

DETLEF SAMMANN (1857-1938) was born on February 28th in Westerhever-Eiderstedt, Schleswig-Holstein, Germany, and at the age of fifteen began a four-year apprenticeship with a local painter of interior decoration. Thereafter he traveled for three years in the Dresden area and worked under the court artist Lankau, a renowned muralist. In August of 1881 Sammann arrived in New York City aboard the S.S. Australia and worked for a year as a decorator before returning home.¹ He had earned enough money to pay for a course of instruction under Wilhelm Georges Ritter at the Dresden School of Industrial Art.² Two of his portraits, which were stylistically influenced by Rembrandt, were hung in the municipal museum in Vienna.³ On February 9, 1884 he married Anna Maria Bianka Schmidt, an Austrian native and a resident of Dresden. He returned to New York City with his wife and opened a studio where he created for the leading interior decorators elaborate designs with flowers. Their daughter, Katherine (Katie) Bertha Sammann, was born on September 10, 1884. He became a naturalized citizen of the United States on July 19, 1889 in Jersey City, New Jersey.⁴ His first American passport was granted October 4, 1889. At that time Sammann visited Dresden and studied tapestry painting in Paris. He returned to New York City in 1891 when he was elected a "manager" of the local Verein für Kunst und Wissenschaft, an organization of immigrant Germans who encouraged art and social reform.⁵ Later he became a co-founder of New York's Albrecht Dürer Verein, a society that promoted industrial arts.⁶ He was also elected a member of the local Society of Art and Science. He received his second American passport on February 15, 1893 and visited Germany for four months. Back in New York City his submission for a competition to decorate a local courthouse was judged by the *New York Times* to be "a highly-finished and finely-composed design . . . by a very practical hand and carried out with the utmost care."⁷ In 1899 the *Los Angeles Times* reproduced a demonstration painting of this mural.⁸ During Sammann's tenure on the East Coast his tapestry paintings, which closely resembled the woven Gobelins of France, were included in the decorative scheme of the State Library and governor's mansion in Albany as well as in the Frick residence at Pittsburgh. He decorated two rooms in the White House for President Harrison. The mythical scenes in the rococo dining room of Judge Hilton's Saratoga mansion were among his famed productions.⁹

Due to his daughter's delicate health he dispatched his family to Los Angeles in 1894 and followed a year later. Soon thereafter the Sammanns settled in Pasadena. According to the U.S. Census of 1900, his marital status was unchanged, but his second child had apparently died.¹⁰ The family resided at 200 West California Street and a "niece" was also in residence. At this time his studio was located on the Byrne Block.¹¹ He was acclaimed in southern California with lengthy feature articles in the magazine section of the *Times*:¹²

. . . . As a whole Mr. Sammann's work proclaims the authorship of a great artist. It has that chaste and refined spirit which reflects true artistic instinct. It does not waver from the fixed purpose of subordinating the means to the end and accomplishes the highest attainable end in art, that of carrying the beholder beyond the material surroundings into the realm of spiritual cognizance, feeling and inspiration.

In Los Angeles Mr. Sammann has met with success far beyond his expectation, . . . Some of his most beautiful designs are in private houses in Los Angeles and Pasadena. The large tapestry in

the music-room of W. F. Botsford, president of the California Bank, the ceiling decoration in the reception-room, and the tapestry painted in the dining-room of the same building; the tapestry painted for the staircase of H. C. Durand of Pasadena, and the decorations in the houses of H. W. Hellman, C. E. Canfield, William Garland, J. F. Francis of Los Angeles, and W. D. Ladd and D. F. Fenyes of Pasadena, are perhaps particularly worthy of mention.

The *Los Angeles Times* published his photograph and a drawing of one of his angelic ceilings as well as a copy of the Durand tapestry painting.¹³ Sammann was praised for the detailed allegorical compositions, baroque putti and decorative flowers in his murals on the ceiling and walls of Ralph Granger's music hall in San Diego.¹⁴ Most of these designs were "in the style of the modern French renaissance." At the turn of the century he was so widely recognized as a master decorator that he was given an entry in the prestigious *National Cyclopaedia of American Biography*.¹⁵ In 1900 he moved to San Francisco where he was hired to paint murals.¹⁶ There he registered to vote and gave his address as 1121 Scott Street.¹⁷ When Sammann applied for a passport to visit Germany in March of 1904 he listed San Francisco as his "permanent residence."¹⁸ On his application he was described as five feet seven inches tall with blue eyes, light brown hair, a bearded chin and fair complexion. He returned to northern California in October of 1905 with his family.¹⁹

As commissions for large scale projects began to wane, Sammann painted and exhibited landscapes in watercolor and oil. He claimed that landscapes allowed for more freedom of expression than the "exact and severe" demands of figure work that was dictated by public tastes.²⁰ One of his earliest shows was his 1906 solo exhibition of watercolors at Blanchard's Gallery in Los Angeles.²¹ The following year he and his wife traveled to Europe, ostensibly "to spend the winter," but stayed almost two years.²² By October of 1909 the Sammann family had returned to New York and quickly resettled in Pasadena.²³ There he established a studio at 337 South Lake Avenue.²⁴ While abroad he had mastered the "iconoclastic" techniques of French Impressionism and along with Helena Dunlap and Browning Smith helped to change the artistic tastes of southern California. Sammann continued to exhibit at Blanchard's where in February of 1910 he assembled forty oils and watercolors.²⁵ In the *Los Angeles Times*' review it was noted that he "has followed the tenets of the impressionists, . . . light and air, brilliancy and movement, . . . [are] certainly found in such canvases as *Before the Rain*, *Spring*, *Birch Trees*, and *Oaks* – one can almost hear the leaves whisper their sylvan secrets."²⁶ The *Times* reproduced his canvas *Birch Trees*. Alongside his "modern" landscapes were exhibited seven works by "Old Masters" which he had copied in Dresden.²⁷ In her review for the *Los Angeles Herald* Elizabeth Waggoner declared that his exhibit at Blanchard's "was so comprehensive as to give a fair measure of the ability and versatility of the artist" and she reproduced his small watercolor of a lily pool – "one of the most appealing in its charm, a quality that distinguishes many of these delightful bits of nature."²⁸ In the summer of 1910 he contributed *Springtime* and *Oak Knoll in Autumn* to the First Annual Exhibition of the Chautauqua Association of Southern California in Long Beach.²⁹ Waggoner called these the "two most interesting canvases . . . landscapes full of life and motion with their shimmering, all-pervading light."³⁰ In addition to his painted decorations for the reception room in the Otis house, Sammann was finishing late that summer a series of American Indian panels for the home of E. L. Doheny.³¹ Those panels were displayed in September of 1910 at Blanchard's to the delight of Elizabeth Waggoner.³²

One of the first important mural decorations to be executed in Southern California has recently been on view at the Blanchard gallery, the Indian frieze which Detlef Sammann is just completing for the home of E. L. Doheny. This series of paintings will be placed in an Indian room with the prevailing tone a deep terra cotta, and Mr. Sammann has been able to maintain a harmonizing color scheme throughout. Not only has he used rich, warm tones in the interesting landscape in which the figures are placed, but in the figures themselves he has made the most wide range of colors available in depicting the natives of the plains. Six panels of this series are included in the present exhibition and two others will soon be completed. The first of the paintings show the landing of the Pilgrims and their meeting with the Indians; the second depicts a buffalo hunt, introducing a characteristic and well painted western landscape; another shows Indian youth engaged in one of their popular sports; a smaller panel has for its motif a picturesque Indian mother and child, and larger sections show the meeting of the Red-men with the traders. The other panels will continue the story of the conquest of the plains, the coming of a caravan of pioneers and their encounter with the Indian tribes. The painter has endeavored to treat the subject allegorically to a certain extent, and introduced the figures with the intention of expressing his idea, rather than portraying the Indian either from the realistic or ideal point of view. The treatment of the landscape throughout the decorations is most pleasing and many sections of the frieze would make delightful small canvases.

This was his last large mural project in the United States.

At Blanchard's in the spring of 1911 Sammann held a solo show and joined the exhibition of the Artists of Southern California.³³ Regarding his one-man exhibition of "thirty remarkable" California and European paintings at that venue, Antony Anderson, the erudite critic for the *Los Angeles Times*, observed that he has become "a faithful follower of

Manet and Monet . . . by breaking up color into its prismatic hues and painting it without mixing. . . His three pictures of Catalina Island, painted in the morning, at noon, and in the afternoon, are fine examples of his method."³⁴ In his second review in the *Times* Anderson marveled that "up to a year or two ago he painted in the orthodox way" and quickly perfected the new aesthetic approach as exemplified in his *Evening Shadows*:³⁵

. . . one of the gems of the collection. Studied closely, indeed, it looks like a tray full of crushed opals, emeralds, amethysts, rubies and turquoises, placed upright against the wall. Note how brilliant the sunlight is, as it lies on the oaks. Then see how the artist got this sunlight by a careful juxtaposition of grays made so as to bring out the yellows and reds.

Sammann spent several weeks during the summer of 1911 in Carmel and exhibited at the Del Monte Art Gallery in the fall.³⁶ Two of his 1912 contributions to that venue, *The Arroyo Seco* and *Near Banning Beach-Catalina Island*, were painted in southern California.³⁷

On January 1, 1912 he opened a Los Angeles exhibition of sixteen landscapes at the Daniell Gallery and included several of his noteworthy pictures of Carmel, "that place of cultural and natural enchantment," entitled *Evening on the Carmel River*, *Sand Dunes near Carmel* and *Gray Morning on the Carmel River*.³⁸ The latter canvas, which was painted on the same spot as the *Evening* picture but with a sky of "silvery gray" and "hints of pale pink and lavender in the clouds," had been hung earlier in the California Club. That year he established a summer home in Carmel. In December he displayed almost twenty paintings "full of sparkling vitality" at the Steckel Gallery in Los Angeles.³⁹ He moved his primary studio-residence to Pebble Beach in July of 1913 and became, according to the *New York Times*, a "notable" painter in the local art scene.⁴⁰ At his new digs he received as guests several prominent painters from the south, including Jean Mannheim.⁴¹ On Sundays he maintained an open house for local visitors at his sea-fronted studio which he named "Waldeck" because of its location in a forest.⁴² He contributed to the Peninsula Artists Exhibition in Pacific Grove in the summer of 1913.⁴³ That year in Los Angeles he displayed *Cypress Trees in Evening Glow* at the Fourth Annual of the California Art Club and several Carmel works at the Art Students League.⁴⁴ In December the California Art Club exhibit was transferred to the galleries of the San Francisco Institute of Art.⁴⁵ Early in 1914 two of his Monterey Peninsula landscapes appeared at the Los Angeles Fine Arts Gallery in Exposition Park.⁴⁶ That spring Sammann became president of the short-lived Society of Monterey Artists and donated the prize money for its exhibition that year.⁴⁷ His painting *Wind Swept Oaks* was reproduced in the article by Josephine Blanch on the exhibitors at Del Monte.⁴⁸ He was also awarded the first prize of one hundred dollars for his Carmel landscape, *Survival of the Fittest*, by the California Art Club. Antony Anderson now declared that this work "was admirably big and free in technique, . . . Sammann, . . . is getting away from the technique he employed a year or two ago, that of little spots of pure color, which he borrowed in Munich, . . . he is evolving a perfectly good one of his own, . . . the title of the picture suggests the artist's own emancipation."⁴⁹ This painting later appeared in the Gallery at Exposition Park and was reproduced in both the *Los Angeles Times* and the journal *Western Art*.⁵⁰ It was also awarded a prize at the Art Institute of Chicago. An excellent example of his "new" technique is his 1914 oil entitled *Waves Crashing Along the Carmel Coast* which displays a masterful use of variegated light.⁵¹ In December of 1914 he donated his art to the Charity Sale of the Los Angeles Fine Arts League and to the California Art Club benefit at the Blanchard Gallery.⁵² To the latter he gave five small plein-air landscapes that reflected "artistic excellence."⁵³

His early record of exhibitions in San Francisco includes several prominent venues. Between 1911 and 1914 he contributed eleven paintings to six exhibitions at the San Francisco Art Association: *Evening Glow* in 1911; *Snow and Flowers*, *Gray Morning and Lovers' Cove* in 1912; *Weather-beaten* and *Rocky Shore* in 1912; *Spring* and *Monterey Landscape* in 1913; *Cypress Trees in Evening Glow* and *Evening Rays* in 1913; and *Twins* in 1914.⁵⁴ His poorly displayed *Lovers' Cove* was said to be "a landscape of exquisite beauty, giving the artist admirable scope in a subject that most would not dare to attempt."⁵⁵ In April of 1913 his work was included in the Inaugural Exhibition of the California Society of Etchers at the Vickery, Atkins & Torrey Gallery.⁵⁶ For the First Exhibition of the California Artists at the Golden Gate Park Memorial Museum in April of 1915 he contributed *Fleeting Clouds* and *Cypress-Towards Evening*.⁵⁷ His paintings appeared at their Second Exhibition in the following January.⁵⁸ In 1915 he declined to exhibit at the Panama-Pacific International Exposition in San Francisco, in part due to his unsuccessful efforts as a founding member of the Artists of California. That group was created to lobby the directors of that Exposition for a separate exhibition space devoted to California artists.⁵⁹

Sammann's most receptive audience was always in southern California. At the 1915 Panama-California Exposition in San Diego he exhibited *The Old Warrior* (originally titled *Survival of the Fittest*) as well as *Monterey Coast* and was awarded a silver medal.⁶⁰ A few months later *The Old Warrior* was accepted at the National Academy of Design in New York City and sold on the first day of exhibition.⁶¹ Antony Anderson included Sammann among his select group of "strong" landscape painters.⁶² In 1916 he exhibited his seascape, *In the Evening Sun*, with the First Annual Exhibition of Contemporary American Painters at the Gallery in Exposition Park.⁶³ Also in Los Angeles he exhibited fourteen Pebble Beach

paintings at the Kanst Gallery and had a display at the Friday Morning Club.⁶⁴ Regarding the Kanst show, Anderson noted that his pictures "have the broad, free technique of the artist's last attainment, the admirable handling of grays, the bigness of effect in composition, the magnificent feeling for . . . [the] luminous out-of-doors . . . the result is a certain opulence without garish prodigality."⁶⁵ That summer he was an exhibitor at the California State Fair.⁶⁶

Closer to home he contributed three works in 1916 to the Tenth Annual Exhibition of the Arts and Crafts Club in Carmel: *Cypress Coast*, *Poppy Field* and *Wood-Interior*.⁶⁷ That summer he registered to vote in Pebble Beach.⁶⁸ Between 1916 and 1921 he was appointed to the Advisory Committee of the Del Monte Art Gallery.⁶⁹ He exhibited at that venue from 1911 until 1922.⁷⁰ In 1917 the *Christian Science Monitor* ran an extensive review of his exhibited work at the Del Monte:⁷¹

One [artist] depicting the wilder aspects of nature is Detlef Sammann, who has turned his attention almost wholly to the Monterey cypresses as the dominant note in his pictures. He has evidently made a painstaking study of their every feature, which he gives us with photographic fidelity. They are indeed well drawn, but Mr. Sammann represents them with few exceptions in the same mood, their weird, old, disheveled trunks standing out ever in bold relief and in high key; and yet in spite of the concentrated lighting, the effect obtained is not one of warm sunshine. An exception is his "Coming Storm;" twin cypresses bracing themselves for its approach, gaunt and gray against the leaden sky . . . Mr. Sammann's work might be defined as essentially objective in its expression.

That spring he exhibited two large canvases with scenes of the Monterey Peninsula at the Schussler Brothers Gallery in San Francisco.⁷² In late December of 1917 the fire that destroyed the Pebble Beach Lodge also consumed one of his impressive canvases.⁷³ In January and October of 1919 several of his commanding seascapes appeared at the Rabjohn & Morcom Gallery in San Francisco.⁷⁴ Later that fall his work was included in the Exhibition of Western Artists at the Gallery in Exposition Park.⁷⁵ His paintings were selected from the Del Monte Art Gallery for a loan exhibition to the Salinas High School which purchased one of his canvases.⁷⁶

The unmitigated hysteria during World War I against all things Germanic so offended the Sammann family that they resolved to return to Germany. Detlef, who had wisely purchased real estate in southern California and on the Monterey Peninsula, began to liquidate his assets. From the U.S. Census in January of 1920 we learn that this "landscape artist" continued to reside on the Peninsula with his wife and daughter.⁷⁷ In the early spring he sold his Pebble Beach home and leased a cottage in Carmel.⁷⁸ He registered in 1920 on the Carmel voter index as a "Republican."⁷⁹ In his passport application of May 1920 he declared that his permanent home was in Carmel, but he had to explain inconsistencies with his periods of residency in the United States.⁸⁰ The *Los Angeles Times* announced that the Sammanns planned to travel in Europe for two years.⁸¹ He and his wife sailed to Germany from New York City on July 3, 1920 aboard the S.S. Mongolia, but unexpectedly returned to the United States on the same vessel in October. During his absence Schussler's displayed a sand dune "painting of great dignity whose charm had largely been gained through nobility of handling."⁸² In December of 1920 Detlef placed a large advertisement in the *Carmel Pine Cone* to publicize the sale "at a Great Sacrifice" of his household furnishings, including an upright piano and picture frames, at his Carmel address on north Casanova Street.⁸³ In 1921 the Sammanns officially announced their permanent move to Germany and sailed aboard the S.S. Siam from San Francisco via the Panama Canal.⁸⁴ By the fall they arrived in Dresden.⁸⁵ His two final solo exhibitions were at the Kanst Gallery in the summer of 1920 and the fall of 1922.⁸⁶ His work was included in the 1923 Western Artists Exhibition at Exposition Park.⁸⁷ As expected the Sammanns did not return to the United States, but in May of 1922 they extended their passports in Dresden for another two years.⁸⁸ At that time the American Consul General attached this statement: "the applicant [Detlef Sammann] has overcome the presumption of expatriation which has arisen against him in view of the fact that he is representing an American firm in Belgium and that he is entitled to our protection as a citizen of the United States." The nature of his business in Belgium was not revealed. Shortly thereafter he purchased a large beautifully landscaped estate outside Dresden for his primary residence. The rather acerbic critic, Eleanor Minturn-James, noted a decade later that "the Sammanns (sic) were glad to leave America for the Fatherland" and "were glad to be fortified against post war German depression and poverty with American dollars."⁸⁹ About 1930 the great painter lost vision in one eye. In May of 1935 he visited the United States for the last time, but he was compelled to pass through customs with a German passport.⁹⁰ Detlef Sammann died in Dresden on May 25, 1938.⁹¹

ENDNOTES FOR SAMMANN: 1. NCAB 10, p.372. / 2. *LAT*, November 26, 1899, p.M-4. / 3. *LAT*, December 31, 1913, p.3-13. / 4. U.S. Passport Application No.84313, issued on March 31, 1904 in San Francisco. / 5. *NYT*, April 2, 1891, p.2. / 6. NCAB 10, p.372. / 7. *NYT*, April 21, 1894, p.4. / 8. *LAT*, November 26, 1899, p.M-4. / 9. NCAB 10, p.372. / 10. U.S. Census of 1900 [ED 117, Sheet 5B]. / 11. *LAT*, November 26, 1899, p.M-9. / 12. *LAT*, September 18, 1898, p.M-18; November 26, 1899, pp.M-5f. / 13. *LAT*, November 26, 1899, pp.M-4f. / 14. *LAT*, September 18, 1898, p.3-5. / 15. NCAB 10, p.372. / 16. *SFL*, May 5, 1900, p.11. / 17. CVRI, City and County of San Francisco, 1900. / 18. U.S. Passport Application No.84313, issued on March 31, 1904 in San Francisco. / 19. Galveston Passenger Lists, Bremen to Galveston, arrived on October 6, 1905; M3-172; *The Galveston Daily News*, October 6, 1905, p.10. / 20. *LAT*, December 31, 1911, p.3-13. / 21. *LAT*, May 13, 1906, p.6-2. / 22. U.S. Passport Application No. 42797, issued on November 25, 1907 in New York

