 1920, p.D-5. / 30. *TOI*, November 21, 1920, p.6-S. / 31. *SFX*, January 9, 1921, p.6-N; *TOI*: February 27, 1921, p.S-7; March 6, 1921, p.S-7; *SFC*, March 6, 1921, p.2-F; *BDG*: March 12, 1921, p.6; May 28, 1921, p.6. / 32. *TOI*: March 20, 1921, p.S-9; April 17, 1921, p.S-7. / 33. *TOI*: May 8, 1921, p.S-7; June 12, 1921, p.S-6; August 14, 1921, p.S-5; January 8, 1922, p.4-S. / 34. U.S. Passport Application No. 43148, issued on May 27, 1921 in New York City and amended in Paris on December 9, 1921. / 35. *TOI*, May 15, 1921, p.2-B. / 36. *TOI*, May 29, 1921, p.S-7. / 37. *SFC*, August 8, 1920, p.E-3; *BDG*, June 25, 1921, p.6; *MDC*: June 30, 1921, p.2; July 7, 1921, p.4; *TOI*: July 3, 1921, p.S-3; October 9, 1921, p.S-8. / 38. *TOI*, January 15, 1922, p.S-7; *ATC* 9, 1921-22, p.38; *AAA*: 22, 1925, p.573; 26, 1929, p.682. / 39. *TOI*: November 11, 1923, p.8-S; February 15, 1925, p.6-S. / 40. Polk: 1924, p.1178; 1926, p.1047; 1930, p.860. / 41. *TOI*, January 15, 1922, p.S-7. / 42. *TOI*, March 26, 1922, p.S-5; June 4, 1922, p.A-13; June 5, 1922, p.5; June 18, 1922, p.S-7; *BDG*: April 29, 1922, p.6; June 10, 1922, p.5. / 43. *TOI*, April 2, 1922, p.S-7. / 44. *TOI*, June 25, 1922, p.S-5. / 45. *TOI*, September 10, 1922, p.S-9. / 46. *TOI*: October 1, 1922, p.4-B; October 8, 1922, p.S-7. / 47. *TOI*: October 22, 1922, p.7-S; October 29, 1922, p.9-S. / 48. *BDG*, January 13, 1923, p.5. / 49. *TOI*: March 12, 1923, p.2-A; April 1, 1923, p.16-A; *BDG*: April 14, 1923, p.6; June 23, 1923, p.6. / 50. *Moure*, p.B-72. / 51. *SFC*, October 21, 1923, p.D-6. / 52. *TOI*, November 25, 1923, p.S-5. / 53. *BDG*, December 29, 1923, p.5; cf. *BDG*, June 28, 1923, p.5. / 54. *TOI*, March 2, 1924, p.6-S. / 55. *SFC*: June 22, 1924, p.6-D; June 29, 1924, p.6-D. / 56. *SFC*, October 5, 1924, p.D-3; *TOI*, December 14, 1924, p.4-B. / 57. *TOI*: November 16, 1924, p.S-6; February 7, 1927, p.1; *SFC*, November 23, 1924, p.D-3. / 58. *TOI*, November 16, 1924, p.S-6. / 59. *TOI*, November 23, 1924, p.1-B. / 60. *BDG*, November 10, 1924, p.6; *SFC*, November 16, 1924, p.D-3; *TOI*, November 23, 1924, p.31; *TCR*, November 29, 1924, p.9. / 61. *SFC*: November 30, 1924, p.D-3; December 21, 1924, p.D-3; February 1, 1925, p.D-3; *TOI*: December 14, 1924, p.4-B; December 21, 1924, p.S-7; February 8, 1925, p.6-S. / 62. *SFC*: June 21, 1925, p.D-3; December 20, 1925, p.D-3; September 5, 1926, p.8-F; *TOI*: June 28, 1925, p.5-S; August 23, 1925, p.S-5; August 22, 1926, p.S-5; September 5, 1926, p.4-S; November 7, 1926, p. S-5; *BDG*, August 25, 1926, p.7. / 63. *TOI*, September 6, 1925, p.S-5. / 