City; cf. *LAT*, November 20, 1907, p.2-13. / 23. Hamburg Passenger Lists, Hamburg to New York City, departed September 26, 1909; New York Passenger Lists, Hamburg to New York City, arrived October 7, 1909, T-715; U.S. Census of 1910 [ED 289, Sheet 7B]. / 24. *LAT*, December 31, 1911, p.3-13. / 25. *LAT*, January 30, 1910, p.3-14. / 26. *LAT*, February 20, 1910, p.3-14. / 27. *Los Angeles Herald*, February 20, 1910, p.3-11. / 28. *Los Angeles Herald*, March 27, 1910, pp.4f. / 29. *LAT*, July 31, 1910, p.3-14. / 30. *Los Angeles Herald*, July 31, 1910, p.3-11. / 31. *LAT*, September 4, 1910, p.3-12; December 31, 1911, p.3-13. / 32. *Los Angeles Herald*, September 11, 1910, p.2-9. / 33. *LAT*, March 19, 1911, p.3-17; April 16, 1911, p.3-22. / 34. *LAT*, March 5, 1911, p.3-19. / 35. *LAT*, March 12, 1911, p.3-18. / 36. *SFC*, November 12, 1911, p.29. / 37. Schwartz, *Northern*, p.105. / 38. *LAT*, December 31, 1911, p.3-31. / 39. *LAT*, December 1, 1912, p.3-14. / 40. *LAT*, July 20, 1913, p.3-2; *The Decatur Review*, September 28, 1913, p.15; *NYT*, February 1, 1914, p.M-15; *AAA* 12, 1915, p.464. / 41. *CPC*, April 7, 1915, p.4. / 42. *LAT*, October 1, 1916, p.3-2. / 43. *SFC*, September 14, 1913, p.21. / 44. *LAT*, March 2, 1913, p.6-5; October 26, 1913, p.3-6. / 45. *SFX*, December 14, 1913, p.35. / 46. *LAT*, January 4, 1914, p.3-4. / 47. *MDC*, July 19, 1914, p.1; July 23, 1914, p.4. / 48. *AAP* 5.11, 1914, p.390; cf. *Western Art* 1, 1914, p.34. / 49. *LAT*, April 12, 1914, p.3-6; October 24, 1915, p.3-22; *Moore*, p.B-91. / 50. *LAT*, August 23, 1914, p.3-10; September 13, 1914, p.3-10. / 51. B & B, December 9, 1999, No.5406. / 52. *LAT*, December 12, 1914, p.2-6; December 13, 1914, p.3-6. / 53. *LAT*, December 27, 1914, p.3-6. / 54. Halteman, p.1267; *SFC*, April 6, 1913, p.27; April 5, 1914, p.19. / 55. *SFX*, April 5, 1912, p.11. / 56. *SFC*, April 6, 1913, p.27. / 57. Schwartz, *Northern*, p.105. / 58. *SFC*, January 22, 1916, p.8. / 59. *SFC*, November 15, 1914, p.15. / 60. *LAT*, January 17, 1915, p.3-14. / 61. *CPC*, March 31, 1915, p.4; *LAT*, April 4, 1915, p.3-17. / 62. *LAT*, January 2, 1916, p.3-17. / 63. *LAT*, February 19, 1916, p.1-12; March 19, 1916, p.3-4; *CSM*, October 6, 1916, p.6. / 64. *LAT*, September 24, 1916, p.3-2. / 65. *LAT*, October 1, 1916, p.3-2. / 66. *TOT*, August 31, 1916, p.8; *CPC*, September 6, 1916, p.1. / 67. Appendix 2. / 68. CVRI, Monterey County, 1916. / 69. *AAA*, 13, 1916, p.68; 14, 1917, p.59; 17, 1920, p.111; 18, 1921, p.100. / 70. *BDG*, June 25, 1921, p.6; September 9, 1922, p.6; *MDC*, June 30, 1921, p.2; July 7, 1921, p.4; *TOT*, July 3, 1921, p.S-3. / 71. *CSM*, September 14, 1917, p.8; cf. *TWP*, September 8, 1917, p.11. / 72. *SFC*, March 11, 1917, p.24. / 73. *CPC*, January 3, 1918, p.3. / 74. *SFC*, January 26, 1919, p.6-S; October 19, 1919, p.10-S. / 75. *TOT*, November 16, 1919, p.S-7; *SFC*, November 16, 1919, p.E-5; *CPC*, November 20, 1919, p.1. / 76. *SFC*, November 9, 1919, p.E-5; *BDG*, July 8, 1922, p.6. / 77. U.S. Census of 1920 [ED 28, Sheet 1B]. / 78. *CPC*, March 11, 1920, p.4. / 79. CVRI, Monterey County, 1920. / 80. U.S. Passport Application No.49820, issued on June 8, 1920 in Monterey County. / 81. *LAT*, May 30, 1920, p.3-2. / 82. *SFC*, July 18, 1920, p.E-3. / 83. *CPC*, December 16, 1920, p.8. / 84. *BDG*, July 16, 1921, p.6. / 85. *CPC*, October 27, 1921, p.1. / 86. *LAT*, July 11, 1920, p.3-2; October 23, 1922, p.2-2. / 87. *LAT*, July 29, 1923, p.3-29. / 88. U.S. Passport Application No.175107, issued on May 20, 1922 in Dresden. / 89. *CPC*, January 8, 1932, p.9. / 90. California Passenger and Crew Lists, Hamburg to Los Angeles, arrived May 30, 1935. / 91. Cf., NCAB 10, p.372; *Moore*, p.219; *Wall Moore*, p.465; *Falk*, p.2882; *Jacobsen*, p.2814f; *Hughes*, p.973; *Gerdts and South*, pp.44f, 75, 68f, 144f, 264.

ELMER GEORGE EARL SCHMIDT (1892-1958) was born on July 21st in Toledo, Ohio. According to the U.S. Census of 1900, he resided in that city on Wabash Street with his parents, sister, brother and one boarder.¹ His father was born in Ohio of German parents and his mother, Mary Peterson, was a German immigrant. Elmer Schmidt had apparently moved to the Pacific Northwest by 1916, the year "he joined Troop A, Oregon Cavalry, with which he served on the Mexican border for eight months. He spent 18 months in France as a member of Company A, 116th Field Signal Battalion, which was among the first United States units to arrive in France."² In 1920 he was a Berkeley resident who listed his occupation as "student" and his address at 1908 Haste Street; between 1922 and the early 1930s his residence and "artist studio" continued in that city at 2521 Durant Street.³

He studied art with Xavier Martinez and Perham Nahl at Berkeley's California School of Arts and Crafts, with Lee Randolph, Spencer Macky and Gottardo Piazzoni at the California School of Fine Arts in San Francisco and privately with Armin Hansen in Monterey, William Ritschel in Carmel and Hans Hofmann in Berkeley.⁴ At the Forty-eighth Annual of the San Francisco Art Association in April of 1925 his exhibited oil was entitled *A View of Tiburon*.⁵ In the spring of 1926 he produced four "color plate illustrations" of scenes on the University of California campus for the *Blue and Gold Yearbook*.⁶ At the 1927 Spring Annual of Berkeley's All Arts Club at the Northbrae Community Center he showed a "slightly modern" painting entitled *Robert Louis Stevenson House*; his work returned to that venue a year later.⁷ He also exhibited *Fishing From the Monterey Wharf* with the Oakland Art League at the Mills College Art Gallery during February of 1928.⁸ His work appeared at the Berkeley League of Fine Arts in 1927 and the Oakland Art Gallery in 1929.⁹

He had considerable success outside the San Francisco Bay Area. Although he maintained his residence in Berkeley, he spent a part of 1927 in Carmel and that December contributed to the "Thumb-Box" exhibition of the Carmel Art Association (CAA).¹⁰ Regarding his contributions, the *Carmel Pine Cone* noted that "Elmer Schmidt, an artist practically unknown to Carmel, is showing by two of his paintings, that it won't be long before he is known here. *Up For Repairs* and *The Wash Line* are delightful."¹¹ The following year he exhibited at the CAA's summer show. In February of 1928 his painting entitled *Myron Oliver's House* was exhibited at the First State-wide Annual in Santa Cruz; his work reappeared at that venue in 1932.¹² In October of 1928 the Richmond Art Association in Indiana sponsored Schmidt's first solo exhibition with twenty-six paintings in the art galleries of Mortin High School. The *Richmond Palladium* and *Sun-Telegram* offered the following:¹³

Mr. Schmidt is a member of the group of California artists who are now painting wholly for the sake of design in form and color on the canvas. . . .

Some of his titles in the exhibition are "Flight Impressions," "The Warm Sands," "Rear View," "Landscape-Monterey," "The Orchard," "The Restless Sea" and "The Wash Line."

In color and design several of his paintings are done according to Cézanne, . . .

The effect of clear light without the manifestation of sunlight and shadow, is a dominant note in this style of work.

The work of this young artist is quite . . . maddening to some of the gallery visitors, it nevertheless is a fair representation of a large body of work in recent painting.

In 1929 he staged displays in Toledo, Ohio; a year later his work was accepted at the California State Fair.

His career in the San Francisco Bay Area continued into the Great Depression. In 1929 and 1932 he contributed to the First and Fourth Annual Jury-free Exhibitions of the Berkeley Art Association at the Berkeley Art Museum.¹⁴ Roma Bishop, art critic for *The Wasp* of San Francisco, characterized his submission to the First Annual as "lovely . . . interesting in composition."¹⁵ Schmidt executed the murals in Berkeley's Veterans Memorial Building and in the lodge of the Echo Lake Municipal Camp.¹⁶ His canvas *Footbridge* was accepted to the 1932 Spring Annual of the Oakland Art Gallery and described as "a fair arrangement handled in the modern fashion."¹⁷ That August at his solo exhibition in the Oakland Art Gallery H. L. Dungan, art critic for *The Oakland Tribune*, remarked:¹⁸

The many paintings Schmidt is showing indicate great industry and a wide search for expression. Perhaps the search covers too great a territory. He goes all the way from conservative nudes to the impression flying has on an aviator. He shows a number of good landscapes in water color, but the best of the lot are two landscapes in oil, both good studies of sunshine and shadow. He has a tendency to put too many objects in his paintings, just as he has a tendency to cover too many fields in technique and theme. Nothing in the air nor on the earth daunts him, nor does the sea itself quench his spirit of adventure in art. . . . once he calms his ardor and settles to plugging on one theme for a while he will go far.

In reference to this show the *Berkeley Daily Gazette* called him "one of the most interesting of the ultra modern painters of the present generation."¹⁹ He staged another one-man exhibition in December of 1932 with over forty paintings at the H. S. Swasey Gallery in Berkeley.²⁰ He was an important member of Berkeley's second art colony and socially active in the community.²¹ In November of 1937 he contributed to the National Art Week show at Bruner's in Oakland.²² According to his 1942 draft registration card, he resided at 2728 Benvenue Avenue in Berkeley and listed himself as unemployed.²³ Schmidt died on September 11, 1958 in Alameda County.²⁴

ENDNOTES FOR SCHMIDT: 1. U.S. Census of 1900 [ED 96, Sheet 5A]. / 2. *BDG*, August 11, 1932, p.7. / 3. CVRI, Alameda County: 1920-1936; Polk 1930, p.1206; U.S. Census of 1930 [ED 1-309, Sheet 14A]. / 4. *BDG*: October 11, 1928, p.7; August 11, 1932, p.7; *TOT*, August 14, 1932, p.6-S. / 5. *SFAI*. / 6. *SFC*, May 23, 1926, p.8-F. / 7. *BDG*: April 23, 1927, p.7; April 19, 1928, p.7; *TOT*, April 24, 1927, p.5-S. / 8. *TOT*, February 12, 1928, p.12-A; *CRM*, February 22, 1928, p.7. / 9. *IOC*, November 13, 1927, p.5-7; *ARG*, December 1927, p.9. / 10. Appendix 4. / 11. *CPC*, December 9, 1927, p.4. / 12. *Catalogue, First Annual State-wide Exhibit of Paintings*, Santa Cruz Art League, February 1-15, 1928, p.8; *CRM*, February 15, 1928, p.7; *TOT*, February 7, 1932, p.6-S. / 13. As cited in *BDG*, October 11, 1928, p.7. / 14. *BDG*: March 1, 1929, p.6; March 3, 1932, p.8; March 10, 1932, p.5; *TOT*, March 3, 1929, p.A-15. / 15. *IWP*, March 16, 1929, p.13. / 16. *BDG*, August 11, 1932, p.7. / 17. *TOT*, March 13, 1932, p.6-S; cf. *BDG*, March 18, 1932, p.7. / 18. *TOT*, August 21, 1932, p.6-S; cf. *BDG*, August 11, 1932, p.7; August 18, 1932, p.6. / 19. *BDG*, August 20, 1932, p.5. / 20. *BDG*, December 8, 1932, p.5. / 21. *BDG*, September 8, 1933, p.6; refer to narrative in Volume Two of this study. / 22. *BDG*, November 4, 1937, p.7. / 23. *WVRC*, No.U-1803, 1942. / 24. California Death Index; cf., Falk, p.2926; Hughes, p.986; Jacobsen, p.2857.

ALFRED HERMANN SCHROFF (1863-1939) was born on December 26th in Springfield, Massachusetts. According to the U.S. Census of 1880, he resided in nearby Medford with his German-born artist-father, Hans Schroff, and his sister, Alma.¹ He studied at Cowles Art School and was a pupil of De Camp, Major and Chominski. In 1893 he was awarded a medal for stained glass design at the Worlds Columbian Exposition in Chicago. He had further training in England and France. From the U.S. Census in June of 1900 we learn that he resided in Newton, Massachusetts, at his sister's home with her husband and two daughters.² The unmarried Alfred listed his occupation as "artist." In 1900 he advertised his studio address as 11 Hamilton Place in Boston and was an exhibiting member of the Boston Art Club through 1906.³ He designed the stained glass windows for the Church of Christ Scientist in Boston and for Harvard University's Memorial Hall.⁴ In 1902 he began to exhibit at the Art Institute of Chicago. By 1909 he was an art teacher and a member of the Boston Society of Arts and Crafts; he was associated with the Copley Society, Boston Water Color Club and Boston Architecture Club.⁵ He gave his address as Birch Brow, Greenwood, Massachusetts.⁶ In 1911 he became the director and primary instructor at the School of Fine Arts in the Sweat Memorial Art Museum of Portland, Maine.⁷ About 1917 he was appointed an Art Instructor at the University of Oregon and eventually the head of the Fine Arts Department.⁸ He resided in Eugene at 1043 Alden Street with his artist-wife, Louise, and her parents.⁹ Both of the Schroffs became members of the Society of Oregon Artists. At the 1918 Spring Annual of the San Francisco Art Association his submission, *Pond and Beeches at Wellesley-Massachusetts*, was called "lithographic."¹⁰

By 1921 the Schroffs regularly spent their summers in California. Alfred joined the Laguna Beach Art Association. Under the auspices of the Arts and Crafts Society of Portland and the Extension Division of the University of California in Berkeley he taught summer art

classes, primarily in Carmel, where he purchased a studio-home on Monte Verde Street near the Pine Inn.¹¹ He contributed watercolors to the Annuals of the Carmel Arts and Crafts Club in 1922 and 1923.¹² At the former he displayed a piece entitled *Fishing Wharves* and at the latter two landscapes: *Wind-Swept Cypress* and *A Rip Snorter-Oregon Coast*. In Eugene during December of 1922 he staged a solo exhibition from his recent collection of seventy Carmel paintings. Shortly thereafter he exhibited in Salem, Oregon, about two hundred canvases which included scenes of the West Coast, New England and Cornwall in Great Britain.¹³ In 1923 he won a gold medal at the exhibition in Springville, Utah, for his *Blown Cypress Trees*; his painting *Wind-Swept Cypress* received the first prize at the Eighth Annual Northwest Artists Exhibition in Seattle.¹⁴ He was also awarded the Diploma Beaux Arts at Fontainebleau for his murals and a medal at the Kingston Exposition in Jamaica.¹⁵ In June and July of 1926 he painted the Topanga Canyon in southern California and then returned to Carmel for a one-month studio exhibition.¹⁶ In the mid 1920s the Schroffs sold their Carmel home.¹⁷ He became a member of the Oakland Art League and contributed to its Jury-free Exhibition in 1928 at the Oakland Art Gallery.¹⁸ By the spring of 1929 the Schroffs had moved their primary studio-home back to Carmel, specifically to Junipero Street between Seventh and Eighth Avenues, where they entertained numerous guests.¹⁹ Before July of 1931 they relocated to a new dwelling in the Carmel Woods.²⁰ At this time they maintained a secondary residence in Eugene where Alfred apparently taught the occasional course, but was no longer chairman of the department.²¹ In the fall of 1931 he exhibited "several very pleasing" watercolors at the Monterey County Fair, including the French scene *Montigny sur Loing*.²² He became a member of the Carmel Art Association and exhibited at its Gallery in December of 1935 and December of 1936.²³

In August of 1933 at the Hotel Claremont in Berkeley he staged with Joseph Sheridan a joint exhibition of watercolors and pencil sketches.²⁴ His subjects included scenes of Carmel and sketches of fine gardens in Berkeley. In 1935 he displayed his California landscapes in the East-West Gallery of the Western Women's City Club in San Francisco.²⁵ His watercolors and etchings of the Pacific shoreline and mountains returned to the East-West Gallery a year later. This show was characterized by Glenn Wessels, art critic for *The Argonaut*, as having "a dynamic accuracy which is the result of well-trained observation plus a well-trained hand."²⁶ In December of 1937 he held solo exhibitions of his watercolors, etchings and oils at Berkeley's Claremont Hotel and again at the Women's City Club in San Francisco.²⁷ H. L. Dungan, art critic for *The Oakland Tribune*, reproduced his etching *My Own Pines* and noted:²⁸

Schroff is a great worker. . . . He has a fine color sense [and] rare delicacy of handling. Most of his watercolors are of Oregon scenes, with the San Francisco waterfront and the Carmel region represented, for Mr. and Mrs. Schroff have a house or two in Carmel.

From his last annual at the Women's City Club in 1938 the *San Francisco Chronicle* reproduced his etching *Monterey Cypress*.²⁹ Alfred Schroff died on April 16, 1939 in Eugene, Oregon.³⁰

ENDNOTES FOR SCHROFF: 1. U.S. Census of 1880 [ED 405, Sheet 30]. / 2. U.S. Census of 1900 [ED 895, Sheet 11A]. / 3. *AAA* 3, 1900-01, p.61; *Boston Globe*, January 6, 1906, p.5. / 4. *CPC*, June 8, 1928, p.4. / 5. *BDG*, December 13, 1935, p.16. / 6. *AAA*: 7, 1909-10, p.190; 10, 1913, p.344. / 7. *Daily Kennebec Journal* (Maine), October 7, 1911, p.10; *AAA* 16, 1919, p.494. / 8. *AAA* 16, 1919, p.494. / 9. U.S. Census of 1920 [ED 244, Sheet 1A]. / 10. *IWP*, May 4, 1918, p.17. / 11. *AAA*: 18, 1921, p.557; 20, 1923, p.679; 24, 1927, p.719; *CPC*: June 29, 1922, p.4; September 21, 1922, p.3; July 14, 1923, p.5; September 15, 1923, p.5. / 12. Appendix 2: *CPC*, August 11, 1923, p.2. / 13. *CPC*, December 23, 1922, p.9. / 14. *CPC*, July 14, 1923, p.5; *BDG*, December 13, 1935, p.16. / 15. *BDG*, August 24, 1933, p.6. / 16. *CPC*, August 20, 1926, p.11. / 17. *CPC*, June 8, 1928, p.4. / 18. *TOT*, June 24, 1928, p.5-S. / 19. *CPC*: May 17, 1929, p.14; June 28, 1929, p.14; Perry/Polk 1930, p.451; *AAA*, 28, 1931, p.714; McGlauffin, p.376. / 20. *CPC*, July 10, 1931, p.14. / 21. U.S. Census of 1930 [ED 20-36, Sheet 1A]. / 22. *CPC*: December 25, 1931, p.7; October 9, 1931, p.8. / 23. *CPC*, December 13, 1935, p.16; *CRN*, December 22, 1936, p.3. / 24. *BDG*, August 24, 1933, p.6; *TOT*, August 27, 1933, p.8-S. / 25. *BDG*, December 13, 1935, p.16; *SFC*, December 23, 1935, p.18. / 26. *IAT*, January 1, 1937, p.15. / 27. *TOT*, December 15, 1937, p.20-D. / 28. *TOT*, December 19, 1937, p.5-S. / 29. *SFC*, December 18, 1938, p.31-W. / 30. Oregon Death Index; cf., Falk, p.2940; Hughes, p.992; Jacobsen, pp.2870f.

HARRY WASHINGTON SEAWELL (1864-1945 / Plate 18b) was born on June 29th in San Francisco and spent his early years at his parents' San Rafael home in Marin County. According to the U.S. Census of 1880, Harry lived with his father James, an attorney who eventually became a superior court judge, his mother Gertrude, his younger brother Victor, and a Chinese servant.¹ His maternal grandfather was Rev. J. L. van Mehr, the founder of Grace Cathedral, and his other grandfather was the highly decorated General Washington Seawell.² Harry began his art studies at the School of Design in San Francisco under Virgil Williams, Warren E. Rollins and Emil Carlsen. In December of 1885 he was awarded the School's second prize in drawing and the Alford medal; a year later he received an honorable mention for oils.³ He was subpoenaed in March of 1887 to testify in court regarding the murder of Mamie Kelley by Alexander Goldenson, his classmate at the School of Design.⁴ By 1889 he had a studio in San Francisco at 1615 Gough Street.⁵ Between 1892 and 1895 he studied in Paris at the Académie Julian under Benjamin Jean-Joseph Constant and Jean Paul Laurens and received prizes in both drawing from life and painting.⁶ He resided at boulevard Raspail 203 and exhibited at the Salon a painting entitled *L'intérieur d'une vieille Chaumière*.⁷ At this time he befriended the American architect and artist, George Plowman. Seawell

returned to his family home in San Francisco at 421 Baker Street in the fall of 1895.⁸ In 1896 he resided at 231 Post Street and a year later at 305 Post Street.⁹ He listed his professional address from 1898 to 1900 at 421 Baker Street, then moved to a separate studio at 305 Larkin Street.¹⁰ The local voter index gave his residence at 421 Baker Street through 1907.¹¹

In the late 19th century Seawell was employed as the youngest staff illustrator at the daily *San Francisco Examiner* and contributed to an exhibition of "newspaper artists" at the Alameda Teachers' Club in the spring of 1899.¹² He was sent to Mexico to sketch for the *Examiner*. His summer sketching trips ranged from Monterey and Lake Tahoe to St. Helena and Aetna Springs; he frequently painted in Marin County, especially the environs of Mt. Tamalpais.¹³ His Chinatown paintings and Bay Area landscapes were very popular with most critics.¹⁴ In May of 1900 one conservative commentator, who saw three of his works on exhibition in San Francisco, apparently took umbrage at the modern French influence in his paintings and remarked: "Mr. Seawell's work shows much promise, but perhaps it were wiser for him to avoid yet the incredible in effect."¹⁵ At the Bohemian Club Annual in December of 1901 Seawell's "dainty little fancy" entitled *Berkeley Hills* was one of the first paintings to sell.¹⁶ His many contributions to the First Annual Painters Salon at the Palace Hotel in the fall of 1903 were championed by a reviewer in the *San Francisco Call*.¹⁷

H. W. Seawell has a masterpiece in *A Lonely Fireside*. It represents a peasant woman sitting beside a wide, Flemish hearth, with the interior furnishings and architecture worked out delightfully in the shadow. Only the light from the hearth and the window apparently give the lines. Another beautiful thing of his is *In the Old Chateau Grounds*. Among his other meritorious offerings are *Village Street*, *Old Stone Bridge*, *Normandy*, *Venetian Landmark*, *In Venice*, *Venice by Night*, and *A Bit of Chinatown*.

The following spring at the Louisiana Purchase Exposition in St. Louis his *Lonely Fireside* was exhibited in the California Building.¹⁸ In 1905 he was one of the few "fortunate artists" at the spring Annual of the San Francisco Art Association (SFAA) to sell his paintings.¹⁹ He frequently visited George Sterling and Jack London in Carmel and kept his regular room at the Carmel Inn until the mid 1940s.²⁰

Harry Seawell was highly regarded for his impartiality. In the spring of 1902 he was appointed by the board of directors of the Mark Hopkins Institute of Art to the administrative committee that controlled the daily affairs of the Institute's School of Design.²¹ He was chosen a year later as a juror for San Francisco's Third Photographic Salon of the California Camera Club.²² Along with John Gamble he was appointed in 1904 and 1905 to "lay out a scheme for color treatment" at the annual Mardi Gras Ball of the SFAA where he had attended social functions for many years.²³ In the fall of 1904, when Armin Hansen and several other students at the School of Design were accused of hazing Albert DeRome, Seawell was placed on the School of Design's investigating committee.²⁴ He later served as a juror for the SFAA.²⁵

Immediately after the 1906 earthquake he and Gordon Coutts painted scenes of a burning San Francisco on several large canvases which were still extant in 1945.²⁶ Seawell found a temporary home in Berkeley, but soon resided with family members to 421 Baker Street in San Francisco.²⁷ He was engaged by the University of California in the fall of 1906 to become an instructor of "Water Color and Pen & Ink Drawing" in the Department of Architecture and to teach an additional summer course in "Life Sketching."²⁸ He was hired as the replacement for both Perham Nahl and Charles Neilson.²⁹ According to the 1908 San Francisco Directory, he had a studio at 568 Golden Gate Avenue and a year later a new family residence at 236 Cole Street where he registered to vote as a "Democrat."³⁰ From the U.S. Census of 1910 we learn that Seawell was an unmarried forty-three-year-old art teacher who lived with his parents.³¹ About 1914 he moved his "portrait studio" to 1617 California Street where he remained through the late 1930s and briefly shared that address with Frank Van Sloun.³² Throughout his ten-year career at the University he commuted to his classes by ferry. In his last academic year he was still listed as "unmarried" by the University.³³ The Berkeley Directory records him variously as a U.C. "teacher" or "instructor," who "resides in S.F."³⁴ Beginning in 1910 he served on the board of directors for the San Francisco Institute of Art and joined its faculty for one year.³⁵

Seawell caused a scandal in Berkeley when he attempted to introduce completely nude models in his summer course.³⁶ After the University insisted on clothed models, he joined his old friend George Plowman and Frances S. Campbell in establishing the private Berkeley School of Art, later known as The Associated Studios.³⁷ Here all his life classes had nude models. His stubborn idealism resurfaced three years later in 1909 when he withdrew his paintings from an exhibition at the Institute of Art, claiming that Theodore Wores had allowed too many "amateurs" to participate.³⁸ Certainly the most difficult moment in his life came in the late fall of 1913 when he was arraigned before Judge Shortwell and charged with "a statutory offense" by Olga Anderson, a seventeen-year-old servant who alleged that she was "subjected to indignities while posing as a model in his studio."³⁹ Because he was the son of a superior court judge, almost every paper in northern California ran the salacious details. On the front page of Santa Rosa's *Press Democrat* was the "heartbreaking tale" of how Anderson was "lured . . . by a small ad in a morning paper and forced to pass through a series of startling experiences."⁴⁰ Although the charges were eventually dismissed, his reputation suffered some damage. In November of 1914 he joined the

unsuccessful Artists of California, a group created to lobby the directors of the Panama-Pacific International Exposition for a separate exhibition space devoted to California artists.⁴¹ Seawell was still highly regarded by many; he was hired as an art instructor at Lowell High School in San Francisco.

Seawell's work appeared in the major exhibitions of northern California, including the Mechanics' Institute Fair in 1883 and California State Fair from 1896 to 1917.⁴² In 1917 he received a third prize at the State Fair.⁴³ He was a periodic exhibitor at the SFAA between 1895 and 1914.⁴⁴ He donated his work in January of 1897 to the Narjot Benefit Exhibition and in June of 1898 to the Red Cross Charity Exhibit at the San Francisco Press Club.⁴⁵ He frequently exhibited at the Bohemian Club between 1901 and the early 1940s.⁴⁶ His work remained popular at the Bohemian Club as we learn in May of 1910 from Margaret Doyle, art critic for the *San Francisco Call*.⁴⁷

H. W. Seawell exhibits a number of beautiful watercolor landscapes, painted in the softer greens of early spring and one or two good oils. One of the best of his pictures is called "Normandy Fireside." It is a view of a Normandy kitchen with the stove and brightly polished utensils on the side and by the great old fashioned open fireplace, with its bright log fire, an old peasant woman is sitting at rest. There is a touch of home and peace and quiet to the picture that is delightful.

When the Bohemian Club established its permanent art gallery in 1918, he was included in the select group of exhibitors.⁴⁸ In 1925 his three contributions to the Bohemian Club Annual were entitled: *From the Heather Lake Trail*, *Old King Juniper* and *The Beckoning Peak near Glen Alpine*.⁴⁹ These were part of the 1923-24 "Sierra series" which included his sublime watercolor *Point O Pines-Fallen Leaf Lake*.⁵⁰ At the Club's Annual in 1927 his *California Hills* was said by *The Oakland Tribune* to be "a little thin as to earth crust, but otherwise rather well done."⁵¹ As a member of the Bohemian Club his work was selected for the 1931 Inaugural Exhibition at the Alma de Bretteville Art Gallery in San Francisco.⁵² In 1943 John Garth, artist and art critic for *The Argonaut*, said that his exhibited work at the Bohemian Annual added "much strength and color" to the show.⁵³

In addition, Seawell contributed to the: Second and Fifth Annuals of the Oakland Art Fund sponsored by the Starr King Fraternity in 1902 and 1905;⁵⁴ 1904 Sketch Exhibition of the San Francisco Press Club;⁵⁵ 1905 Lewis and Clark Exposition in Portland;⁵⁶ San Francisco Artists Society in 1905 and 1910;⁵⁷ Schussler Brothers Gallery of San Francisco in 1905 and 1918;⁵⁸ Subscription Exhibition of San Francisco in 1905;⁵⁹ Mark Hopkins Institute of Art in 1906;⁶⁰ First Annual Exhibition of the Berkeley Art Association in 1907;⁶¹ Del Monte Art Gallery in 1907;⁶² Ildora Park Exhibition of Oakland in 1908;⁶³ Sequoia Club of San Francisco between 1913 and 1916;⁶⁴ and the First and Second Exhibitions of California Artists at the Golden Gate Park Memorial Museum in 1915 and 1916.⁶⁵ From 1914 to 1919 he was periodically appointed to the hanging committee and jury of the Sequoia Club.⁶⁶ At the 1915 Panama-Pacific International Exposition he displayed a painting entitled *Interior*.⁶⁷ In the fall 1917 he donated his art to the Red Cross Benefit "Auction Comique" at the Oakland City Hall.⁶⁸ In July of 1938 he contributed to an exhibition "of prominent conservative artists" at the Graves Gallery in San Francisco.⁶⁹ His work was shown in August of 1939 at the Palace of the Legion of Honor with the Annual Exhibition of the reactionary Society for Sanity in Art; he also served on the "artistic council" of that organization.⁷⁰ Seawell was widely recognized as one of California's most important artists.⁷¹ He was a member of the American Art Association in Paris and the Pacific Art Association of California. His San Francisco address in 1940 was given as 641 Post Street, but he often resided at the Bohemian Club.⁷² Seawell died on November 12, 1945 at the French Hospital in San Francisco.⁷³

ENDNOTES FOR SEAWELL: 1. U.S. Census of 1880 [ED 235, Sheet 22]. / 2. *CPC*, November 30, 1945, p.4. / 3. *DAC*: December 6, 1885, p.8; December 11, 1886, p.1. / 4. *DAC*, March 26, 1887, p.1. / 5. Crocker: 1889, p.1527; 1900, p.1500; 1892, p.1501. / 6. *SFL*, October 28, 1895, p.9. / 7. Fink, p.389. / 8. *SFL*, December 1, 1895, p.24. / 9. Crocker: 1896, p.1704; 1897, p.1860. / 10. *MHR*: December, 1899, pp.33-35; Christmas, 1901, p.44; December, 1902, p.37; Crocker: 1900, p.1884; 1901, p.1928; 1902, p.1960; 1905, pp.1668, 2000. / 11. *CVRI*, City and County of San Francisco: 1900, 1904, 1907. / 12. *ADA*, May 18, 1899, p.1. / 13. *SFL*: July 26, 1896, p.20; August 29, 1897, p.26; July 23, 1899, p.12; July 30, 1899, p.12; September 2, 1906, p.27; *MHR*, September, 1900, p.42. / 14. *SFL*: May 28, 1900, p.7; September 3, 1905, p.19; *MHR*, Summer, 1903, p.10. / 15. *SFL*, May 28, 1900, p.7. / 16. *SFL*, December 13, 1901, p.9. / 17. *SFL*, November 12, 1903, p.5; cf. *TAI*, November 16, 1903, p.342. / 18. *SFL*, May 15, 1904, p.21. / 19. *BDG*, December 5, 1905, p.3. / 20. *CPC*, November 30, 1945, p.4. / 21. *MHR*, June, 1902, p.6. / 22. *TAT*, July 27, 1903, p.62; *MHR*, Summer, 1903, p.32. / 23. *SFN*, January 16, 1904, p.15; *SFL*: February 5, 1904, p.7; February 17, 1904, p.7; *TOI*, February 17, 1905, p.12; cf. *SFL*, October 10, 1897, p.9. / 24. *SFL*: November 26, 1904, p.3; November 27, 1904, p.28. / 25. *SFL*: March 14, 1909, p.33; March 21, 1909, p.22. / 26. *CPC*, November 30, 1945, p.4. / 27. Crocker 1907, p.1442. / 28. *U.C.*, *Catalogue*: September 1906, p.16; September 1908, p.29; September 1914, p.30. / 29. *U.C.*, *Courses*: 1906-07, p.185; 1910-11, pp.168-71. / 30. Crocker: 1908, pp. 1597, 1921; 1909 p.1417; 1910 pp.1528, 1849; 1913, p.1946; *CVRI*, City and County of San Francisco: 1910, 1913; *AAA* 12, 1915, p.469. / 31. U.S. Census of 1910 [ED 175, Sheet 9A]. / 32. Crocker: 1914, p.2019; 1920, p.1677; 1933, p.1752; *CVRI*, City and County of San Francisco: 1920, 1924, 1932, 1935, 1938; *AAA*: 18, 1921, p.560; 28, 1931, p.717. / 33. *U.C.*, *Catalogue*, February, 1916, p.35. / 34. Polk: 1907, p.1717; 1910, p.1138. / 35. *AAA* 8, 1910-11, p.405; Halteman, pp.134f, 38. / 36. Chapter 3, esp. notes 96-101. / 37. Chapter 3, note 102. / 38. *TCR*, March 6, 1909, p.14. / 39. *TOI*, December 5, 1913, p.12; *SFX*, December 6, 1913, p.3. / 40. *Press Democrat*, November 21, 1913, p.1. / 41. *SFC*, November 15, 1914, p.15. / 42. Halteman: pp. II.165; III.113. / 43. *SFC*, September 23, 1917, p.S-6. / 44. Halteman, p.I.272; *SFC*: March 25, 1900, p.23; April 6, 1913, p.27; *SFL*: March 20, 1900, p.4; November 20, 1903, p.9; March 25, 1904, p.5; December 11, 1904, p.19; March 31, 1905, p.9; April 2, 1905, p.19; November 19,

1905, p.19; November 26, 1905, p.19; March 13, 1906, p.5; *TAT*: December 19, 1904, p.439; April 11, 1908, p.234. / **45**. *SFL*: February 7, 1897, p.8; June 10, 1898, p.10. / **46**. Schwartz, *Northern*, pp.106f; *SFC*: December 6, 1901, p.12; December 8, 1903, p.8; December 9, 1903, p.13; November 17, 1912, p.27; November 28, 1915, p.24; February 6, 1916, p.19; June 10, 1923, p.6-D; March 23, 1924, p.6-D; March 30, 1924, p.6-D; February 20, 1927, p.6-D; February 19, 1933, p.D-3; *SFL*: December 7, 1901, p.9; December 13, 1901, p.9; December 8, 1903, p.5; December 7, 1904, p.9; December 11, 1904, p.19; April 23, 1911, p.33; December 10, 1911, p.37; November 17, 1912, p.61; November 5, 1932, p.10; *TAT*: December 16, 1901, p.418; December 22, 1902, p.426; December 14, 1903, p.399; March 6, 1936, p.17; *SFN*: December 10, 1904, p.9; *SFX*: November 30, 1913, p.34; November 28, 1920, p.N-7; *TOI*: December 10, 1916, p.24; November 29, 1920, p.2; March 22, 1925, p.S-5; March 10, 1935, p.S-7; March 1, 1936, p.S-7; February 21, 1937, p.6-B; February 20, 1938, p.5-S; *BDG*: March 1, 1928, p.6; February 28, 1936, p.9; February 26, 1939, p.B-7; *SFW*: February 11, 1939, p.15; March 15, 1941, p.15. / **47**. *SFL*, May 29, 1910, p.39. / **48**. *SFC*, March 3, 1918, p.7-S. / **49**. *SFC*, March 15, 1925, p.14. / **50**. Plate 18b; Appendix 6. / **51**. *TOI*, February 20, 1927, p.S-5. / **52**. *SFL*, April 25, 1931, p.8; *SFC*, May 3, 1931, p.4-D. / **53**. *TAT*, April 2, 1943, p.18. / **54**. Schwartz, *Northern*, pp.106f; *TOI*: February 20, 1902, p.4; March 3, 1905, p.7; February 16, 1905, p.8; *SFC*, March 5, 1905, p.27; *SFL*: March 7, 1905, p.6; March 9, 1905, p.6. / **55**. *SFL*: April 17, 1904, p.26; April 20, 1904, p.7. / **56**. *SFL*, April 22, 1905, p.7; *BDG*, May 3, 1905, p.1. / **57**. Schwartz, *Northern*, p.107; *SFL*: November 12, 1905, p.19; December 21, 1905, p.5; December 24, 1905, p.23; May 22, 1910, p.42; May 29, 1910, p.39. / **58**. *SFL*, August 20, 1905, p.19; *TAT*, September 11, 1905, p.209; *SFC*, January 6, 1918, p.E-3. / **59**. *SFL*, December 24, 1905, p.23. / **60**. *BKR*, March 13, 1906, p.3. / **61**. Appendix 1, No.2. / **62**. At that time his painting entitled *California Hills* received special mention in the press: *SFL*, August 14, 1907, p.13; *TWP*, August 17, 1907, p.7; *TCR*, August 24, 1907, p.13. / **63**. *TOI*, October 15, 1908, p.3. / **64**. *SFC*: December 14, 1913, p.62; December 6, 1914, p.29; May 14, 1916, p.26. / **65**. Schwartz, *Northern*, p.107; *SFC*, January 22, 1916, p.8. / **66**. *SFC*: December 6, 1914, p.29; April 27, 1919, p.E-3. / **67**. Trask, pp.230, 366. / **68**. *TOI*: September 16, 1917, p.20; October 7, 1917, p.20. / **69**. *BDG*, July 1, 1938, p.8. / **70**. *SFW*, August 5, 1939, p.6; *TOI*, August 18, 1940, p.B-7. / **71**. *MDC*, March 20, 1914, p.3. / **72**. *CVRI*, City and County of San Francisco, 1940. / **73**. *CPC*, November 30, 1945, p.4; cf., Falk, p.2963; Hughes, p.1001; Jacobsen, p.2894.