64. *SFC*, January 4, 1925, p.D-3. / 65. *SFC*, January 11, 1925, p.D-3; *DPT*, February 12, 1925, p.8. / 66. *TOI*, February 15, 1925, p.6-S. / 67. *DPT*, February 25, 1925, p.5. / 68. *SFC*, February 15, 1925, p.D-3. / 69. *SFAI*. / 70. *TOI*, May 19, 1925, p.S-7. / 71. *TOI*, June 28, 1925, p.S-5. / 72. *TOI*: October 4, 1925, p.S-9; October 11, 1925, p.S-7; cf. *SFC*: October 4, 1925, p.D-3; October 11, 1925, p.D-3. / 73. *TOI*, November 8, 1925, p.S-7. / 74. *TOI*, December 13, 1925, p.S-7. / 75. *TOI*, January 17, 1926, p.6-S; cf. *TWP*, January 16, 1926, p.23. / 76. *TOI*, February 14, 1926, p.S-7; *BDG*, March 6, 1926, p.7. / 77. *TOI*, March 14, 1926, p.S-7. / 78. *TOI*, February 28, 1926, p.10-M; *SFC*, March 7, 1926, p.D-3. / 79. *BDG*, April 29, 1926, p.6. / 80. *TOI*, May 16, 1926, p.S-9; *SFC*, May 23, 1926, p.8-F. / 81. *TOI*, June 20, 1926, p.6-S; *SFC*, June 20, 1926, p.8-F. / 82. *SFC*, June 6, 1926, p.8-F; *BDG*, October 23, 1926, p.5; *CPC*, November 5, 1926, p.11. / 83. *SFC*, May 16, 1926, p.6-F; *TOI*: June 27, 1926, p.6-B; August 9, 1926, p.4. / 84. *Catalogue, Annual Exhibition of Paintings, California State Fair, Sacramento, September 4-11, 1926*. / 85. *SFC*, September 26, 1926, p.5-F. / 86. *SLT*, May 2, 1926, p.16-C; *TOI*: December 5, 1926, p.6-S; December 12, 1926, p.10-S; *BDG*, December 17, 1926, p.8. / 87. *TOI*: January 30, 1927, p.S-7; February 2, 1927, p.5; *BDG*, February 3, 1927, p.7; *SFC*, February 6, 1927, p.D-7. / 88. *TOI*, February 6, 1927, p.S-5. / 89. *TOI*, March 27, 1927, p.S-7. / 90. *SFC*, May 29, 1927, p.D-7; *BDG*, June 4, 1927, p.6. / 91. *TOI*: December 11, 1927, p.8-S. / 92. *Moure*, p.A-29. / 93. *TOI*: December 11, 1927, p.8-S; December 25, 1927, p.S-3; *SFC*: December 25, 1927, p.D-7; January 1, 1928, p.D-7. / 94. *CPC*, February 10, 1928, p.4; *ARG*, February 1928, p.4. / 95. *BDG*, April 19, 1928, p.7. / 96. *TOI*: June 3, 1928, p.5-S; June 24, 1928, p.5-S. / 97. *TOI*, June 17, 1928, p.5-S; *SFC*, June 24, 1928, p.D-7. / 98. *SFC*, June 17, 1928, p.D-7; *IAT*, June 23, 1928, p.13. / 99. *TOI*, April 7, 1929, p.S-5; *BDG*: April 18, 1929, p.7; August 30, 1929, p.9. / 100. *TOI*: May 21, 1929, p.10; May 23, 1929, p.7. / 101. *LAT*, November 17, 1929, p.11. / 102. *SFC*, December 29, 1929, p.D-5. / 103. *TOI*: December 24, 1927, p.C-19; April 29, 1929, p.C-35. / 104. *TOI*, February 24, 1930, pp.1f. / 105. *TOI*, February 28, 1930, p.27. / 106. *TOI*, March 2, 1930, p.4-M; *IAT*, March 8, 1930, p.13. / 107. U.S. Census of 1930 [ED 1-126, Sheet 27A]; Spangenberg, p.59; Falk, p.2017; Hughes, p.684; Jacobsen, p.1967.