CATHERINE COMSTOCK SEIDENECK (1885-1967) was born on November 1st in Evanston, Illinois. According to the U.S. Census of 1900, she lived with her widowed grandfather, Harvey Hurd, who was a Professor at a local law school, her mother, five brothers and one sister at 1572 Ridge Avenue in Evanston, just outside Chicago.¹ She received her early training in crafts and "decorative arts" under Elbert Hubbard and "Herr Kranz" at the Roycroft Studio in East Aurora, New York.² She reportedly spent eighteen months there perfecting the art of sculptured leather.³ Miss Comstock studied watercolor and pastel at the Art Institute of Chicago. She was a member of the Boston Arts and Crafts Society and the National Society of Craftsmen. Catherine had moved to northern California by 1909, the year she became an instructor in crafts and jewelry design at the Carmel Arts and Crafts Club Summer School. She won a gold medal in 1912 at the Washington State Fair. Shortly thereafter she enrolled as a student in Berkeley's California School of Arts and Crafts. In 1914 she was hired by that institution to teach "modeled leather" and maintained a Berkeley address at 2228 Dana Street.⁴ About this time her family was persuaded by Luther Burbank to move to Santa Rosa where her brother, Dr. John Comstock, formed the guild of craftsmen known as Los Compañeros which Catherine briefly directed.⁵ In 1915 she shared a gold medal at San Francisco's Panama-Pacific International Exposition for sculptured leather.⁶ She was a permanent Carmel resident in 1919, when she decided to build her own home in the village, but she continued to make lengthy visits to Santa Rosa.⁷ For the U.S. Census in early January of 1920 the unmarried Catherine Comstock was listed as a "landscape artist" with a Carmel residence on Camino Real.⁸ She married the artist George Seideneck, whom she had met two years earlier, on January 25, 1921 in Santa Rosa.⁹ She was registered on the Carmel voter index in the early 1920s as a "Democrat," but in 1924 changed her affiliation to the "Socialist" party and then in 1928 became a "Republican."¹⁰ George Seideneck followed a similar path; both registered as "Democrats" in the second half of the 1930s.¹¹ The couple's travels and social contacts were often recorded in the *Carmel Pine Cone*.¹²

In Carmel during 1920 and 1921 she contributed "a group of pastels" to the Holiday Exhibition and to the Fourteenth and Fifteenth Annuals of the Arts and Crafts Club.¹³ At the Fourteenth Annual her pastels were voted by the visiting public among the top twenty-five entries in the exhibit.¹⁴ In the spring of 1921 at the Arts and Crafts Hall she staged an exhibition of pastels that "are full of charm and delicate feeling; they all suggest a fairy brush, projecting into her work a new vision of nature; a rare and pure type of arts."¹⁵ This show, which was part of a joint exhibition with her husband, moved the reviewer for the *Carmel Pine Cone* to add: "Mrs. Seideneck's pictures are gems; that ethereal quality, which is so distinctive in her pictures, characterizes this clever artist as a painter of poems."¹⁶ That June she displayed six "refined" drawings at the exhibition of Carmel Artists in the Stanford University Art Gallery.¹⁷ Her work was also shown at Carmel's 1921 Fall Exhibition. At this time it was announced that she planned "to work extensively in the future on baby portraiture . . . and with her charm and gentle personality should make a success in this phase of art."¹⁸ In August of 1922 Catherine and George opened a joint atelier in the Studio Building on Ocean Avenue at Dolores with an exhibition. The reviewer for the *Pine Cone* observed that the "heavy oils and rugged compositions of Mr. Seideneck," with such titles as *Big Ben-London* and *Goatherd of Calabria*, were in sharp contrast to the "airy lightness" of Mrs. Seideneck's pastels.¹⁹ Their space was large enough to invite other artists to sketch live models and for Catherine to accept commissions for crafts, including desk sets, light fixtures, hammered brass, copper and leather.²⁰

In mid September of 1924 the couple traveled via the Panama Canal to Europe; they used Lake Garda as their home base for trips through Italy, France, Germany, Holland and Spain. They returned to Carmel in January of 1927.²¹ She and her husband were co-founders of the Carmel Property Company, a real estate development firm that either redecored existing homes or built new ones. They frequently employed as contractors her brothers, Hurd and Hugh Comstock.²² Hugh designed a type of "fairyland" construction that some nicknamed "Comstock," his wife, Mayotta, made rag dolls.²³ In 1929 the Seidenecks purchased thirty-four acres on Miramonte Road in Carmel Valley and completed enough construction by 1931 to make their studio-home habitable; it became their primary residence a year later.²⁴

Catherine Seideneck's career began to accelerate in the late 1920s. The Seidenecks attended the first meeting of the Carmel Art Association (CAA) in August of 1927 and were habitual exhibiting members through 1933.²⁵ Catherine's mother, Nellie Comstock, became an early patron of that organization with a gift of five hundred dollars for the CAA building fund.²⁶ At the Inaugural Exhibition of the CAA on October 15, 1927 Catherine's two pastels were characterized in *The Argus* of San Francisco as "delicate and finely expressive of a woman's sensibility. One describes a procession in Italy, while the other interprets the simple life of a German village."²⁷ That December at the CAA's show of "Thumb Box Sketches" she displayed a "charming group of paintings," including a German scene, *Early Spring*, and a Carmel study, *After Glow*.²⁸ At the Fourth CAA Exhibit in March of 1928 she offered a "characteristically romantic" pastel, *Market Scene-Nürnberg*, and an oil, *Canal-Chioggia*. The *Pine Cone* noted that "she seeks to supply in her work what George [Seideneck] lacks in his . . . a distinctly poetical quality that has made her work outstanding."²⁹ In mid April she exhibited "a seascape" in the foyer of the Golden Bough Theatre.³⁰ The *Pine Cone* reported in January of 1929 that her entry, *First Snow*, at the Ninth CAA Exhibition displayed a "true feeling of wet chilly atmosphere. A mauve citadel glows distantly behind a snow-veiled light. A drooping branch in the foreground stands like a jade goddess overlooking the village below."³¹ The *Pine Cone* noted at the Tenth CAA show:³²

Catherine Seideneck shows her usual versatile manipulation of pastels. This artist apparently has the local pastel field to herself and her pictures in this medium stand up admirably alongside the strong showing of oils. Mrs. Seideneck's three pastels: "Fiesta Santa Maria," "Boats" and "Golden Sails" hang together. Colorful all, the three show distinct difference as to tone. The flashing banners and gleaming bits of costume on the tiny figures crossing the festival bridge (always built especially for this event) show from the dense coloring of the surroundings like gems in gypsy jewelry, making the largest canvas picturesque; but better drawing and more grace of subject make "Golden Sails" a preference.

The Carmelite said that the last work was "full of mystic cool softness."³³ After successfully organizing the previous year's Christmas celebration at the Golden Bough Theatre, she was named in May of 1929 director of the Carmel Flower Show.³⁴ Concurrently, at the CAA's Eleventh Exhibition she displayed "one of the largest canvases . . . *Venetian Water Ways* . . . done in the style and coloring of her pastel work, the picture contains scintillating beauty."³⁵ At the Twelfth Exhibition in July she contributed *Fiesta-Santa Maria Della Salute-Venice*.³⁶

In May of 1930 she exhibited "the outstanding and jewel-like" *Venetian Waters* and other landscapes at the private Carmel Art Gallery.³⁷ That July at the Thirteenth CAA Exhibition she displayed *Moorings*.³⁸ She staged in Carmel between August 4th and 16th a well-received one-man show of her "European & Local Paintings."³⁹ The *Pine Cone* observed:⁴⁰

The exhibit now on at the [private] Carmel Art Gallery in the Seven Arts Building holds a particular interest for lovers of painting for a new medium has been used. Catherine Seideneck, using oils in washes, as one does watercolors, has some thirty or more paintings that are remarkable in method, and beautiful in themselves.

. . . She brought back from Europe not only paintings, a mass of sketches, but a distinctive technique of a rare decorative quality, and a fine knowledge of color. Now she has developed a new method of using oil paints in transparent washes on paper and the result must be seen to get any idea of its effectiveness and beauty. The exhibition will be on all this week and next.

The Carmelite noted that this exhibit "affords a welcome opportunity for closer acquaintance with the work of an artist, the excellence of whose craft entitles her to rank among the first painters now resident on the peninsula."⁴¹ H. L. Dungan, critic for *The Oakland Tribune*, declared:⁴²

Catherine Seideneck's works of art at the Carmel Art Gallery in Carmel have an individual note to them that rings true. They have strength that is charmingly feminine and a beautiful harmony of arrangement and color.

Mrs. Seideneck is exhibiting pastels and oils. Most of them are landscapes and marines, some made in Italy and others along the Monterey coast.

Of unusual interest are her oils on paper, which might be termed drawings in oil rather than paintings. In these she has made use of dark lines after the manner of pencil sketches. These lines combine pleasingly with rather broad masses of color well smoothed down. . . . The flow of dark lines through her paintings gives them life and action, yet this use of lines never appears forced.

Her view of the Highlands coast is a lovely arrangement of colors. It is no attempt to picture the coast as it is, but rather as we think it is when we are away from it. This painting of our impressions of the thing instead of the thing itself is the key to her art. She has picked our impressions on days when our moods were pleasant.

It was reported in the Carmel press that the popular color schemes in her paintings were obtained from the "sea weeds she picks up on the Carmel beach."⁴³ She returned to the private Carmel Art Gallery, contributed to a show of local artists and received this critique in *The Carmelite*.⁴⁴

Catherine Seideneck's canvases reveal a sensitive understanding of line and form to a degree approaching that of an etcher. Added to this her very fine insight into color clothes her work with rare beauty. One landscape in particular, with a clear translucent light on distant fields and a contrasting group of tree-forms and farm-houses in the foreground, was especially notable. It showed a fine restraint, but not beyond the point of rich inherent loveliness.

At this time she also accepted commissions for baby portraiture and displayed a "striking piece" of deeply embossed leather with a design of peacocks at the short-lived Crafts Exchange of Carmel.⁴⁵

In June of 1931 at the CAA's Fourteenth Exhibition she displayed a *Venetian Canal* and *Haystack Hill-Carmel Valley*; the latter reportedly showed "contours of exceptional value" with "subtly apparent in spirit and zest . . . a great advance from her *Venetian Canal*."⁴⁶ She held a solo show a month later at a private studio in Carmel.⁴⁷ The first of three lengthy reviews was penned by Eleanor Minturn-James for *The Carmelite* which twice reproduced Seideneck's canvases, *A German Village*.⁴⁸

Wistful without ever being melancholy, gray-toned but warm with dormant color, is the way of Catherine Seideneck's pastels now on exhibition at the Ruth Waring Studio, Eighth and San Carlos. . . . Gray-dove gray, mauve gray, or what have you, fascinates this painter. In the heart of uniformly negative color she delights to center bright indicative notes, in her paintings – in her life.

With the Carmel mountains now all parched and tawny, Catherine Seideneck says she longs, there at the new Seideneck studio up the valley, for bright, contrasting color. And in the rural patio under the live oaks by the canyon, she has made sure of color. Beside the decorative old oxen yoke, quaint lanterns with bright brass bands, Holland tankard; there is a gay border of cerise and lemon-colored portulaca, sapphire-blue glazed jardinières, orange-stripped porch rugs, fruit bowls with purple plums and peaches, salmon-pink gladiolas, potted Jerusalem cherry plants.

In her paintings, she breaks the gray of an old Venice street with the cardinal red and white of ecclesiastical robes in a religious procession, "red coats" of the annual Corpus Christi festival, preceded by black and white gowned choir boys, biblical characters, St. Andrew, St. John. Sense of motion is one of the charms of this pastel. The suggested movement, the painter said, was managed by careful study and deliberate rendering of refracted edges. . . .

By an accent of green here, of orange there, in the midst of soft, pervasive grays, she makes a rare portrait of an old Saxony town. This was a prize picture, painted from a *pension* window – because it was bitter cold outdoors – with the black corner of the iron balcony, together with the quaint street lamp, figuring to great artistic advantage in this very individual composition. The sleepy façade of an old German house at the cross roads. One cobbled street branching off toward the misty woods where lumber wagons come clattering along, the other brightened by children in peasant costume skipping towards the center of the Saxony town. This is painted *con amore* by one who has known how to paint since she saw behind the curtained soul of an old German village.

. . . . Catherine Seideneck has a feeling for materials – cobble-stones, the wood that has gone to make boats, sail, cloth, rock, iron. She delights not so much in their tactile values or the way light strikes them as in their bulk, their determining characteristics, especially their artistic capacity. And how she can draw! Her Venetian bridges, old German buildings, campanile, Italian stairways, have reassuring substance. They are, if you care to peer closely, three dimensional – and so are her boats. . . .

With Catherine Seideneck pastel is the glove to the hand. Her pastel work is to oil painting as poetry is to prose – the comparison is not original. As someone said of Whistler, taste and tact take the place of vigor. Highly individualistic she goes her own lyric way. Hers are minor melodies with snatches of a gay aria.

Minturn-James wrote a second review for the *Pine Cone*.⁴⁹

An awareness of pattern as personal as it is esthetically correct pervades Catherine Seideneck's exhibition of paintings . . . pervades it together with the lyric mood. Her sensitiveness to the decorative and maturity of design as well as her lyric note and color comprehension contribute to her work an enduring something, an unasserting promise of lasting appeal. . . .

A close second to her interest in line, the shape of things entertains Catherine Seideneck, their mass thrown against contrasting areas of pale color, as perhaps the high bulky stern of a Dalmatian lumber boat blocked against the sunset. . . .

Catherine Seideneck's talent for the decorative finds scope in sundry crafts. She designs in wood, iron, leather. Her

sketch for a screen with an exotic under-seas locale for Mrs. W. W. Wheeler of Pebble Beach, is exquisite. The chartreuse green of deep sea water has been introduced as a foil for the wine-colored prints of the Wheeler home. Everything, color, pattern, form, is very much muted, understated eloquently. It is the unostentatious design that fish, coral, sea weed, rocks, make of themselves – that is with a little help from the artist. Who would think of jellyfish as being artistically delightful? . . .

By popular demand the show was extended and the third review in *The Carmelite* praised it as:⁵⁰

. . . . a delightful adventure in color. Here is no experimentation, but a true mastery of tone understood and felt. Such color has life, not in itself alone but in relationship to every mood of the picture.

The earlier work, painted mostly abroad, is more perfect in technique, but less interesting than the later pictures. "Haystack Hill," the largest canvas in the exhibit, is a turning point, one feels, in the path of the artist from a consciousness of detail to a perception of mass – a sense of solidity more firmly founded. The earlier work makes a statement – closes itself within a certain conscious finality, but "Haystack Hill" leads further. It is not so sure, but it is bigger in conception. It leaves more for the observer to do. The artist has not put it all down. It demands a further creativeness.

The decorative quality of these paintings is evident in the surroundings of Ruth Waring's studio. One sees them in the kind of setting for which they are intended; among tapestries, copper, brass, old wood and iron. . . .

It is a rare privilege to find an artist patient enough to work sympathetically with the architect and the decorator toward the establishment of a harmony completely at one with the personality of the owner. Catherine Seideneck is unusually fitted for this work by reason of her sensitive understanding and her unflinching good taste.

She and Minturn-James were placed in charge of the art exhibit at the 1931 Monterey County Fair held at the Del Monte polo grounds; there Catherine displayed her canvas *Blossom-time in Italy*.⁵¹ That November she opened a combination art gallery and design studio, called "Cargoes," in Carmel's Seven Arts Court Building and exhibited pastels and oils at Ruth Waring's Studio.⁵² At the same time she contributed to an exhibition of local artists in the foyer gallery of Carmel's new Sunset School and a canvas entitled *Water Patterns* to the Fifteenth CAA Exhibition.⁵³ Instead of spending that winter at their new digs in the Carmel Valley, the Seidenecks occupied the residence of the Stone family in the Highlands. In June of 1932 at the CAA's Seventeenth Exhibition she displayed *Fishing Boats-Venice* and a screen "submarine fantasy."⁵⁴

Outside of the Monterey Peninsula her exhibition record is slight. She was a regular exhibitor at the State-wide Annuals of the Santa Cruz Art League where she displayed two works in February of 1928, *Grand Canal-Venice* and *Street Scene-Germany*, and a single piece in 1933, *Three Wise Men*.⁵⁵ At these Annuals between 1929 and 1931 she was awarded either a "special mention" or an "honorable mention" for her pastels; in 1931 her submission was entitled *Venetian Canal*.⁵⁶ Her 1929 prize winner at Santa Cruz became one of thirty-five paintings selected for a traveling exhibition which included stops at the Oakland Art Gallery and the East-West Gallery in San Francisco.⁵⁷ In early June of 1929 she and George held a joint show of their European paintings at the Stanford University Art Gallery.⁵⁸ She exhibited at the California State Fair in 1929 and 1933.⁵⁹ *The Argonaut* reproduced her canvas, *Springtime in Italy*, from the May 1933 exhibit by the Society of Western Artists in San Francisco.⁶⁰

When the full impact of the Depression threatened many in the Carmel art colony, she and Jo Mora designed and printed a special paper currency for Carmel, the "artisan dollar," which was redeemable for food in local stores.⁶¹ Catherine and her husband began a project in early 1934 to paint accurate renderings of the historic buildings in Niles (Alameda County), including the Don Higuere Ranch near Warm Springs and the ruins of the Mission San Jose de Guadalupe.⁶² They also accepted mural commissions in San Francisco. In May of 1934 the *Pine Cone* named Catherine one of the "Twelve Women Who Have Helped Immortalize Carmel" as an art colony.⁶³ Carmel always remained her spiritual center and after a brief hiatus she returned as a periodic exhibitor to the CAA from 1935 through the 1950s; most of her displayed works were painted in the 1920s.⁶⁴ Her painting "of an old ranch house in the Sur region" at the CAA watercolor show of September of 1935 was called "most pleasing" by Thelma B. Miller, art critic for the *Pine Cone*.⁶⁵ In December at that venue she contributed a poorly hung "village street scene."⁶⁶ For the CAA's 1937 shows in March and April she displayed two of her older European scenes: *Village Street-Saxony* and *German Village*.⁶⁷ In June of 1937 *The Californian* ran a short biography on Catherine and published a photo of the artist next to one of her canvases.⁶⁸ When she contributed to the CAA Watercolor Exhibition in May of 1938, Sally Fry, art critic of *The Carmel Cymbal*, characterized her mid 1920s painting, *Village Street-Saxony*, as "a soft, lovely painting done in grays. With gay bits of orange in the foreground and on the roof and a rosy gray of the sky, the picture is one of the nicest I saw."⁶⁹ In December of 1938 she donated several of her paintings to the exhibition-raffle in support of the CAA Gallery.⁷⁰ In February of 1939 she re-exhibited her *Springtime in Italy* at the CAA.⁷¹

At the CAA Gallery in August of 1943 she exhibited *Pastoral Scene*, "a skillful rendition of the hills" surrounding her home where

"delicate tones of color make this a distinguished work."⁷² For the CAA's Watercolor Exhibit in July of 1945 she displayed *Summer-Carmel Valley*, "an evanescent landscape impression."⁷³ At that venue in June of 1946 her painting *Rain* was called "poetic."⁷⁴ Nancy Lofton, art critic for the *Pine Cone*, noted the following of Seideneck's work at the CAA in November of 1947: "she plays with textures in her paintings of undersea life which has more qualities of low relief than of painting."⁷⁵ In March of 1948 she was given a "one-man" show at the CAA which was essentially a retrospective with her European paintings and pastels with some of her "later works." In the *Pine Cone* the latter were praised:⁷⁶

... Seideneck has achieved a very beautiful effect by using thin oils. These give something of the freshness and lucidity of water colours, and yet they allow greater brilliance of colour and texture. In some cases they are almost like enamels, flowing, solid and gem-like. The charm of Carmel Valley . . . is vividly portrayed in these pictures. Here are the singing hill-lines, the showering clouds, the tall golden standards of the poplars and the ever varying burnished colors of the fields. They are jewel-bright and glowing. All the glints and gleamings of the opal shine in these landscapes – and moreover they seem to move and shimmer and live. They are not static. They are like the music of Debussy, fluid and full of motion, making no rigid statements yet giving a sense of imperceptible beauty which is rather a spontaneous happening between the work of art and the beholder than a tangible quality of either of them.

Irene Alexander's reviewed that same exhibit for the *Monterey Peninsula Herald* and found especially noteworthy: "two still life studies . . . *Underseas*, an oil wash on paper, and a study on gesso of graceful foliage, a pewter candlestick and tiny porcelain deer."⁷⁷ Catherine contributed a portrait and a painting of Father Serra to the Carmel Art Gallery in August of 1949.⁷⁸ Works by Catherine and her husband were displayed at the CAA's Pioneer Artists Exhibition in March of 1951.⁷⁹ In 1952 her canvas entitled *Procession Over a Bridge-Venice* was reproduced in a local Peninsula journal.⁸⁰

Between 1946 and the early 1960s Catherine and George's work was frequently selected by the CAA for display in the windows of sponsoring Monterey Peninsula businesses during American Art Week. This annual exhibition was celebrated in a special supplement to the *Monterey Peninsula Herald*. At the First Annual their work was displayed at Wilma Campbell's in Monterey; the *Herald* provided a biography on the two artists by Dora Hagemeyer and reproduced one of George's bucolic landscapes in oil.⁸¹ For the Second Annual in 1947 only Catherine exhibited at Bergquist Jewelers and the supplement provided photos of both artists as well as examples of their work, including George's stylish photograph of Paul Whitman.⁸² In 1948 Rudolph's Furniture displayed the works of both Seidenecks; the *Herald* reproduced his canvas *The Old Philosopher* and her oil wash *Rhythms of the Sea* as well as her article on the need for more artistic beauty to "uplift the spirit of humanity" from "too much contemplation of the distorted, blatant, even crudely obscene phases of life."⁸³ Between 1949 and 1952 the Economy Drug Company exhibited their paintings at the Fourth, Fifth, Sixth and Seventh Annuals of American Art Week; the art supplement published a short biography on the couple and Catherine's oil *China Cove* in 1949, a photograph of their studio in 1950 and her oil *Nuremberg Flower Market* in 1952.⁸⁴ The California Water & Telephone Company displayed their work during American Art Week from 1953 to 1957; the *Herald* reproduced her *California Springtime* in 1953 and her *Salinas Valley* in 1954.⁸⁵ For the Thirteenth Annual in 1958 the couple held a joint show at Ira Nagel.⁸⁶ A year later Art-Zelle displayed their work.⁸⁷ In 1960 for the Fifteenth Art Week Annual the Foreign Motors of Monterey hosted the couple.⁸⁸

In July of 1966 the Peninsula Chapter of the American Federation of Arts sponsored a joint exhibition with her husband at the Monterey Peninsula Museum of Art. At this time her pastels, oils and watercolors were said to have a "lyric grace and exquisite coloring as well as a subtle sensitivity to light."⁸⁹ Mrs. Seideneck died on February 13, 1967 in a Monterey County hospital and was survived by her husband; the couple was childless.⁹⁰ Along with several other Peninsula artists she was given a memorial show at the CAA in February of 1968.⁹¹

ENDNOTES FOR C. SEIDENECK: 1. U.S. Census of 1900 [ED 1156, Sheet 14A]. / 2. *CPC*, August 17, 1922, p.3; *MPH*, July 12, 1966, p.24. / 3. *CRN*, June 16, 1937, p.7. / 4. *CSAS*, 1914-15, p.9; Polk 1915, p.920. / 5. *CPC*, August 25, 1939, p.6. / 6. *MPH*, September 17, 1978, p.5. / 7. *CPC*: December 25, 1919, p.1; April 8, 1920, p.1; January 6, 1921, p.1. / 8. U.S. Census of 1920 [ED 85, Sheet 2A]. / 9. *CPC*, February 3, 1921, p.1. / 10. CVRI, Monterey County: 1920-1932. / 11. CVRI, Monterey County: 1936-1938. / 12. *CPC*: February 9, 1922, p.10; December 30, 1922, p.12; February 2, 1924, p.14. / 13. Appendix 2. / 14. *CPC*, September 9, 1920, p.3. / 15. *CPC*, April 21, 1921, p.6. / 16. *CPC*: April 28, 1921, p.6; May 26, 1921, p.4; June 2, 1921, p.4. / 17. *CPC*, June 21, 1921, p.10. / 18. *CPC*, December 15, 1921, p.11. / 19. *CPC*, August 17, 1922, p.3. / 20. *CPC*, December 16, 1922, p.9. / 21. *CPC*: August 30, 1924, p.10; January 7, 1927, p.11; *TOT*: August 31, 1924, p.S-3; September 7, 1924, p.S-3; *CRN*, October 27, 1937, p.3; *MPH*, July 12, 1966, p.24. / 22. Perry/Polk 1930, pp.427, 451. / 23. *CPC*: May 8, 1926, p.11; February 15, 1929, p.10. / 24. *CPC*, July 5, 1929, p.14; August 25, 1939, p.5; *MPH*, September 17, 1978, pp.6f; refer to the biography on George Seideneck. / 25. Appendix 4. / 26. *CPC*, November 11, 1927, p.5. / 27. *ARG*, November 1927, p.11. / 28. *CPC*, December 9, 1927, p.4. / 29. *CPC*, March 9, 1928, p.6; cf. *CRM*, March 7, 1928, p.7. / 30. *CRM*, April 18, 1928, p.2. / 31. *CPC*, January 11, 1929, p.3. / 32. *CPC*, March 15, 1929, p.6. / 33. *CRM*, March 6, 1929, p.11. / 34. *CPC*, May 3, 1929, p.1. / 35. *CPC*, May 24, 1929, p.1. / 36. *CRM*, July 3, 1929, p.3. / 37. *CRM*, May 1, 1930, p.12; *CPC*, May 2, 1930, p.5; *SFC*, May 18, 1930, p.D-5. / 38. *CRM*, July 24, 1930, p.7. / 39. *CPC*, August 8, 1930, p.6. / 40. *CPC*, August 8, 1930, p.18. / 41. *CRM*, August 14, 1930, p.11. / 42. *TOT*,

August 17, 1930, p.6-S. / 43. *CPC*, October 3, 1930, p.5. / 44. *CRM*, November 13, 1930, p.6; *CPC*, November 14, 1930, p.14. / 45. *CRM*, November 6, 1930, p.6. / 46. *CRM*: June 6, 1931, p.3; June 8, 1931, p.3. / 47. *CRM*: July 10, 1931, p.1; July 21, 1931, p.2. / 48. *CRM*, July 25, 1931, pp.1, 7; cf. *CRM*, December 10, 1931, p.5. / 49. *CPC*, July 31, 1931, p.10; cf. *CPC*: September 18, 1931, p.11; October 23, 1931, p.7. / 50. *CRM*, August 1, 1931, p.2. / 51. *CRM*, October 8, 1931, p.7; *CPC*: September 11, 1931, p.7; October 9, 1931, p.8. / 52. *CPC*: November 6, 1931, p.11; November 27, 1931, p.16. / 53. *CPC*: November 13, 1931, p.8; November 27, 1931, p.8. / 54. *CRM*, June 23, 1932, p.3; *CPC*, June 24, 1932, p.8. / 55. *Catalogues: First Annual State-wide Art Exhibit of Paintings*, Santa Cruz Art League, February 1-15, 1928, p.8; *Sixth Annual State-wide Art Exhibit of Paintings*, Santa Cruz Art League, February 5-19, 1933, p.12; *CRM*, February 15, 1928, p.7; *TOT*, February 7, 1932, p.6-S. / 56. *ARG*, March 1929, p.11; *TOT*: April 7, 1929, p.S-5; February 1, 1931, p.S-7; February 8, 1931, p.S-7; *SFC*: February 2, 1930, p.D-5; February 1, 1931, p.D-5; *TWP*, February 8, 1930, p.12; *AMG* 22, 1931, p.316. / 57. *BDG*, April 18, 1929, p.7; *SFC*, August 25, 1929, p.D-5. / 58. *CPC*, June 7, 1929, p.3. / 59. *SFC*, September 8, 1929, p.D-5; *CPC*, September 22, 1933, p.6. / 60. *TAT*, May 1, 1953, p.17. / 61. *TOT*, March 7, 1933, p.2-D. / 62. *TOT*, January 26, 1934, p.35. / 63. *CPC*, May 4, 1934, p.12; cf., *MPH*, November 1, 1946, p.A-6; *GMC*, March 12, 1952, p.6. / 64. Citations that have the titles of her submissions and any significant commentaries are inserted in the body of the text; the following citations provide some of the dates when she exhibited at the CAA: *CPC*: May 20, 1938, p.6; November 11, 1938, p.6; February 17, 1939, p.2; July 28, 1939, p.11; January 22, 1943, p.4; May 7, 1943, p.3; July 21, 1944, p.3; July 20, 1945, p.3; November 23, 1945, p.5; December 21, 1945, p.14; January 18, 1946, p.3; March 26, 1946, p.12; June 28, 1946, p.9; August 9, 1946, p.7; April 11, 1947, p.5; December 12, 1947, p.11; July 9, 1948, p.5; August 6, 1948, p.5; *CCY*: February 10, 1939, p.10; July 7, 1939, p.3. / 65. *CPC*, September 13, 1935, p.7. / 66. *CPC*, December 13, 1935, p.16. / 67. *CPC*, March 19, 1937, p.6. / 68. *CRN*, June 16, 1937, p.7. / 69. *CCY*, May 6, 1938, p.10. / 70. *CPC*, December 23, 1938, pp.1f. / 71. *CCY*, February 10, 1939, p.10. / 72. *CPC*, August 13, 1943, p.12. / 73. *CPC*, July 27, 1945, p.1. / 74. *CPC*, June 7, 1946, p.7. / 75. *CPC*, November 7, 1947, p.5. / 76. *CPC*, March 5, 1948, p.5. / 77. *MPH*, March 4, 1948, p.9. / 78. *CPC*: August 12, 1949, p.9; August 19, 1949, p.16. / 79. *MPH*, October 29, 1960, p.A-7. / 80. *Carmel Valley News*, January 26, 1952, p.3. / 81. *MPH*, November 1, 1946, pp.A-1, A-6. / 82. *MPH*, October 31, 1947, pp.A-1, A-12ff. / 83. *MPH*, October 29, 1948, pp.A-1, A-14, A-17. / 84. *MPH*: October 31, 1949, pp.A-1, A-9; October 31, 1950, pp.A-1, A-9; November 5, 1951, p.A-1; November 3, 1952, pp.A-1, A-15; *TAT*, November 24, 1950, p.16. / 85. *MPH*: November 2, 1953, pp.A-1, A-8; November 1, 1954, pp.A-1, A-12; October 30, 1955, p.A-1; November 3, 1956, p.A-1; November 2, 1957, p.A-1. / 86. *MPH*, November 1, 1958, p.A-1. / 87. *MPH*, October 31, 1959, p.A-1. / 88. *MPH*, October 29, 1960, p.A-1. / 89. *MPH*, July 12, 1966, p.24. / 90. *MPH*, February 14, 1967, p.2; California Death Index; cf., *MPH*, September 17, 1978, pp.4-7; Kovinick, p.381; Petteys, p.638; Seavey, p.36; Falk, p.2968; Spangenberg, pp.54, 66; Hughes, p.1002; Morrison, pp.33ff; Jacobsen, p.2898. / 91. *MPH*, February 12, 1968, p.23.

GEORGE JOSEPH SEIDENECK (1885-1972) was born on February 4th in Chicago, Illinois. According to the U.S. Census of 1900, he lived in that city on Homer Street with his German-born parents, who were both immigrants from Bohemia, and his older brother.¹ High school drawing classes encouraged his natural talent for art and upon graduation he briefly became an apprentice to a wood engraver. As a youth he excelled in drawing boats on Lake Michigan.² For two years he studied art locally at the Smith Art Academy and then worked as a fashion illustrator for boys' and men's wear.³ Until his first marriage in 1909, Seideneck shared a studio-residence for six years with muralist Eugene Savage and continued to specialize in "fashion drawing."⁴ During this period he attended night classes at the Chicago Art Institute and the Palette & Chisel Club. In the U.S. Census of 1910 Seideneck and his wife, Lola, were Chicago residents; he listed his occupation as "artist, own studio."⁵ Their address was at 500 Diversey Parkway. A year later the couple traveled to Europe in the company of Victor Higgins. On his passport application George is described as five feet eleven inches tall with brown eyes and hair and a dark complexion.⁶ In 1911 he rented for eight months a studio on the harbor at St. Ives, Cornwall, and studied with the Canadian painter, Harry Britton, under whom he developed a penchant for portraiture. Thereafter the Seidenecks traveled to Paris and he co-founded the American Art Club with a small group of expatriate Chicago artists. The couple journeyed to Venice and Austria and then in the fall of 1912 he studied in München at the studio of Walter Thor and with Carl von Marr at the Royal Academy.⁷ Later he reportedly exhibited at the Kunstverein in München.⁸ In late 1913 he visited Chicago and returned to Europe the following spring as the representative for the world's largest fashion house, Meyer-Roth. During his travels through Italy George apparently abandoned his wife.⁹ At the start of World War I he was arrested in England as a suspected spy for taking photographs of buildings in Liverpool. Seideneck was deported and sailed home on the S.S. Lusitania.¹⁰ After his return to Chicago he taught composition, life classes and portraiture at the Academy of Fine Arts for three years. He made his first visit to the West Coast to attend the Panama-Pacific International Exposition of 1915. That year his Chicago studio was located in the Schiller Building and shortly thereafter he had moved his professional address to the Tree Studio Building.¹¹ He specialized in portraits of the nouveau riche; his rendering of Judge William Seeman was purchased for the Federal Building in Chicago.¹² He maintained memberships in the Chicago Society of Artists and Chicago Art Club. Four of his portraits were reproduced in the *Fine Arts Journal*.¹³ His figure painting, *The Goatherd of Calabria*, was widely reproduced.

In March of 1918 he rented the Bauer Cottage in Carmel and stated his intention to stay several months.¹⁴ That June in the office of the *Carmel Pine Cone* he exhibited several paintings that attracted "much attention and favorable comment."¹⁵ On his draft registration card dated to July of 1918 he listed Carmel as his "permanent address" and his mother, Anna Seideneck of 4222 Magnolia Avenue in Chicago, as his closest relative.¹⁶ The close of World War I in November ended his plans for

enlistment in the U.S. Army.¹⁷ His early attempts to purchase a studio-residence in Carmel met with disappointment and by December of 1918 he had rented the temporarily vacant Carmel Highlands home of William Ritschel.¹⁸ George Seideneck quickly became a popular figure on the Carmel society pages with his many visitors and pleasure trips as well as his attendance at cocktail parties, flower shows and dinners.¹⁹ He was eager to become an important figure in the art colony and in May of 1919 he submitted his name and was elected one of the directors of the Arts and Crafts Club.²⁰ At this time he and his recently arrived mother moved to Carmel from the Highlands and George staged an exhibition of his paintings in the Book Shop on Ocean Avenue.²¹ The U.S. Census in January of 1920 listed him as still married and living alone on Junipero Street in Carmel.²² His occupation was given as "artist, portraiture." That March he was elected secretary of the Forest Theatre Society and helped with the construction of the sets.²³ He was also involved in the administration of the Arts and Crafts Club's Little Theatre.²⁴ He married Catherine Comstock in Santa Rosa on January 25, 1921 and soon established a Carmel residence at the corner of Monte Verde and Eighth Avenue.²⁵ Although George was primarily known as a portrait painter, he occasionally worked as a "staff artist" for the coastal laboratories of the Carnegie Institute in Carmel producing botanical drawings under the direction of William Cannon.²⁶ He contributed to the Annual and special exhibitions of the Arts and Crafts Club between 1919 and 1922.²⁷ At the Annual of 1920 his entry was entitled *Cloudy Day*. For that event the following year he submitted a *Landscape* and a *Portrait*. At the Sixteenth Annual in 1922 he displayed a canvas entitled *Bavarian Village*. In the spring of 1921 at the Arts and Crafts Hall he presented portrait sketches and several landscapes in a joint show with his wife.²⁸ That June he exhibited seven canvases, including portraits, at the exhibition of Carmel Artists in the Stanford University Art Gallery.²⁹ In the fall of 1921 he played the role of an Indian in the annual Serra Pageant and contributed to the Arts and Crafts exhibition a portrait of a peasant woman, "broad in handling, the color subdued and pleasing."³⁰ In 1922 he supervised the alterations and decorations in the Foster house.³¹

In mid September of 1924 the Seidenecks sailed via the Panama Canal to Europe.³² After extensive travels through France, Holland, Germany, Italy and Spain they returned to Carmel in early January of 1927.³³ George's stubborn insistence on illegally removing two trees near his residence at Junipero and Eighth Street in clear violation of a well-publicized 1917 Municipal Ordinance resulted in his conviction at Carmel's first jury trial that March and a fine.³⁴ That same month he was interviewed by Alice de Nair for the *Pine Cone*:³⁵

With affable charm he escorted me from the bright little kitchen to the living room, and placing chairs near the fireplace, sat down beside me. Several fine pictures painted by him hung on the wall opposite. One in particular attracted my attention, the portrait of an ancient mariner. . . .

As the artist talked, I listened to his words, but felt the complete message of the old mariner opposite. Surely there could be nothing in the artist's latest work to surpass the strength, peace and fortitude which shone from the fine portrait of the old fisherman, and as the living man spoke of his work, his ambitions, his defeats and victories, it seemed that the import of his words lived and moved in the image he had so deftly wrought on canvas.

Mrs. Seideneck smiled laconically as he noted the object of my attention and nonchalantly labeled it "One of my earlier efforts." His best canvas, so he considered, is a well known portrait of Judge Seeman of the United States Court of Appeals in Chicago.

"You know, I like fussing around kitchen sinks," he laughed. "Fixing up a few little houses, laying out their gardens and putting around making something out of nothing. Decorating a mantel, building a fireplace, or, as you see me today, painting the kitchen sink. Since coming to Carmel I have enjoyed the humble jobs which I feel will lead me to leisure time when I shall go on with my real work, portrait and landscape painting. Why," he concluded, "I have even filled the lowly role of wood chopper." We both smiled and the interview came to an end.

During July and August of 1927 he taught a "marine and landscape painting" class "with a limited number of pupils" from a small rented studio in the Seven Arts Court Building.³⁶ That July both George and his wife donated paintings to the "white elephant" sale to benefit the financially strapped Carmel Arts and Crafts Club.³⁷

He attended the first meeting of the Carmel Art Association (CAA) in August of 1927 and became a regular contributor to its exhibitions.³⁸ George was appointed in 1927 to its "advertising and gallery committees" and became chairman of the latter.³⁹ When Pedro Lemos was unable to complete his term as the first president of the CAA, George, who was "reputedly a very vocal member," assumed the rest of his term and was reelected president for the following year.⁴⁰ He served on the CAA's board of directors between 1931 and 1939 and again from 1942 to 1950; he was elected second vice president in 1947.⁴¹ At the Inaugural Exhibition of the CAA on October 15, 1927 he offered two "finely decorated" oils that were "pleasing in color and have great charm by their simplicity of line" entitled *On the Guidecca* and *Italian Hillside*; the latter was reproduced in *The Argus*.⁴² For the CAA's exhibition of "Thumb Box Sketches" that December one of his submissions was a "striking portrait" entitled *Cornish Fisherman*.⁴³ In the fall of 1927 he was elected to the board of directors of

the nearly insolvent Arts and Crafts Club.⁴⁴ Soon thereafter the Club functioned only to produce plays. For the Eleventh CAA Exhibition in May of 1929 he served on the hanging committee and exhibited a marine entitled *Carmel Dune*: "a most unusual handling . . . as if there were a fog not quite thick enough to shut out all the sun. His colors border strongly on the neutral with the fine soft effect of a Wedgwood plate."⁴⁵ During the 1928-29 academic year he taught art to young children at the Carmel Valley Ranch School; their work was exhibited at a children's show in San Francisco's Paul Elder Gallery during June.⁴⁶ At the CAA's Twelfth Exhibition in July of 1929 he displayed *Quiet Evening*, a New England scene of twilight in the late fall, and *Portrait*.⁴⁷ The latter was described as "the profile of a woman. There is a drabness in the background and subdued dull tones in her skin and gown, but the aged face holds the calm serenity which comes only after turbulence."⁴⁸ The Seidenecks purchased thirty-four acres in the Carmel River Valley and that summer began construction on a studio-home that was habitable, but incomplete, in 1931.⁴⁹ In October of 1929 he exhibited "a beautiful picture of Carmel Beach" in a show of local artists at Carmel's Myra B. Shop.⁵⁰

In May and November of 1930 he contributed his works to a general show at the private Carmel Art Gallery, including several "distinguished" landscapes as well as "strong and direct" portraits "with their simple brown and greens and quiet surety."⁵¹ He and Arthur Hill Gilbert served as the judges for the summer poster contest at the Forest Theatre.⁵² In July at the Thirteenth CAA Exhibition he displayed *Emerald Bay*.⁵³ In the fall of 1930 he was the co-sponsor for the short-lived Crafts Exchange of Carmel.⁵⁴ That October he announced plans to teach life and landscape classes "during the winter months" at the Seven Arts Book Shop.⁵⁵ These plans were soon abandoned after the Carmel Academy of Music and Fine Arts was created that fall by the voice teacher, Thomas V. Cator. He hired Seideneck along with Mary DeNeale Morgan and Arthur Hill Gilbert to teach painting.⁵⁶ When a diminishing economy quickly doomed this undertaking, George reestablished Cator's Academy as The Carmel Academy of Art and selected himself as both "director" and life class instructor; Paul Whitman was hired to teach etching and George Koch became the tutor for landscape.⁵⁷ Poor enrollment soon left Seideneck as the only instructor. In June of 1931 at the CAA's Fourteenth Exhibition he submitted *Italian Peasant* with its "emotional understanding" and *Emerald Cove* with that "well-conceived treatment in the laying on of color."⁵⁸ At that time he signed a petition to ban door-to-door advertising circulars in Carmel as too unsightly.⁵⁹ He contributed to the October 1931 Monterey County Fair "a delightful study of cloud effect on water" entitled *Caribbean Sea*.⁶⁰ A month later his portrait of an old peasant woman was hung for the exhibition of local artists in the foyer gallery of Carmel's new Sunset School and his study of Cornish fishermen along with several "sketches of boats" appeared at the Fifteenth CAA Exhibition.⁶¹ In 1931 he also became co-manager of his wife's gallery and design studio, "Cargoes," in the Seven Arts Court Building, the same venue for his Carmel Academy of Art which he permanently closed in 1932. The couple also ran the Carmel Property Company which refurbished and decorated local real estate.⁶² Eleanor Minturn-James penned a short biography on the artist in December of 1931 and quipped that "boats and portraiture" were his primary interests in painting.⁶³ About this time George attracted considerable attention with the nationally syndicated story that he and Lincoln Steffens proposed to design sharp curves into all Carmel streets to "solve drunk driving;" the plan was discarded for lack of support.⁶⁴ In January of 1932 at the CAA's Sixteenth Exhibition he displayed his canvas *The Old Philosopher*.⁶⁵ In June for the Seventeenth Exhibition he exhibited *A German Village*.⁶⁶ That November it was announced that one of his paintings was to be on exhibit in an around-the-world steamship; Minturn-James traveled on that ship and curated the show.⁶⁷ By the fall of 1932 the Seidenecks had made their ranch-style stucco home in Carmel Valley, "Rancho Los Avenales," their primary residence.⁶⁸ In 1937 *The Californian* published an account of their estate.⁶⁹

. . . . They have settled on a beautifully situated piece of earth about eleven miles up the Carmel Valley where they have a gorgeous view of the deep green rolling hills, close across the valley, and of the bleached yellow hills and fields on the other three sides. Here they have planted their own orchard and vineyard which are already producing more fruit than they can use and causing Catherine to work hard at her canning. They have chosen a spot surrounded by twisted oaks where they are slowly building their house and studio. Parts of the building are now complete so that they have a studio for both of them, a workshop for George, who is a versatile Jack-of-all-trades with a limitless amount of energy and ingenuity. They have living quarters and a small temporary kitchen.