**WILLIAM (Will) E. LONG** (1878-1960) was born on April 26<sup>th</sup> in rural Ohio. From the U.S. Census of 1880 we learn that he resided on a farm in Morgan, Ohio, with his Ohio-born parents, brother, sister and servant.<sup>1</sup> By 1910 he was living with his wife, Dora, in Newark, Ohio, and listed his occupation as "ice cream maker & delivery."<sup>2</sup> Within a decade he was divorced, resided in Deer Lodge City, Montana, and gave his profession as "lather."<sup>3</sup> In the mid 1920s he migrated to Santa Cruz. In 1927 he contributed watercolors to the Inaugural Exhibition of the Carmel Art Association.<sup>4</sup> According to the U.S. Census of 1930, he lived with his aged aunt and a servant on Highland Street in Santa Cruz.<sup>5</sup> He listed his occupation as "lather, construction." He periodically exhibited at various venues including the: State-wide Annual of the Santa Cruz Art League between 1931 and 1938 and Oakland Art Gallery in 1934.<sup>6</sup> William Long died on December 7, 1960 in Santa Cruz County.<sup>7</sup>

**ENDNOTES FOR LONG:** 1. U.S. Census of 1880 [ED 167, Sheet 10]. / 2. U.S. Census of 1910 [ED 87, Sheet 3B]. / 3. U.S. Census of 1920 [ED 172, Sheet 3A]. / 4. Appendix 4. / 5. U.S. Census of 1930 [ED 44-1, Sheet 3A]. / 6. *TOI*: February 8, 1931, p.S-7; February 7, 1932, p.6-S; April 8, 1934, p.12-S. / 7. California Death Index; cf., Falk, p.2054; Hughes, p.694; Jacobsen, p.2005.

**EDWARD JAMES LOUGH** (ca.1850-1941) was born on May 13<sup>th</sup> in Quebec, Canada. According to the Canadian Census of 1871, he resided in Buckingham, Ottawa Centre, with his parents, four brothers and two sisters.<sup>1</sup> His father, John Lough, was a millwright and young Edward's profession was given as "joiner." He migrated to San Francisco in the mid

1870s. The history of his formal art training is presently unknown. By 1894 he moved across the bay to Berkeley where he resided at 2001 Stuart Street with his wife, Mary, and a daughter, Florence.<sup>2</sup> At this time his occupation was listed in the Berkeley Directory as "foreman in San Francisco." According to the U.S. Census of 1900, his profession was recorded as "Miner."<sup>3</sup> He was a naturalized citizen by 1904 when he was enrolled on the Berkeley voter index as a "Republican."<sup>4</sup> A year later he was listed in the Directory as a "clerk in San Francisco" with the same Berkeley residence.<sup>5</sup> After the 1906 earthquake he worked in the East Bay as a "cabinetmaker" by Frank Johnson, the proprietor of the Peralta Mills.<sup>6</sup>

The San Francisco Directories provide a clearer picture of his early employment history.<sup>7</sup> By 1879 he was a "salesman" for the art supply firm Sanborn, Vail & Company with a San Francisco residence at 157 Seventh Street. In late 1885 he established a "portrait studio" with William P. Boyle at 1127 Mission Street. "Lough & Boyle" had apparently dissolved by late 1888 for Edward was listed as a "frame maker" at Hermann Cohen. Within two years he was a "foreman" at Schussler Brothers, a gallery and art supply firm. His occupation was later listed as "joiner" and "cabinetmaker." Prior to his move to Berkeley his home address in San Francisco changed from 1625 Folsom Street to 1016 Twentieth Street. In 1909 he became a "foreman" at Rabjohn & Morcom. By the time of the U.S. Census of 1910 his wife had died.<sup>8</sup> He and his daughter were still residents of Berkeley at Stuart Street, but now with her husband, George Arnold. Edward's occupation was listed as "frame maker."