. . . . [They] dedicated all their spare time to developing a ranch-home where they could make themselves as self sufficient as possible. . . . furnishing it with beautiful pieces of antique furniture that they have picked up during their many travels, and with embossed leather panels and screens by Catherine and paintings and decorations from the brushes of both. There, on a Sunday they are to be found surrounded by friends, a most gracious and interesting pair of informal hosts, but beware the person that appears in mid week when these human dynamos are turning out power for their many activities.

The Seidenecks regularly visited Carmel and were socially active; at the annual community Christmas celebration of 1932 George decorated the tree and sanctioned a beardless Santa Claus.⁷⁰

Outside of the Monterey Peninsula George Seideneck's record of exhibitions was slight and included the East-West Gallery of San Francisco in 1927 and the California State Fair in 1929 and 1933.⁷¹ In the spring of 1928 for the CAA's Members Exhibition at the Stanford University Art Gallery he displayed *Italian Peasant*.⁷² A year later at that same venue he and his wife exhibited their European paintings.⁷³ He was a contributor to the Annual State-wide Exhibitions at Santa Cruz where in 1928 he displayed *Italian Peasant* and *Italian Hillside* and in 1933 two other scenes from his foreign travels: *Loading Cargo* and *Italian Villa*.⁷⁴ His 1929 submission to that venue, *Old Philosopher*, was chosen as one of the thirty-five best paintings for inclusion in a traveling exhibition with stops at the Oakland Art Gallery and the East-West Gallery. At the latter his painting was admired for its "conservative character."⁷⁵ In 1932 he exhibited and served on the "jury of awards" at the Santa Cruz State-wide Annual.⁷⁶ His 1933 submission to that venue, *Loading Cargo*, was characterized by H. L. Dungan, art critic for *The Oakland Tribune*, as "technically good, but the whole lacks the wallop to keep interest."⁷⁷ During the fall of 1949 at the Tenth Annual Exhibition of Art by the conservative Society of Western Artists in San Francisco's de Young Memorial Museum he was awarded the Klumpke Prize of two hundred and fifty dollars "given to the best figure or portrait painting" for his mid-1920's canvas, *Cornish Fisherman*.⁷⁸ In conjunction with an exhibit by the Society of Western Artists in 1953 *The Argonaut* reproduced his canvas *Italian Peasant*.⁷⁹

In January of 1934 the Seidenecks moved to the San Francisco Bay Area and only returned to the Carmel Valley in June.⁸⁰ Between 1934 and 1939 George almost abandoned local exhibitions at the CAA for other pursuits.⁸¹ He became a member of the Monterey History and Art Association and was elected to its board of directors.⁸² Under the federally sponsored SERA project the Seidenecks painted murals at Monterey's Presidio as well as at Carmel's Sunset School where their first commission was entitled *Fishing Boats at St. Ives*.⁸³ Under the sponsorship of the WPA Federal Art Project George created watercolor sketches of early-American artifacts for the American Design Exhibit which appeared in June of 1937 at the Federal Art Gallery in Carmel. Thelma Miller, critic for the *Pine Cone*, said his paintings:⁸⁴

George Seideneck painted a quaint shoe, cowhide laced with thongs and soled with redwood, the kind "worn by servants and people of poor estate," found in the wall of the Governor Alvarado house built in Monterey in 1828. It belongs to Mrs. George Kinloch. Another Seideneck opus is a representation of a copper conserve kettle owned by Miss Anna Zabala, made by a local craftsman for Anita Hartnell Zabala about 1860.

In May of 1938 under the guidance of "temporary chairman" George Seideneck the Guild of Carmel Craftsmen was formed and opened a shop in the Court of the Golden Bough; among the exhibitors and members were Johan Hagemeyer with photography, August Gay with furniture, Catherine Seideneck with leather and Myron Oliver with wooden candle sticks.⁸⁵ Unfortunately, the economy doomed the Guild which folded the following year. In July of 1938 George volunteered his time to help fashion a new floor at the CAA Gallery.⁸⁶ He returned as an exhibitor to that venue in February of 1939 when he displayed again his *Italian Peasant* and contributed another work in July.⁸⁷ At the CAA show in February of 1941 he exhibited one of his early portraits of an elderly widow "rich in color . . . with her rosy nut brown cheeks, strong nose and bossy chin."⁸⁸ In September of 1943 he served on the CAA's exhibition committee.⁸⁹ He submitted one of his "low-toned" paintings of Venice to a CAA show in May of 1945 and two months later donated a landscape to the exhibition-affle on behalf of the CAA Gallery.⁹⁰

His declining interest in painting coincided with his adoption of photography in the mid 1930s.⁹¹ He became an active member of the Carmel Camera Club and his photos appeared in regional newspapers.⁹² By September of 1942 he was exhibiting black and white photos at the CAA Gallery; he occasionally displayed oils, such as his *German Village*, that had been painted decades earlier.⁹³ The Stanford University Art Gallery staged a joint exhibition of seventy-seven of Seideneck's "photographic studies" along with the work of Charles W. Dole in July of 1943.⁹⁴ In February of 1946 he contributed photographs to the art show at the USO-Artists' Ball.⁹⁵ For the Twentieth Anniversary Exhibition of the CAA in August of 1947 he displayed his old canvas, *Mission Orchard*.⁹⁶ The following February he sat on the CAA selection jury.⁹⁷ He helped to arrange a photo show in May of 1948 at Carmel's Forest Theatre where he also exhibited.⁹⁸ His photographs of paintings at exhibitions appeared in the *Pine Cone*.⁹⁹ That October he was an honorary pallbearer at the funeral of Mary DeNeale Morgan.¹⁰⁰ He received a life membership to the CAA in January of 1959.¹⁰¹ In July of 1966 he and his wife were given a joint retrospective exhibition sponsored by the Peninsula chapter of the American Federation of Arts at the Monterey Peninsula Museum of Art.¹⁰² George Seideneck died in Monterey County on March 7, 1972.¹⁰³

ENDNOTES FOR G. SEIDENECK: 1. U.S. Census of 1900 [ED 477, Sheet 5B]. / 2. *CPC*, December 11, 1931, p.6. The *Carmel Pine Cone* published one of his boat drawings in ink (*CPC*, December 9, 1932, p.1). / 3. A short, very incomplete autobiography provides some information on his early life. This hand-written text is in the archives of the History Room at the Harrison Memorial Library, Carmel; cf., *CPC*, October 31, 1930, p.9; *MPH*, March 8, 1972, p.4. / 4. *CPC*, December 11, 1931, p.6. / 5. U.S. Census of 1910 [ED 1057, Sheet 4A]. / 6. U.S. Passport Application No. 52906, issued on May 29, 1911 in Chicago. / 7. *CRN*, October 27, 1937, p.3. / 8. *CPC*, December 15, 1921, p.11. / 9. *MPH*, September 17, 1978, p.5. / 10. *CPC*, August 25, 1939, p.6. / 11. *AAA*: 12, 1915, p.469; 16, 1919, p.496; 18, 1921, p.560. / 12. *CPC*, October 31, 1930, p.9. / 13. *CPC*, December 15, 1921, p.11. / 14. *CPC*,

March 14, 1918, p.1. / 15. *CPC*, June 20, 1918, p.1. / 16. *WDDR*, No.744-4-2-8C-A3277, July 12, 1918. / 17. *CPC*: September 26, 1918, p.1; October 17, 1918, p.1. / 18. *CPC*: October 24, 1918, p.1; December 26, 1918, p.1. / 19. *CPC*: January 2, 1919, p.1; February 6, 1919, p.1; September 30, 1920, p.1; June 23, 1921, p.1; July 28, 1921, p.1; November 17, 1921, p.1; December 29, 1921, p.8; April 26, 1929, p.1. / 20. *CPC*, May 15, 1919, p.2. / 21. *CPC*: February 6, 1919, p.1; May 29, 1919, p.1; June 5, 1919, p.3; June 26, 1919, p.4. / 22. U.S. Census of 1920 [ED 15, Sheet 3B]. / 23. *CPC*: March 25, 1920, p.1; April 20, 1922, p.7; December 27, 1929, p.20. / 24. *CPC*, March 17, 1923, p.1. / 25. *CPC*: February 3, 1921, p.1; February 10, 1921, p.1. / 26. *CPC*: December 15, 1921, p.11; August 17, 1922, p.3. / 27. Appendix 2. / 28. *CPC*: April 28, 1921, p.8; May 26, 1921, p.4. / 29. *DPT*, June 3, 1921, p.8; *CPC*, June 30, 1921, p.10. / 30. *CPC*: October 6, 1921, p.7; October 20, 1921, p.9. / 31. *CPC*, December 30, 1922, p.12. / 32. *CPC*, August 30, 1924, p.10. / 33. *CPC*: December 10, 1926, p.3; January 7, 1927, p.11. / 34. *CPC*: April 19, 1917, p.2; March 11, 1927, p.1; *CCY*, March 9, 1927, p.12. / 35. *CPC*, March 11, 1927, p.10. / 36. *CPC*, June 24, 1927, p.10; *CCY*, August 3, 1927, p.7. / 37. *CPC*, July 15, 1927, p.6. / 38. Appendix 4. / 39. *CPC*: August 26, 1927, p.6; September 2, 1927, p.6; September 9, 1927, p.4; September 16, 1927, p.4; September 23, 1927, p.4; October 28, 1927, p.4. / 40. *CPC*: August 17, 1928; July 12, 1929, p.6; *BDG*, August 23, 1928, p.7; *SFC*, September 9, 1928, p.D-7; *AAA* 25, 1928, p.59; Morrison, p.40; refer to narrative in Chapter 7. / 41. *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 18, 1939, p.12; August 14, 1942, p.3; August 13, 1943, p.12; August 27, 1943, p.10; August 17, 1945, p.10; August 29, 1947, p.20; January 21, 1949, p.13; *CSN*, December 7, 1933, p.1; *CCY*: August 13, 1937, p.2; August 12, 1938, p.2. / 42. *ARG*, November 1927, p.11; cf. *CPC*, January 27, 1928, p.4. / 43. *CPC*, December 9, 1927, p.4. / 44. *ARG*, October 1927, p.10. / 45. *CPC*: May 24, 1929, p.1; June 14, 1929, p.13. / 46. *CPC*, June 7, 1929, p.2. / 47. *CRM*, July 3, 1929, p.3; *CPC*, July 5, 1929, p.6. / 48. *CPC*, July 19, 1929, p.4. / 49. *CPC*: July 5, 1929, p.14; August 25, 1939, p.5. / 50. *CPC*, October 4, 1929, p.7. / 51. *CPC*: May 2, 1930, p.5; November 14, 1930, p.14; *CRM*, November 13, 1930, p.6. / 52. *CRM*, July 3, 1930, p.6. / 53. *CRM*, July 24, 1930, p.7. / 54. *CPC*, October 31, 1930, p.4; *CRM*, November 6, 1930, p.6. / 55. *CPC*, October 24, 1930, p.2. / 56. *CPC*: October 31, 1930, p.9; November 28, 1930, p.11. / 57. *CPC*: December 19, 1930, pp.8f; June 5, 1931, p.4; September 4, 1931, p.8; July 29, 1932, p.7. / 58. *CRM*, June 6, 1931, p.3; June 8, 1931, p.3. / 59. *TOT*, June 15, 1931, p.D-13. / 60. *CPC*, October 9, 1931, p.8. / 61. *CPC*: November 13, 1931, p.8; November 27, 1931, p.8; December 11, 1931, p.6. / 62. *CRN*, October 27, 1937, p.3. / 63. *CPC*, December 11, 1931, p.6; cf. *MPH*, November 1, 1946, p.A-6. / 64. E.g.: *The Wisconsin State Journal*, January 31, 1932, p.18; *OSE*, February 3, 1932, p.7; *Huntingdon Daily News* (Pennsylvania), February 4, 1932, p.4. / 65. *CRM*, February 4, 1932, p.9. / 66. *CRM*, June 23, 1932, p.31. / 67. *CPC*, November 11, 1932, p.5. / 68. *CPC*, October 7, 1932, p.13. / 69. *CRN*, October 27, 1937, p.3; cf., *CPC*, August 25, 1939, p.7; *MPH*, November 1, 1946, p.A-6. / 70. *TOT*, December 24, 1932, p.1. / 71. *SFC*: December 18, 1927, p.D-7; September 8, 1929, p.D-5; *CPC*: December 30, 1927, p.4; September 22, 1933, p.6. / 72. *DPT*, May 31, 1928, p.6; *TOT*, June 3, 1928, p.B-3. / 73. *CPC*, June 7, 1929, p.3. / 74. *Catalogues: First Annual State-wide Art Exhibit of Paintings*, Santa Cruz Art League, February 1-15, 1928, p.8; *Sixth Annual State-wide Art Exhibit of Paintings*, Santa Cruz Art League, February 5-19, 1933, p.12. / 75. *TOT*, April 7, 1929, p.S-5; *BDG*, April 18, 1929, p.7; August 30, 1929, p.9; *SFC*, August 25, 1929, p.D-5. / 76. *BDG*, January 28, 1932, p.8; *TOT*, February 7, 1932, p.6-S. / 77. *TOT*, February 12, 1933, p.8-S. / 78. *BDG*, October 20, 1949, p.14; *TOT*: October 23, 1949, p.10-C; October 30, 1949, p.12-B; *TAT*, November 4, 1949, p.18. / 79. *TAT*, May 1, 1953, p.17. / 80. *CPC*, June 22, 1934, p.11. / 81. *CPC*, October 11, 1935, p.9. / 82. *CPC*, January 18, 1935, p.19. / 83. *CPC*: June 7, 1935, p.10; September 13, 1935, p.10; August 21, 1936, p.3. / 84. *CPC*, June 25, 1937, p.8-B. / 85. *CCY*, May 20, 1938, p.2; *CPC*: June 17, 1938, p.20; September 9, 1938, p.7. / 86. *CPC*: July 29, 1938, p.10. / 87. *CCY*: February 10, 1939, p.10; July 7, 1939, p.3; *CPC*: February 17, 1939, p.2; July 29, 1939, p.11. / 88. *CPC*, February 28, 1941, p.10. / 89. *CPC*, September 3, 1943, p.12. / 90. *CPC*: May 25, 1945, p.10; July 20, 1945, p.3. / 91. *CRN*, October 27, 1937, p.3. / 92. *MPH*, March 4, 1948, p.9; *GMG*, March 12, 1952, p.6. / 93. *CPC*, September 18, 1942, p.12; *MPH*, March 4, 1948, p.9. / 94. *CPC*, July 9, 1943, p.8. / 95. *CPC*, March 1, 1946, p.6. / 96. *CPC*, August 29, 1947, p.11. / 97. *CPC*: February 27, 1948, p.11; *MPH*, March 4, 1948, p.9. / 98. *CPC*, May 14, 1948, p.6. / 99. *CPC*, September 1, 1950, p.5. / 100. *CPC*, October 15, 1948, p.5. / 101. *CPC*, January 22, 1959, p.9. / 102. *MPH*, July 12, 1966, p.24. / 103. *MPH*, March 8, 1972, p.4; California Death Index; cf., *MPH*, September 17, 1978, pp.4-7; Falk, p.2968; Hughes, p.1003; Seavey, p.36; Jacobsen, p.2899; Spangenberg, pp.54, 66.

CELIA BURNHAM SEYMOUR (Kent) (1868-1958) was born on December 15th to a prosperous family in Buffalo, New York. Through most of the 1880s she lived at the family home on College Street with both parents, three younger sisters and three servants.¹ Her father owned and operated the city's grain elevators. After completing her early education at the Packer Institute in Brooklyn she studied at the Art Students League in New York City under William Merritt Chase and Frank DuMond and for four years at the Pratt Institute in Brooklyn.² She had advanced training for two years in London, France, Italy and Holland. Between 1894 and 1909 she was an instructor in illustration, portraiture and costume design at the Pratt Institute.³ Seymour, a member of the New York Water Color Society, was also noted for her portraits in pastel as well as landscapes in etching and oil. During the summer and fall of 1902 she visited her wealthy uncle, Brace Hayden, in Oakland, sketched the East Bay hills and was fêted at numerous well-publicized society functions.⁴ In 1913 she had a studio in New York City at 41 West Forty-ninth Street and a home in Wilkes-Barre, Pennsylvania, at 61 West Union Street.⁵ She created the illustrations for I. N. Ford's *Mexican Types*.

She moved to the San Francisco Bay Area in the fall of 1913 and exhibited in December with the Sketch Club of San Francisco.⁶ For the academic year 1914-15 Seymour was the instructor in costume design at Berkeley's California School of Arts and Crafts with a studio at 287 Adams Street in Oakland.⁷ In the greater San Francisco Bay Area she lectured at numerous public forums on a variety of topics in medieval and modern art, including the "Art of Stained Glass Windows" and the "Etchings of Whistler," and was regarded as a fine rhetorician.⁸ In the spring of 1914 she contributed four portraits to the exhibition of the Women Artists of California at Berkeley's Hillside Club.⁹ She painted in Carmel during the

summer of 1915 and met Shirley Williamson. That fall the two artists held a joint exhibition of portraits and monotypes in the Studio Building at Stanford University.¹⁰ Seymour's name frequently appeared in the San Francisco Bay Area society pages, especially with her attendance at clubs, balls, suppers, reception lines and charity events.¹¹ The painting she exhibited at the Panama-Pacific International Exposition in 1915 reappeared a year later at the opening of the Oakland Art Gallery.¹² She was associated with the California School of Fine Arts and exhibited infrequently with the San Francisco Art Association (SFAA) between 1916 and 1925.¹³ In March of 1917 she submitted "a head of an aged violinist" to the exhibition of East Bay Artists at the Oakland Art Gallery.¹⁴ That August she donated one of her paintings to the exhibit and sale at the Red Cross Benefit "Auction Comique" in the Oakland City Hall.¹⁵ In 1918 she was included among the select group of exhibiting painters at the "Artists' Dinner" sponsored by the California Federation of Women's Clubs in Oakland.¹⁶ That year, when she registered on the Oakland voter index as a "Republican," her studio address was still at 287 Adams Street; she continued to reside with uncle and aunt at 333 Adams Street.¹⁷ At the SFAA spring Annual of 1919 she exhibited *The Arroyo Seco-Pasadena*.¹⁸

Seymour joined other prominent East Bay artists in the fall of 1920 and exhibited at the Oakland Art Gallery and the Hotel Oakland.¹⁹ The following January her work appeared in the California Artists' Gallery at the Hotel Richelieu in San Francisco.²⁰ At the 1921 spring Annual of the Oakland Art Gallery she displayed, according to Jennie V. Cannon, "a finely colored study called *Arroyo Seco*."²¹ She spent part of the year studying with Armin Hansen in Monterey.²² That fall at the Gump Gallery in San Francisco she exhibited her crayon and oil portraits which showed Seymour's "fine flow of character analysis, personal temperament and unusual self-made method of handling."²³ At the Stanford University Art Gallery in January of 1922 she contributed four of her crayon portraits, including studies of Otis Skinner and Senator Kahn, to the exhibition of California Women Painters.²⁴ The *Daily Palo Alto Times* noted that the "spontaneity and fidelity of likeness combined in Miss Seymour's work to give her portraits considerable charm."²⁵ These works were included two months later in a solo show of twelve of her portraits at the San Francisco Museum of Art.²⁶ That spring her paintings appeared in a general exhibition at the Hotel Claremont Art Gallery in Berkeley and at the Annual in the Oakland Art Gallery.²⁷ From the Claremont show *The Oakland Tribune* reproduced her landscape entitled *Monterey*.²⁸ In 1923-24 she shared a studio with Grace McKinstry in San Francisco at 1371 Post Street.²⁹ Between 1923 and 1924 she exhibited with the California League of Fine Arts in Berkeley and at the Annuals of the Oakland Art Gallery.³⁰ In December of 1924 *The Oakland Tribune* reproduced three of her portrait sketches.³¹ When the San Francisco Society of Women Artists was formed in the spring of 1925, Seymour, Jennie Cannon and Jessie Short-Jackson were placed in charge of publicity in the East Bay.³² She contributed to that Society's first exhibition in November at the Clark Hobart Gallery.³³ A month later her work was seen at the Inaugural Exhibition of the new art gallery in Berkeley's Hotel Claremont.³⁴

Seymour contributed to the "Picture Week" exhibition in San Francisco during February of 1926.³⁵ That spring, when the San Francisco Society of Women Artists exhibited at the Don Lee Galleries, Seymour displayed several "excellent portraits."³⁶ Also in 1926 she was elected to the post of "historian" at the Berkeley League of Fine Arts where she exhibited a portrait at the fall Annual as one of the League's "charter subscribers."³⁷ Her 1926 portrait of a child at the Annual of the Oakland Art Gallery was called "conventional but good."³⁸ Some of her work appeared at Gump's Gallery in San Francisco.³⁹ She continued as a periodic exhibitor in Oakland where her portrait entitled *Mary Virginia* at the 1927 Fifth Annual was said to be uneven with the "head well done, arms and hand, not."⁴⁰ That April she contributed the same portrait as well as her "boldly handled" oil of *Point Lobos* to the popular spring exhibition of the All Arts Club in the Northbrae Community Center of Berkeley.⁴¹ She exhibited other works at that same venue a year later.⁴² Along with Hamilton Wolf and Jennie Cannon she gave one of the opening lectures at the 1927 William Merritt Chase Memorial Exhibition in the Oakland Art Gallery.⁴³ Her "conservative" oil entitled *The Jolly Spaniard* was not only exhibited at the 1929 State-wide Annual of the Santa Cruz Art League, but it was also one of only thirty-five pieces selected from that event for a traveling show that included the East-West Gallery of San Francisco and the Oakland Art Gallery.⁴⁴ Between 1930 and 1932 she exhibited at the Annual Jury-free Show of the Oakland Art League at the Oakland Art Gallery.⁴⁵ In December of 1932 her work was displayed at the Forum Exhibit of Alameda County Artists at the Hotel Oakland.⁴⁶ She contributed to the Golden Gate International Exposition in 1939-40.

Seymour was a regular summer resident of Carmel by 1918. She displayed one painting, *The Arroyo Seco*, at the Fourteenth Annual Exhibition of the Arts and Crafts Club in 1920.⁴⁷ At the same venue in 1924 she exhibited two canvases, *The Green Cove* and *The Jolly Spaniard*, as well as an etching entitled *The River* and a red chalk portrait, *Bobby*. In 1924 she began construction on a Carmel studio-home with extensive gardens along Junipero Street between Eleventh and Twelfth Avenues.⁴⁸ She was active in the Carmel social scene and reportedly traveled for portrait sketching as far as the East Coast, Mexico and Honolulu.⁴⁹ She apparently shared her Carmel home with her long-time companion, Miss Halldis Stabel, who taught courses at the Arts and Crafts Club in "The Renaissance on the Body, which covers all branches of scientific and

esthetic physical education."⁵⁰ Seymour's studio exhibitions were infrequent.⁵¹ During the winters she continued to live with Brace Hayden and his wife in Oakland's Vernon Heights and completed numerous portrait commissions, primarily of affluent clients.⁵² During the summer of 1925 she staged a small solo show of her society portraits at the Theatre of the Golden Bough in Carmel.⁵³ In late June of 1926 she and W. C. Covington held a well-attended joint exhibition at the Carmel Arts and Crafts Club where "much admiration was expressed . . . on the likenesses achieved by Miss Seymour in her portraits. One in particular brought comment, the portrait of little Calvin Wallace."⁵⁴ At the simultaneous reception and exhibit in her new Carmel studio the *Pine Cone* observed:⁵⁵

Although Miss Seymour does landscapes and etchings to a certain degree, portraits are her specialty. She is able to obtain a full effect with the use of very few lines and fewer colors, most of her work being in sanguines. Her paintings express an unusual amount of personality and her technique is original.

Miss Seymour is able to give the effect of the painting without impressing one with technique. At a second glance, however, the technique is realized. The artist puts her whole being into the painting of one face – that much can easily be seen. But the surface simplicity and the complexity of technique is a combination that is so seldom seen that one fails to get the full benefit out of it at once.

In June of 1927 she exhibited *The Jolly Spaniard* at the new art gallery in Monterey's Hotel San Carlos.⁵⁶ At this time she was appointed director and "head of the art department" of the Carmel Summer School of Art, a position held by DeNeale Morgan for many years and by Cornelius Botke in 1926.⁵⁷ Seymour supervised seven co-instructors and taught "landscape, figure & portrait in oils, watercolors and pastels" until 1929-30.⁵⁸

Seymour attended the first meeting of the Carmel Art Association (CAA) in August of 1927 and contributed to seven of its exhibitions between October of 1927 and October of 1932.⁵⁹ In June of 1928 on her seasonal return to Carmel the *Pine Cone* noted:⁶⁰

Celia B. Seymour has come back to her Carmel house and garden for the summer. She does portraits in pastel and chalk – does them with a light sure touch and an appreciation for the spiritual qualities of her sitter.

Her children's faces hold wonderment and light, and in the lines and shadows of her old faces lies the story of human experience and relationships.

She knows her medium, then concentrates on the inner rather than the outer man, looking for the potential loveliness always.

One feels that Miss Seymour studies her subject from her own viewpoint, which is a gentle one. Because of that she may sometimes fail to see rather obvious shortcomings, which after all may be a virtue from the standpoint of art as well as social relationship. To some, realism means ugliness. To Celia Seymour realism means beauty.

After Miss Seymour has studied her subject, one feels that she paints or draws with quick and light strokes, so sure is she of her medium. She works from a fine foundation of hard earned and studied technic. Technical difficulties are no longer in her way, so it is quite possible for her to concentrate on those qualities which to her mean life and happiness.

Among many noted people who have sat for Miss Seymour are Hamilton Marble, author and former editor of *The Outlook*. It wasn't his bone structure or his coloring that interested the artist. She loved painting his sense of humor.

She did David Mannes, violinist and philanthropist of New York's East Side. . . . She wanted . . . to put down for all time the man's consecration to his art, his unselfishness in promoting art among the poor children of the slums, and his entire lack of conceit.

At the Sixth CAA Exhibition in July of 1928 Seymour, "a New York portrait painter, who comes to Carmel for the summer, is showing several of her portraits both in the medium of oils and crayons, the most outstanding one being of *Charles Sumner Greene* of Carmel."⁶¹ A year later Valeria Johnston interviewed Seymour in her studio for the *Pine Cone*.⁶²

"I try to lead up to the spirit and soul revealed in the eyes of the sitter, and then try to get it in a portrait."

Celia Seymour summed up in these words the motivating interest which lies behind her success as a portrait painter. In her beautiful studio on Junipero between Eleventh and Twelfth streets hang pastels, oils and chalks of every type of face, ranging in subject from small boys to a ninety-year-old business man who is her uncle.

Miss Seymour apologized because most of her canvases are on exhibit elsewhere. But she showed us reproductions of many of them, and there are a number of originals in her studio. One of these is of Otis Skinner in the character of the "Mocking Devil" from *Kismet*. It is a pastel for which Skinner sat in New York. . . .

Lately she has discontinued teaching and is concentrating on an original idea of her own for a revival of the old English school of painting, with something of the Victorian influence.

From faded old daguerreotypes, and sometimes tiny miniatures, she studies the face that will be embodied in a full size portrait. Many of these ghostly sitters have been dead many years. She collects all the intimate details of coloring, mannerisms, temperament and dress habits of the person from members of the

family or friends who knew them long ago. Then she, to use her own phrase, "makes people live again" in her quaint old fashioned portraits. . . .

Her studio is built around a garden and courtyard filled with ferns and Manzanita. She laughingly explained that the home "just grew" from a tent-house beginning, which gradually evolved to a spacious studio-living room, mezzanine guest room, garden, and living quarters – and oh, Carmel luxury – two bathrooms! With its restful grays and beiges, comfortable chairs, colorful pictures, painted furniture, deep rugs, and garden vistas through the windows, it is probably one of the most charming places in the village. Miss Seymour designed every bit of it herself, and it speaks of her personality. . . . She hates square doors, so all the corners are masked into the semblance of round lines. And she loves Carmel, so she spends all the time she possibly can working here.

That October she exhibited with a group of local artists at Carmel's Myra B. Shop.⁶³ In May of 1930 she displayed a painting entitled *Old Rock* at a group show in the private Carmel Art Gallery at the Seven Arts Court Building and three months later at that venue she held a solo exhibition of portraits in oil, pastel and red chalk that covered "all social classes."⁶⁴ To the Thirteenth Exhibition of the CAA in July of 1930 she submitted *The River*.⁶⁵ At the 1931 Monterey County Fair in October she exhibited her well-received portrait of *Otis Skinner*.⁶⁶ Her work was accepted for display at the 1933 California State Fair.⁶⁷ In addition to her daguerreotype portraits, which remained immensely popular through the 1930s, she painted the altarpiece for the local All Saints Church and executed the portrait of "Pop Ernest" for his popular Monterey wharf restaurant.⁶⁸

In 1935 after the death of her uncle she permanently settled in her Carmel home on Junipero Street and registered to vote as a "Republican."⁶⁹ Seymour became an active member of the Carmel's Women's Club and frequently lectured there as "chairman" of its art section on English and American painting in the 18th and the 19th centuries.⁷⁰ She continued as a frequent exhibitor at the CAA from November of 1935 into the 1950s.⁷¹ She displayed some of the following titles at the CAA Gallery: *Old Chinese* (portrait) in February of 1939; *Child of Hawaii* (oil) and *Portrait* (watercolor) in March of 1940; *White Bird of Paradise* in May of 1940; *Young Man and Young American-Japanese* (portraits) in November of 1940; *Charles Sumner Greene* in May of 1942; *Coast and Sea-Big Sur* in November of 1944; *Philosophy* in July of 1945; *Carmel Mission* in September of 1945; *The Cat* in November of 1946; and *Madonna* in March of 1948.⁷² For the November 1935 CAA exhibit she offered *Garden*, "a charming and decorative study of a gate at the head of a flower-bordered path."⁷³ The following February at the CAA's Jury-free show she exhibited, according to Thelma B. Miller of the *Pine Cone*, "a discerning study of a thoughtful Negro face."⁷⁴ In March of 1936 her CAA entry, *Green Cove*, was called "an arresting bit of turquoise sea."⁷⁵ That October at the CAA exhibit of watercolors and pastels Seymour's *Little Brother* was described as "an appealing child portrait."⁷⁶ At the CAA Gallery in December of 1936 her *Curving Bench* was said to have a "pleasing composition."⁷⁷ In May of 1937 at that venue she displayed her "remarkable" pastel of *Charles Sumner Greene*.⁷⁸ In the fall of 1938 she donated one of her paintings to the exhibition-raffle in support of the CAA Gallery.⁷⁹ Eleanor Minturn-James, art critic for the *Pine Cone*, called her watercolor, *A Weary Model*, at the CAA Gallery in January of 1941 "a couple of ugly old men, both distinguished character studies."⁸⁰ In August of 1942 Seymour wrote a review for the *Pine Cone* on the art exhibit at Carmel's Sketch Box.⁸¹ At the CAA show in October of 1943 she displayed a "vivid crayon and chalk drawing of a child."⁸² In November of 1944 she contributed to the exhibit at the local USO-Artists' Ball.⁸³

The CAA was asked to choose paintings and sculptures by its well-known artists for display in the windows of sponsoring Monterey Peninsula businesses during American Art Week. This became an annual exhibition celebrated in a special supplement to the *Monterey Peninsula Herald*. For the Third Annual of Art Week in 1948 the Economy Drug Company exhibited Seymour's work and the *Herald* reproduced her pastel *Portrait of Kevin Wallace*.⁸⁴ The Art Week supplement provided a biography on Seymour in 1949 and reproduced her photograph in 1960.⁸⁵ Through the 1940s she continued as a conspicuous figure in Carmel society; her sketching trips to Big Sur and Paraiso Springs were dutifully reported in the local press.⁸⁶ She also sold pastel studies of Yosemite.⁸⁷ Late in life she married Robert Kent. Celia Seymour Kent died after a long illness on June 27, 1958 in the Salinas Valley Hospital.⁸⁸

ENDNOTES FOR SEYMOUR: 1. U.S. Census of 1870 [ED 10th Ward, Sheet 12]; U.S. Census of 1880 [ED 113, Sheet 60]. / 2. *CPC*: June 3, 1927, p.10; July 26, 1929, p.7; *MPH*, October 29, 1949, p.13. / 3. *TOI*, July 16, 1904, p.7; *MPH*, June 27, 1958, p.2. / 4. *TOI*: August 16, 1902, p.6; October 2, 1902, p.4; October 4, 1902, p.6; October 7, 1902, p.4; October 11, 1902, p.6. / 5. *AAA* 10, 1913, p.346. / 6. *SFC*, December 14, 1913, p.62. / 7. *CSAC* 1914-15, p.9; *AAA* 12, 1915, p.470; Polk 1915, pp.719, 1051. / 8. *BDG*: April 11, 1914, p.1; April 15, 1914, p.5; *TOI*: July 20, 1917, p.6; April 14, 1918, pp.22, 33; November 15, 1920, p.8; March 1, 1922, p.11; January 6, 1924, p.S-7; March 23, 1926, p.3; May 2, 1926, p.S-7; September 17, 1933, p.S-3; January 25, 1935, p.B-19; *SFC*, May 16, 1926, p.6-F. / 9. *BDG*, March 17, 1914, p.3. / 10. *SFC*, November 14, 1915, p.20. / 11. *TOI*: June 26, 1917, p.6; March 17, 1918, p.11; May 19, 1918, p.15; June 21, 1918, p.14; April 2, 1927, p.2-M; November 11, 1933, p.B-15; January 27, 1935, p.4-S; March 19, 1944, p.6-S. / 12. *TOI*, February 2, 1916, p.4; February 20, 1916, p.48; *SFC*, February 20, 1916, p.24. / 13. *TOI*, February 21, 1920, p.6-S. / 14. *TOI*: March 18, 1917, p.35; March 25, 1917, p.24. / 15. *TOI*: August 11, 1917, p.1; September 16, 1917, p.20; October 7, 1917, p.20. / 16. *TOI*, March 24, 1918, p.22. / 17. *TOI*, March 25, 1917, p.14; *CVRI*, Alameda County: 1918-28, 1934. / 18. *SFAI*. / 19. *TOI*: October 31, 1920, p.D-5; November 21, 1920,

p.6-S. / 20. *SFX*, January 9, 1921, p.6-N. / 21. *BDG*, April 16, 1921, p.6; cf., *TOI*, April 17, 1921, p.S-7. / 22. *TOI*, April 23, 1922, p.S-5. / 23. *SFC*, November 20, 1921, p.E-5; cf., *TOI*, October 30, 1921, p.6-S; *BDG*, November 5, 1921, p.6. / 24. *SFC*, January 22, 1922, p.E-5; cf., *BDG*, January 14, 1922, p.6. / 25. *DPT*, January 13, 1922, p.4; cf., *DPA*, January 16, 1922, p.3. / 26. *TOI*, March 26, 1922, p.S-5. / 27. *TOI*: March 26, 1922, p.S-5; April 2, 1922, p.S-7; *BDG*: April 29, 1922, p.6; May 26, 1923, p.9. / 28. *TOI*, April 23, 1922, p.S-5. / 29. *BDG*, December 8, 1923, p.5; *TOI*: January 6, 1924, p.S-7; January 10, 1924, p.6; December 28, 1924, p.S-7; *CPC*, July 26, 1924, p.1. / 30. *BDG*: May 31, 1923, p.6; June 23, 1923, p.6; June 28, 1923, p.5; December 29, 1923, p.5; *TOI*, June 1, 1923, p.21; November 16, 1924, p.S-6; November 23, 1924, p.31; *SFC*, November 16, 1924, p.D-3. / 31. *TOI*, December 28, 1924, p.S-7. / 32. *TOI*, April 12, 1925, p.7-S; *SFC*, April 12, 1925, p.D-3. / 33. *BDG*, November 14, 1925, p.6; *CPC*, November 21, 1925, p.12. / 34. *TOI*, December 13, 1925, p.S-7. / 35. *SFC*, February 14, 1926, p.D-3. / 36. *CPC*, April 24, 1926, p.10; *IAT*, May 8, 1926, p.12. / 37. *WTA*, March 1926, p.25; *TOI*: June 6, 1926, p.S-5; November 14, 1926, p.S-7. / 38. *TOI*, February 14, 1926, p.S-7. / 39. *CPC*, June 25, 1926, p.11. / 40. *TOI*: February 2, 1927, p.5; February 6, 1927, p.S-5; cf., *BDG*, February 3, 1927, p.7; *OTM*, February 4, 1927, p.3. / 41. *BDG*, April 23, 1927, p.7; *TOI*, April 24, 1927, p.S-5; *CPC*, April 29, 1927, p.10. / 42. *BDG*, April 19, 1928, p.7. / 43. *TOI*, December 11, 1927, p.8-S. / 44. *TOI*, April 7, 1929, p.S-5; *BDG*, April 18, 1929, p.7; *CPC*, May 17, 1929, p.7; *SFC*, August 25, 1929, p.D-5. / 45. *SFC*, July 27, 1930, p.D-5; *TOI*: June 14, 1931, p.6-S; September 4, 1932, p.8-S. / 46. *BDG*, December 15, 1932, p.7. / 47. Appendix 2. / 48. *CPC*, July 26, 1924, p.1; *SFC*, August 3, 1924, p.D-3; *TOI*, August 3, 1924, p.2-S; Perry/Polk: 1926, p.376; 1928, p.443; 1930, pp.451, 531. / 49. *TOI*: September 7, 1924, p.S-3; January 11, 1925, p.S-7; *CPC*: January 3, 1925, p.5; August 13, 1926, p.11; June 24, 1927, p.4; May 17, 1929, p.7; December 20, 1935, p.11; February 14, 1936, p.11; May 21, 1937, p.14; August 6, 1937, p.16; October 6, 1939, p.11; April 4, 1941, p.4; October 2, 1942, p.8. / 50. *CPC*: April 24, 1926, p.10; June 18, 1926, p.11; June 3, 1927, p.10. / 51. *CPC*, June 18, 1926, p.11. / 52. *TOI*, October 11, 1925, p.2-S; U.S. Census of 1930 [ED 1-11, Sheet 4A]. / 53. *CPC*, August 1, 1925, p.4; *TOI*, September 20, 1925, p.6-S. / 54. *CPC*, June 25, 1926, p.11; cf., *CCY*, June 22, 1926, p.9. / 55. *CPC*, June 25, 1926, p.11. / 56. *CPC*, June 24, 1927, p.10. / 57. *TOI*: May 22, 1927, p.S-5; July 24, 1927, p.4-S; *SFC*, June 26, 1927, p.D-7. / 58. *CPC*: May 13, 1927, p.10; June 3, 1927, p.10; June 24, 1927, p.10; December 14, 1928, p.12; *AAA*: 24, 1927, p.278; 25, 1928, p.288; 26, 1929, p.309; 27, 1930, p.317. / 59. Appendix 4. / 60. *CPC*, June 22, 1928, p.4. / 61. *CPC*, July 27, 1928, p.4. / 62. *CPC*, July 26, 1929, p.7. / 63. *CPC*, October 4, 1929, p.7. / 64. *CRM*: May 2, 1930, p.5; August 14, 1930, p.11; August 21, 1930, p.3; *CPC*: June 12, 1930, p.6; August 22, 1930, p.13. / 65. *CRM*, July 24, 1930, p.7. / 66. *CRM*, October 8, 1931, p.7; *CPC*, October 9, 1931, p.8. / 67. *CPC*, September 22, 1933, p.6. / 68. *CPC*, March 8, 1935, p.14. / 69. *CPC*, June 7, 1935, p.13; *CVRI*, Monterey County: 1936-1940; Perry/Polk 1941, p.491. / 70. *CPC*: October 4, 1935, p.10; November 15, 1935, p.2; November 6, 1936, p.10; December 11, 1936, p.20; January 15, 1937, p.6; February 19, 1937, p.6; *CCY*, February 21, 1941, p.7. / 71. Citations that have the titles of her submissions and any significant commentaries are inserted in the body of the text; the following references provide some of the dates when she exhibited at the CAA: *CPC*: December 11, 1936, p.16; July 29, 1938, p.10; November 11, 1938, p.6; November 10, 1939, p.4; December 18, 1942, p.3; January 22, 1943, p.4; May 7, 1943, p.3; February 25, 1944, p.10; February 23, 1945, p.4; July 27, 1945, p.2; April 11, 1947, p.5; November 7, 1947, p.5; December 12, 1947, p.11; May 7, 1948, p.13; July 9, 1948, p.5; April 15, 1949, p.15; October 10, 1952, p.3; *CCY*: June 10, 1938, p.12; February 10, 1939, p.10; November 17, 1939, p.3; November 8, 1940, p.12; January 17, 1941, p.7. / 72. The following citations provide only the titles and dates of exhibition at the CAA without any significant commentaries: *CPC*: February 17, 1939, p.2; March 8, 1940, P.3; May 17, 1940, p.12; November 8, 1940, p.16; May 22, 1942, p.11; November 24, 1944, p.4; July 20, 1945, p.3; September 21, 1945, p.15; November 22, 1946, p.5; March 26, 1948, p.12. / 73. *CPC*, November 8, 1935, p.4. / 74. *CPC*, February 7, 1936, p.10. / 75. *CPC*, October 16, 1936, p.3. / 76. *CPC*, October 16, 1936, p.3. / 77. *CRN*, December 22, 1936, p.3. / 78. *CCY*, May 7, 1937, p.6. / 79. *CPC*, December 23, 1938, p.2. / 80. *CPC*, January 24, 1941, p.5. / 81. *CPC*, August 28, 1942, p.3. / 82. *CPC*, October 1, 1943, p.1. / 83. *CPC*, November 10, 1944, p.10. / 84. *MPH*, October 29, 1948, pp.A-1, A-13. / 85. *MPH*: October 31, 1949, p.A-15; October 29, 1960, p.A-6. / 86. *CPC*: September 15, 1944, p.11; October 20, 1944, p.12. / 87. *MPH*, November 1, 1946, p.S-5. / 88. *MPH*, June 27, 1958, p.2; *CPC*, July 3, 1958, p.7; California Death Index; cf., *MPH*, October 29, 1960, p.A-6; Petteys, pp.640f; Jacobsen, p.2991; Hughes, p.1007; Falk, p.2982.