In the fall of 1903 Lough joined the short-lived Association of Professional Artists in Alameda County.<sup>9</sup> Little is known of Lough's juried exhibitions, except for his contributions to the First and Second Annuals of the Berkeley Art Association in 1907 and 1908.<sup>10</sup> For the Second Annual he submitted two paintings: *Heuston Creek* and *Autumn Evening on Lagunitas Creek*.<sup>11</sup> Regarding his work on display at the Rabjohn & Morcom Gallery in Oakland one reviewer said of his "remarkably well-painted" redwood scene that the "sunlight shining through the gloom . . . onto a patch of green is a splendid bit of work."<sup>12</sup> His specialty was regional landscapes. He resided continuously at his Stuart-Street home until 1917.<sup>13</sup> At that time he permanently moved to Marin County where he occasionally sketched with Jack Wisby, his onetime painting companion from Berkeley. From the U.S. Census of 1920 we learn that he lived with the family of his son-in-law on Olema County Road in San Anselmo.<sup>14</sup> He worked part time in a "Service Station." In the U.S. Census of 1930 he was still living with his daughter's family, now at 1124 Red Hill Avenue.<sup>15</sup> At the age of seventy-nine he was finally listed as "retired." Edward J. Lough died on July 20, 1941 in San Anselmo.<sup>16</sup>

**ENDNOTES FOR LOUGH:** 1. Canada Census of 1871 [DN 94, Sheet 24]. / 2. Polk: 1895, p.578; 1896, p.592; 1897, p.649; 1900, p.612. / 3. U.S. Census of 1900 [ED 398, Sheet 15]. / 4. CVRI, Alameda County: 1904-1912. / 5. Polk 1905, p.668. / 6. Polk 1907, p.1647. / 7. Crocker: 1879-80, p.542; 1882, p.611; 1883-84, p.676; 1886, p.754; 1888, p.749; 1889, p.834; 1891, p.871; 1892, p.880; 1894, p.896; 1895, p.943; 1910, p.1067. / 8. U.S. Census of 1910 [ED 60, Sheet 2A]. / 9. *TOT*, November 24, 1903, p.5; *SFL*, November 25, 1903, p.15. / 10. Appendix 1, Nos.2-3. / 11. Schwartz, *Northern*, p.81. / 12. *TCR*, August 1, 1908, p.22; cf. *TCR*, December 12, 1908, p.14. / 13. Polk: 1909, p.1110; 1912, p.159; 1914, p.1139; 1916, p.1063. / 14. U.S. Census of 1920 [ED 89, Sheet 2A]; CVRI, Marin County: 1920-1940. / 15. U.S. Census of 1930 [ED 21-11, Sheet 6B]. / 16. Cf., Hughes, p.697; Jacobsen, p.2013.

**FLORENCE LUNDBORG** (1870-1949) was born in San Francisco on September 9<sup>th</sup> to an upper middle class family that resided at 1504 Taylor Street. According to the U.S. Census of 1880, her father, John Lundborg, was a Swedish-born dentist and her mother, Hattie, was assisted at home by a live-in servant.<sup>1</sup> She had two brothers. Between 1893 and 1897 Florence received her early training in art at the local California School of Design under Arthur Mathews, Amédée Joullin, Oscar Kunath and Raymond Yelland.<sup>2</sup> She shared a studio with three other women artists.<sup>3</sup> In 1895 she was awarded the W. E. Brown Medal in drawing from life and a year later received an honorable mention in oil painting. For the School's "jinks programme" she read ghost stories to the banquet guests.<sup>4</sup> Between 1894 and 1897 her contributions to the San Francisco Art Association (SFAA) were primarily still lifes, portrait sketches and interior studies in watercolor.<sup>5</sup> She also displayed *Study of an Oak* at the 1894 California Midwinter International Exposition.<sup>6</sup> In 1896 she contributed several of her highly coveted posters to an exhibit in the Mercantile Library of New York City and exhibited with the Sketch Club of San Francisco.<sup>7</sup> She briefly visited Italy in 1897 and continued her education in Paris with James McNeill Whistler at the Academy Carmen.<sup>8</sup> In attendance were four other women from the Mark Hopkins Institute of Art, including Lucia Mathews.<sup>9</sup> During her almost three years in Paris Lundborg received special attention for the large continuous mural that she painted with Alice Mumford at Henriettes' Café. This work drew its title, *The Queen of Hearts*, from the Mother Goose rhyme and turned the café into a popular destination.<sup>10</sup> The style of this work was heavily influenced by the English arts and crafts movement. Arthur Mathews said that Lundborg "has made more of a name for herself than any other woman from California in Paris because of her greater industry."<sup>11</sup>

In the spring of 1900 she arrived in New York, where she was already known through her popular illustrations and the "distinguished" poster for San Francisco's *Lark* magazine, to witness the publication by Godfrey Wieners and Company of her line drawings in a new edition of Omar Khayyam's *Rubaiyat*. Unfortunately, a reviewer for *The New York Times* found her work "very uneven" and "too much after the fashion of the Aubrey Beardsley school."<sup>12</sup> On her return to San Francisco in early July

she established a studio at 628 Montgomery Street.<sup>13</sup> By the fall she was painting several panels; the first, entitled *The Isle of Idleness*, was based on an original motif.<sup>14</sup> She continued to produce her lucrative "designs" for publications, including Rudyard Kipling's *Recessional*.<sup>15</sup> In the spring of 1901 she won the first prize in the poster competition at the California Club where she also displayed her Rubaiyat illustrations; that December she occupied the former studio of Mary Herrick Ross at 308 Post Street.<sup>16</sup> The following year her drawings appeared in two other publications, *The Easter Garden* and *I Am the Resurrection*.<sup>17</sup> By 1904 she was supplementing her income as an art teacher at Miss Head's School in Berkeley, a posh private institution for girls.<sup>18</sup> At this time she collaborated with Bertha H. Smith to produce "a book of six Indian tales" entitled *Yosemite Legends*. Florence executed the cover, marginal decorations and thirteen full-page half-tone illustrations in black, white and green.<sup>19</sup> Lundborg finished several mural designs, including the walls of her brother's East Bay home.<sup>20</sup> She also contributed to the 1905 exhibition of the San Francisco Artists' Society.<sup>21</sup>

In April of 1906 she suffered a "lamentable loss in the destruction of all her pictures," primarily a mural and two dozen sketches at Vickery's Gallery. Apparently, her studio on Montgomery Street was unharmed. She immediately stayed with friends and relations in Berkeley and Alameda. She also made a lengthy summer visit to Santa Barbara and possibly traveled to New York.<sup>22</sup> In early September of 1906 she was appointed a "teacher in drawing and painting at Stanford University" with duties "to begin at once."<sup>23</sup> This appointment, however, ended after one year with her resignation and a renewed commitment to her own painting.<sup>24</sup> Florence was invited to some of the pre-opening social events for the Inaugural Exhibition at Monterey's Del Monte Art Gallery and *unofficially* advised its committees.<sup>25</sup> Soon thereafter she was appointed to its jury of selection and "hanging committee."<sup>26</sup> In mid 1907 she established a small studio in San Francisco at 1716 Sacramento Street and returned to the East Bay as an art instructor at another private institution, the Ransom Marion School.<sup>27</sup> During this period she received an important mural commission from Mrs. George H. Roe of Ross Valley to execute a frieze which used the San Francisco bay and wood nymphs as motifs.<sup>28</sup> She also served on the jury of the Sketch Club.<sup>29</sup> After 1908 there is no evidence that she either resided or taught in Berkeley. In April of 1909 Lundborg left her San Francisco residence for a two-year tour of western Europe in the company of the well-known artist and bookbinder, Miss Belle McMurtry.<sup>30</sup> Florence resigned her position as a juror for the Del Monte Art Gallery.<sup>31</sup> After visiting New York City the couple traveled in Spain and Italy where Miss Lundborg "made a special study of poster work."<sup>32</sup>

Lundborg returned in August of 1911 to spend the summer at the family ranch in Los Gatos and by the late fall had a San Francisco residence at 1360 Jones Street and a studio initially at Jones and Washington Streets and then at 1367 Post Street; she maintained the latter into 1917.<sup>33</sup> This studio adjoined the digs of Miss McMurtry. Florence registered on the local voter index first as a "Republican" and then as a "Democrat."<sup>34</sup> Early in 1912 she completed the illustrations for Mrs. John Lane's translation of *The Honey Bee* by Anatole France.<sup>35</sup> Lundborg's copy of a Florentine fresco by Botticelli in the Louvre gained much favorable attention in San Francisco. For the home of a wealthy Portland patron she completed two mural panels each measuring three by fourteen feet, one depicting a "peacock amid masses of fruit" and the other showing a pheasant among garlands of grapes.<sup>36</sup> In the spring of 1914 she contributed her *Greek Theatre* and *Ionian Sea-Sicily* to the Exhibition of Women Artists of California at Berkeley's Hillside Club.<sup>37</sup>

Part of her exhibition history includes portraits, landscapes and still lifes at the: First Annual of the Berkeley Art Association in 1907,<sup>38</sup> Arts and Crafts Exhibition in Oakland's Idora Park in 1908,<sup>39</sup> Vickery, Atkins & Torrey Gallery of San Francisco in 1906 and 1911,<sup>40</sup> Sorosis Club of San Francisco in 1913,<sup>41</sup> California Club of San Francisco in 1913,<sup>42</sup> Senefelder Club in 1914,<sup>43</sup> Inaugural Exhibition of the Oakland Art Gallery in 1916,<sup>44</sup> Jury-free Summer Exhibition at the Palace of Fine Arts in 1916,<sup>45</sup> Traveling Exhibition of California Art in 1916-17,<sup>46</sup> and SFAA between 1916 and 1919; she was awarded a gold medal at the last venue.<sup>47</sup> When the Sketch Club recreated itself in 1914 as The San Francisco Society of Artists, Miss Lundborg was elected its first vice president and to the board of the directors.<sup>48</sup> She was widely regarded as one of California's most important artists.<sup>49</sup> Florence received great attention and a bronze medal at the Panama-Pacific International Exposition of 1915 for her murals and oil paintings.<sup>50</sup> The latter were described as "foreign scenes" – *Etna in the Afterglow*, *Old Fountain-Taormina* and *Stone Pines* – in contrast to her "series of California subjects for our own State building."<sup>51</sup> Her triumph was the decorative mural in the tearoom of the California Building. It measured fifty-two by thirteen feet and offered an "heroic" scene "symbolical of the wealth of fruit and flowers . . . presenting a procession of figures moving with Arcadian joyousness through the landscape."<sup>52</sup> This work included the citation from the Hellenistic poet Theocritus: "All breathes the scent of the opulent summer – of the season of fruits." A typical example of her bright "decorative" work is the huge oil on canvas entitled *The Hills Beyond the Garden*.<sup>53</sup> One of her displayed pieces at the 1916 Jury-free Summer Exhibition in the California Palace of Fine Arts was selected for a traveling show of California Art with stops at the museums and municipal art galleries in Cleveland, Chicago, St. Louis, Kansas City, Boston, New York City and other eastern venues.<sup>54</sup>

In the summer of 1917 she and her long-time companion, Belle McMurtry, permanently relocated to New York City and within a few years

had a residence at 12 East Eighth Street.<sup>55</sup> Lundborg did not abandon California completely and in May of 1918 contributed to the opening exhibition of the Spreckels Art Museum, the precursor to the California Palace of the Legion of Honor.<sup>56</sup> In the late summer of that year she exhibited "a fine flower piece" at the Palace of Fine Arts.<sup>57</sup> She joined Colin Campbell Cooper and other artists in the war effort and painted massive landscapes to aid in the training of gunners for the U.S. Army.<sup>58</sup> She also catered to civilian tastes by publishing her drawings in the third issue of the art journal *Playboy*.<sup>59</sup> In January of 1919 Willard Huntington Wright, the demanding critic at the *San Francisco Bulletin*, praised her still life at the Loan Exhibition in the Palace of Fine Arts as a "brilliant color product;" a year later in May her Berkeley study entitled *California Oaks* at the National Association of Women Painters' Exhibition won special praise from the critics.<sup>60</sup> On her application for a third passport she was described as five feet seven inches tall with gray eyes, gray hair and "normal" features.<sup>61</sup> In October of 1920 she sailed on the S.S. Adriatic to Europe with Miss McMurtry and established a studio in Paris.<sup>62</sup> On her return to New York City Lundborg executed murals for Wadleigh High School and Curtis High School on Staten Island.<sup>63</sup> Throughout her life she received many commissions to illustrate magazines and books. She contributed the art work to Clark Ashton Smith's *Odes and Sonnets* in 1918. She also sold prints from her own woodcuts. During a visit to California in 1927 she was given a reception by the members of the San Francisco Society of Women Artists.<sup>64</sup> Miss Lundborg died in New York City on January 18, 1949.<sup>65</sup>

**ENDNOTES FOR LUNDBORG:** 1. U.S. Census of 1880 [ED 39, Sheet 29]. / 2. Halteman, pp.152, 65. / 3. *TWV*, December 25, 1893, p.14. / 4. *SFC*, December 22, 1895, p.28. / 5. Halteman, p.1216; *TAT*: April 23, 1894, p.11; November 18, 1895, p.14; *SFL*: April 17, 1895, p.7; April 19, 1895, p.9; *TWV*, May 1, 1897, p.4. / 6. *CMIE*, p.31; *SFX*, January 28, 1894, p.39; Schwartz, *San Francisco*, p.94. / 7. *The World* (New York), February 13, 1896, p.5; *The Newark Daily Advocate*, April 24, 1896, p.6; *TOI*, November 18, 1896, p.2; *SFL*, November 18, 1896, p.8. / 8. *SFL*, August 29, 1900, p.6. / 9. Stephanie McCoy, *Brilliance in the Shadows: A Biography of Lucia Kleinhans Mathews*, Berkeley, 1998, pp.27-29; Jones, *Mathews*, pp.39, 161f, 169, 202. / 10. *SFC*, September 2, 1900, pp.26f; *TOI*, July 16, 1911, p.11. / 11. *SFC*, September 3, 1899, p.25. / 12. *NYT*, December 8, 1900, p.RB-900; cf. *SFC*, June 4, 1899, p.22; *NYT*, November 22, 1902, p.RB-824; *SFL*, January 12, 1913, p.36; *TOI*: October 30, 1921, p.2; January 8, 1939, p.1-B. Doxey Publishing Company was responsible for the San Francisco edition of the Rubaiyat: *Cedar Rapids Republican*, April 15, 1900, p.11. / 13. *SFL*, July 8, 1900, p.33; *MHR*, December, 1900, p.32; Crocker 1905, pp.1166, 1999. / 14. *IAT*, October 22, 1900, p.14. / 15. *SFL*, September 9, 1900, p.12. / 16. *SFL*: April 11, 1901, p.3; April 16, 1901, p.12; *TOI*, December 14, 1901, p.10. / 17. *NYT*, March 29, 1902, p.28. / 18. Polk 1905, p.669; cf. *TOI*, October 23, 1909, p.4. / 19. *NYT*: August 27, 1904, p.RB-581; January 7, 1905, p.BR-5; *SFL*: October 16, 1904, p.5-M; November 29, 1904, p.3; *SFN*, November 12, 1904, p.7; *LAT*, November 13, 1904, p.6-8; *TOI*, December 3, 1904, p.14. / 20. *TOI*, April 8, 1905, p.14. / 21. *SFL*, November 12, 1905, p.19. / 22. *SFC*: May 14, 1906, p.10; June 4, 1906, p.5; *BKR*, May 23, 1906, p.6; *TOI*, May 23, 1906, p.10. / 23. *SFL*, September 9, 1906, p.27. / 24. *SFL*, January 26, 1908, p.31; *TCR*, February 1, 1908, p.16. / 25. *TAT*, February 16, 1907, p.463; *TOI*, February 17, 1907, p.22. / 26. *SFL*: June 18, 1908, p.6; June 21, 1908, p.23; April 19, 1908, p.19. / 27. Crocker: 1908, pp.1119, 1921; 1909, p.1712; Polk 1908, p.689; *SFC*, June 20, 1907, p.5; *SFL*, January 29, 1908, p.4; *TOI*, January 29, 1908, p.7. / 28. *SFL*: December 11, 1907, p.6; June 14, 1908, p.24; July 5, 1908, p.39. / 29. *SFL*: January 2, 1908, p.3; February 9, 1908, p.31. / 30. 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Here she exhibited *Old Fountain-Taormina-Sicily*; Schwartz, *Northern*, p.81. / 42. *SFC*, December 14, 1913, p.62. / 43. *TOI*, January 31, 1914, p.8. / 44. *TOI*: January 28, 1916, p.5; February 1, 1916, p.11; February 2, 1916, p.4; February 20, 1916, p.48; *SFC*, February 20, 1916, p.24. / 45. *TOI*: June 11, 1916, p.13; June 18, 1916, p.14. / 46. *TWP*, November 11, 1916, p.11. / 47. Bernier, p.171; *TOI*, November 12, 1916, p.27. / 48. *AAA* 11, 1914, p.53; *SFC*: September 6, 1914, p.17; October 11, 1914, p.26. / 49. *MDC*, March 20, 1914, p.3. / 50. Trask, pp.217, 228f, 337. / 51. *TOI*, November 21, 1914, p.8; *SFC*, July 25, 1915, p.17; *CPC*, July 28, 1915, p.4. / 52. *SFC*, March 21, 1915, p.24; cf. P. J. Flagg in Baird, p.11. / 53. B & B, June 11, 2003, No.4093. / 54. *TWP*, November 11, 1916, p.11. / 55. *TOI*, June 3, 1917, p.17; *SFC*, July 1, 1917, p.E-3. / 56. *SFX*, May 30, 1918, p.52. / 57. *TOI*, September 1, 1918, p.6. / 58. *NYT*, April 14, 1918, p.5-1; *TOI*, June 9, 1918, p.24. / 59. *TOI*, October 19, 1919, p.S-5. / 60. *SFB*, January 25, 1919, p.6; *TOI*, May 9, 1920, p.2-S. / 61. U.S. Passport Application No.91362, issued on September 17, 1920 in San Francisco. / 62. *LAT*, November 8, 1920, p.2-5; *TOI*, January 9, 1921, p.4-S. / 63. *AAA*: 22, 1925, p.579; 28, 1931, pp.629f; McGlauffin, p.270. / 64. *TOI*, January 9, 1927, p.6-S; January 16, 1927, p.S-7; *SFC*, January 16, 1927, p.12-D. / 65. *NYT*, January 19, 1949, p.27; cf., Falk, p.2082; Hughes, p.703; Jacobsen, p.2032; Petteys, p.454; Samuels, pp.295f.