MABEL SHIVELY (1884-19??) was born in July on a family farm in Salvador, Napa County, California.¹ She left home to study at the Mark Hopkins Institute of Art in San Francisco between 1903 and 1905.² Immediately after the 1906 earthquake Shively fled to New Orleans and became a student at the Newcomb Pottery Company. In 1907 she began two years of art study in the Teachers College at Columbia University. Thereafter she spent nine months teaching art at Azusa High School in southern California. In the fall of 1909 she was hired by the California School of Arts and Crafts in Berkeley to instruct freehand and instrumental drawing as well as designing.³ Within a year she was asked to teach wash drawing. She continued in this capacity through the spring of 1912.⁴ During this period she resided in Berkeley at 2331 Stewart Street.⁵ The U.S. Census of 1910 confirms that Shively was a boarder at this address and an art teacher.⁶ By late 1911 she had moved her residence to 2311 Bancroft Way.⁷ Aside from contributing to the "in-house" displays at the CSAC, she exhibited at the Third Annual of the Berkeley Art Association.⁸ Between 1914 and 1918 she was registered on the Napa voter index as a "Republican" and gave her profession as "designer."⁹ By 1920 she was living with her parents in Napa and employed as a "therapist" in the local Veterans' Hospital.¹⁰ Thereafter her whereabouts are uncertain.¹¹

ENDNOTES FOR SHIVELY: 1. U.S. Census of 1900 [ED 91, Sheet 1A]. / 2. Halteman, p.157. / 3. *TOI*, August 1, 1909, p.22. / 4. *CSAC*, 1909-12. / 5. Polk: 1910, p.1141; 1911, p.1177. / 6. U.S. Census of 1910 [ED 56, Sheet 13A]. / 7. Polk 1912, p.227. / 8. Appendix 1, No.5. / 9. *CVRI*, Napa County: 1914-1918. / 10. U.S. Census of 1920 [ED 55, Sheet 3B]. / 11. Cf. Hughes, p.1017; Jacobsen, pp.2946f.

JESSIE GLEN FRANCIS SHORT-JACKSON (1864-1948) was born on September 9th in the mining town of Silver Mountain in Alpine County, California. At the age of six months her parents moved first to St. Helena and then to nearby Calistoga. Here they doted on their only child

who received little formal training in art. According to the U.S. Census of 1880, her father, James Harvey Francis, was a Calistoga "Dry Goods Merchant" and Jessie was no longer in school, but assisted her mother, Helen, in "keeping house."¹ On September 3, 1884 Jessie married John William Short (1858-1929), a Fresno postmaster and the co-founder of the newspaper, *The Fresno Daily Morning Republican*. The couple resided in Fresno and had five children, but only three, James, Margie and Douglas, survived into adolescence.² At the 1889 Fresno County Fair she was awarded the "premium" prize for the best collection of paintings and drawings which carried such titles as: *Fresno Strawberries, Lake Weir, A Fresno View, Calistoga Hills at Sunset and A View on the Columbia River*.³ In 1892 at that same County Fair she was awarded premium prizes in watercolor and fruit painting.⁴ At the California State Fair of 1892 she won the award for the "Best Collection of Drawings and Paintings," primarily scenes from her visits to the Monterey Peninsula.⁵ For the Fresno Presbyterian Church benefit of 1896 she exhibited watercolors.⁶ By 1900 the Short family resided in downtown Fresno with Jessie's widowed mother and a Swedish-born servant. Jessie Short was quite prominent in the Fresno society pages not only for her artistic accomplishments, but also for her work with various charities, clubs and church events.⁷

In 1903 the Shorts were attracted to the "seaside resort" of Carmel with an advertisement placed by J. F. Devendorf in the *Fresno Republican* and decided to build a summer home there.⁸ Jessie had separated from her husband by the spring of 1906 when she and two of her children moved into this seven-room "English cottage." Years later the couple formally divorced, but Jessie used her Carmel cottage on Dolores Street for seasonal visits until 1923.⁹ From her autobiographical article we learn that she lived in Carmel over three years (1906-1909), became a charter member as well as an active participant in the Arts and Crafts Club, studied art with Sidney Yard and exhibited at her home.¹⁰ In 1910 she performed in the first production at the Forest Theatre.¹¹ Her work was displayed in at least four of the Annual Exhibitions at the Arts and Crafts Club between 1909 and 1913 and again in 1923.¹² In 1913 she exhibited two pieces: *Eucalyptus and Mustard Field*. At the Seventeenth Annual of 1923 her two submissions were: *Old Adobe-Monterey and Pumpkin Field*.¹³ The latter painting was characterized by the *Pine Cone* as "exceedingly good; reminds one of Whitcomb Riley."¹⁴ With her fine soprano voice she sang for benefits in Carmel, including performances in the Forest Theatre.

In 1909 Jessie built a ten-room two-storey house at 2827 Regent Street in Berkeley.¹⁵ James and Douglas resided with their mother. She habitually spent the summers in Carmel, but maintained her formal studio-residence in Berkeley.¹⁶ At her Berkeley studio in 1910, 1912 and 1913 she displayed and sold her watercolors of the Monterey Peninsula with the help of "prominent society women."¹⁷ For the 1910 showing she invited "nearly three hundred connoisseurs." In addition, she exhibited with the Third Annual of the Berkeley Art Association in 1909 and the Sketch Club of San Francisco between 1911 and 1913.¹⁸ Two of her submissions at the latter were entitled *Crab Cove* in 1911 and *Cypress Tree* in 1912.¹⁹ Her painting exhibited at the Del Monte Art Gallery in 1912 was called *The Country Road* and a year later at the Cap and Bells Club of San Francisco her two entries were: *Gray Rocks* and *Eucalyptus-Carmel*.²⁰ She had a solo show at the Rabjohn & Morcom Gallery of San Francisco in 1912.²¹ Her work was also exhibited with the: California Women Artists at the Century Club of San Francisco in 1912,²² Hillside Club of Berkeley in 1912, Ebell Club of Oakland in 1913,²³ and Schussler Brothers Gallery of San Francisco in 1913.²⁴ The juries of the San Francisco Art Association (SFAA) selected her paintings for exhibition between 1913 and 1919.²⁵ In the summer of 1913 Mrs. Short traveled to Shasta County, ostensibly to visit her son who broke his arm "bronco busting," but she continued for several months of sketching.²⁶ In the spring of 1914 she contributed *Wind Blown Trees* to the Annual of the Women Artists of California at the Hillside Club.²⁷ That fall her work was displayed at the exhibition of the Women Artists of the Bay Region in San Francisco.²⁸

In the Berkeley Directory of 1910 she listed herself as the "widow of John W. [Short]," even though her ex-husband was quite alive.²⁹ In a subsequent entry her sons, James Vernon and John Douglas, were recorded as University students.³⁰ By 1915 they had graduated and Jessie briefly moved to San Francisco. She traveled in April of 1916 to New York City, but returned to Berkeley in July.³¹ While in New York she exhibited her art "under the auspices of Mrs. Harry Payne Whitney" at the MacDowell Club.³² A repeat New York showing in the Earle Hotel at Waverly Place elicited this enthusiastic response from Henry McBride, art critic for the *New York Sunday Sun*:³³

Folks who love the subtle color harmonies of nature will find great pleasure in this exhibition. Mrs. Short dislikes the obvious, of which one so soon tires, and has taken the color motifs of California and composed them into soft, alluring melodies that delight the eye.

The gem of the exhibition is "Lavender Asters on the Dunes," with its strip of purple wood dividing the landscape from the sky. Another very successful work is "Dunes and Point Lobos," in which the whole theme is the subtlety and beauty of color.

"The Country Road" is a synthetic picture that somehow gives an impression of the whole state of California. Another gem is the "University of California Campus."

Laura Bride Powers, art critic for *The Oakland Tribune*, remained unconvinced that Short was more than a painter of "pretty" scenes.³⁴

By late 1917 Jessie Short was living in San Francisco on Pine Street.³⁵ In December of that year she contributed watercolors to the Jury-free Exhibition at the California Palace of Fine Arts.³⁶ At the 1918 SFAA spring Annual her watercolor, *Temple and Tower: San Francisco*, was said by Louise E. Taber, art critic for *The Wasop*, to be "photographic in detail, but not without attraction."³⁷ In March of 1919 at the Annual of the SFAA her watercolor, *Hollyhocks*, was reproduced in the exhibition catalogue.³⁸ She married Egbert Wallace Jackson, a salesman for Keystone Tire and Rubber Company, in July of 1920.³⁹ The Jacksons resided at 261 Stockton Street for over four years and Jessie maintained her studio at that address after she relocated from Pine Street.⁴⁰ In 1923-24 the couple decided to construct a Spanish-style stucco home based on plans executed by Jessie herself at 1382 Euclid Avenue near Rose Terrace in Berkeley, a hilly area that had been recently devastated by the great fire.⁴¹ The 1925 Berkeley Directory recorded her as the wife of E. W. Jackson, but by late 1926 the couple had separated and *his* address was entered at Sixteenth Street in Oakland.⁴² In January of 1927 Jessie Short-Jackson filed for divorce on the grounds of cruelty and adultery; her son acted as the attorney for the plaintiff. The divorce was granted two months later.⁴³ Strangely, in 1928 she is listed as a "widow" and "artist" residing at her Euclid address in Berkeley despite the residence of her husband nearby.⁴⁴

In October of 1921 the *Pine Cone* published the following note: "Three paintings of the Carmel sand dunes, executed by Jessie Short-Jackson, were recently purchased by Samuel Savannah, noted violinist, for his new home in Forest Hill."⁴⁵ Early in 1923 she sold her Carmel bungalow at the corner of Seventh Street and Dolores, where El Paseo Court was constructed, and a year later announced plans to build a Spanish-style "stucco cottage in Carmel" on a recently purchased lot near La Playa.⁴⁶ She appreciated Carmel's unique architectural heritage and said so in print.⁴⁷ During the mid 1920s her name was prominent in the society pages of Carmel and Berkeley for her "studio teas" where she often showcased and sold her recent paintings.⁴⁸ One of these works was *The Seed Box*, "a colorful spring study with her own patio and green gate as the background."⁴⁹ Jessie also held special receptions at her Carmel home that featured American Indian music and folklore which were subjects that she also cultivated in the East Bay.⁵⁰ She served on occasion as a "patroness" or "hostess" for the social functions at the: Berkeley League of Fine Arts, American Pen Women, Casa de Mañana Gallery of Berkeley and Alameda County Art League.⁵¹ She was a popular lecturer on a variety of art historical topics in the San Francisco Bay Area and drew large audiences at the California Palace of the Legion of Honor, San Francisco Art Center, Twentieth Century Club in Berkeley, Society of American Pen Women, First Unitarian Church in Berkeley and numerous other groups.⁵² When the San Francisco Society of Women Artists was formed in the spring of 1925, Short-Jackson was elected to the "committee on publicity" along with Jennie Cannon, Helen Forbes and Celia Seymour.⁵³ Jessie was reappointed to that position in 1926.⁵⁴ She and Cannon, whom she first met in 1905, remained close friends for almost forty years.⁵⁵ In April of 1926 at the First Annual of the San Francisco Society of Women Artists one of her watercolors, *View from Forest Hill*, was singled out by Gene Hailey, art critic for the *San Francisco Chronicle*, as "the best in tender treatment."⁵⁶ Jessie contributed a watercolor to the Society's Christmas exhibition that year.⁵⁷ She returned to the California State Fair in 1926 with two entries: *Chinatown-San Francisco* and *El Cerrito*.⁵⁸

In January of 1927 Short-Jackson staged a solo exhibition of her watercolors, pastels and oils in the small art gallery at the Claremont Hotel in Berkeley.⁵⁹ During April of 1927 at the Third Annual of Berkeley's All Arts Club in the Northbrae Community Center she exhibited an "interesting study" entitled *The Flower Pot*.⁶⁰ Regarding her exhibition late that fall with the American Pen Women of Berkeley and Oakland, Hamilton Wolf declared in his critique that her watercolors and oils were equally good, while another critic at the *Berkeley Daily Gazette* found her "flamboyant geranium harsh in color but nevertheless attractive. Her *Pumpkin Field* is more pleasing."⁶¹ Florence Lehre in her evaluation for *The Oakland Tribune* observed that Jessie's paintings "*Doorway, Geraniums* and a smaller still life of fruit and draperies are preferable to her more minutely executed works."⁶² During March of 1930 at the Second Annual Jury-free Exhibition in the Berkeley Art Museum she exhibited two oils: *Cypress Trees-Point Lobos* and *Marigolds-Still Life*.⁶³ Her *Marigolds* was also exhibited at the California State Fair. In January of 1930 her submission to the Jury-free Exhibition at the Oakland Art Gallery was voted among the best by the visiting public.⁶⁴ That year she contributed *Blooming Banana* to a general show at Gump's.⁶⁵

Beginning in the mid 1920s Jessie Short-Jackson periodically exhibited in the hotels of Carmel, including the Pine Inn and La Playa.⁶⁶ In March of 1928 she contributed to the Fourth Exhibition of the Carmel Art Association (CAA) a "very colorful" *Chinatown-San Francisco*.⁶⁷ During the late summer of 1930 she lectured at the CAA, attended its members' meeting and sold her watercolors in a solo exhibition at the La Playa.⁶⁸ She returned to that hamlet in the winter of 1930-31 to sketch and attend a dinner for Paul Dougherty.⁶⁹ Throughout the 1930s she had prolonged periods of residence in Carmel, often with her sons, and participated in social events at the art colony.⁷⁰ At the Seventeenth CAA Exhibition in June of 1932 she displayed *Banana Blossoms*.⁷¹ Along with Elizabeth Strong, Jennie V. Cannon, Mary Herrick Ross and Mary DeNeale Morgan she was included in the 1934 list of the "Twelve Women Who Have Helped Immortalize Carmel" through the encouragement of the arts.⁷²

Part of Short-Jackson's later exhibition history included the: Delphian Clubs Exhibition at the Hotel Oakland in 1921,⁷³ Gump Gallery of San Francisco in 1921,⁷⁴ Second Annual Spring Exhibition at the Oakland Art Gallery in 1923,⁷⁵ (California) Berkeley League of Fine Arts from 1924 to 1926,⁷⁶ San Francisco Society of Women Artists between 1925 and 1928,⁷⁷ Claremont Hotel Art Gallery in Berkeley from 1925 to 1927,⁷⁸ "Picture Week" Exhibition of San Francisco in 1926,⁷⁹ California State Fair between 1926 and 1935,⁸⁰ All Arts Club of Berkeley in 1927 and 1928,⁸¹ Western Women Artists at the Oakland Art Gallery in 1927,⁸² National League of American Pen Women in San Francisco and Berkeley between 1927 and 1932,⁸³ Alameda County Art League at the Town and Gown Club in Berkeley in 1928,⁸⁴ First Jury-free Exhibition at the Oakland Art Gallery in 1928,⁸⁵ Annual Jury-free Exhibitions of the Berkeley Art Association at the Berkeley Art Museum between 1929 and 1932,⁸⁶ Oakland Women's City Club in 1929,⁸⁷ Oakland Art League at the Oakland Art Gallery between 1929 and 1931,⁸⁸ Casa de Mañana Gallery of Berkeley in 1929,⁸⁹ California State-wide Exhibition of the Santa Cruz Art League in 1930,⁹⁰ California Artists exhibitions at San Francisco's California Palace of the Legion of Honor in 1931 and 1932,⁹¹ Exhibition of Floral and Still Life Paintings at the Gump Gallery in San Francisco,⁹² and Golden Gate International Exposition in 1939-40.⁹³

According to the U.S. Census of 1930, she still resided on Euclid Avenue in Berkeley and had one lodger, Emma Hoyt.⁹⁴ Jessie painted with less frequency in this decade and tended to favor still lifes over landscapes. She became far more involved in the activities of various women's clubs and was active in the Charles Dickens Fellowship Society; she was the elected president of the East Bay chapter of that organization in 1931-32.⁹⁵ In 1945 Jessie Short-Jackson entered the Napa State Hospital and died there on December 11, 1948.⁹⁶

ENDNOTES FOR SHORT-JACKSON: 1. U.S. Census of 1880 [ED 77, Sheet ?]. / 2. U.S. Census of 1900 [ED 7, Sheet 7B]. / 3. *Fresno Daily Evening Expositor*: October 1, 1889, p.1; October 5, 1889, p.1. / 4. *Fresno Morning Republican*: September 29, 1892, p.4; October 1, 1892, p.1. / 5. Halteman, p.111.115. / 6. *Fresno Morning Republican*, December 4, 1896, p.1. / 7. *The Fresno Republican*, September 26, 1885, p.3; *The Fresno Weekly Republican*: October 7, 1892, p.7; April 10, 1896, p.7; May 15, 1896, p.5; June 5, 1896, p.7; January 14, 1898, p.2. / 8. *SFL*, January 14, 1906, p.10; *CPC*: September 16, 1927, p.9; November 8, 1929, p.3; May 13, 1938, p.13. / 9. *CPC*: March 1, 1916, p.4; March 29, 1916, p.4; August 18, 1921, p.1; October 14, 1922, p.10; June 22, 1922, p.5; December 23, 1922, p.12. / 10. *BDG*: August 7, 1929, p.19; cf., *MDC*: March 10, 1908, p.1; June 2, 1908, p.3; June 5, 1908, p.1; August 5, 1908, p.1; April 3, 1910, p.1; June 29, 1910, p.1; June 18, 1911, p.1; *TCR*, July 12, 1913, p.4; *CPC*: August 4, 1923, p.8; August 11, 1923, p.2; September 9, 1927, p.9. / 11. *SFL*, July 3, 1910, p.38. / 12. Appendix 2. / 13. *TOI*, August 19, 1923, p.S-7. / 14. *CPC*, August 11, 1923, p.2. / 15. *TOI*, July 11, 1909, p.39; U.S. Census of 1910 [ED 56, Sheet 10]. / 16. *BDG*, May 31, 1911, p.5; *TOI*, April 20, 1911, p.2; *SFC*, May 18, 1913, p.27; *TOI*, September 22, 1913, p.4. / 17. *TCR*: October 29, 1910, p.14; November 19, 1910, p.14; *BDG*: November 11, 1910, p.7; November 12, 1910, p.5; November 21, 1910, p.5; *SFL*: November 13, 1910, p.53; November 27, 1910, p.55; *SFC*, April 6, 1913, p.27; *TOI*, April 19, 1913, p.11; *SFX*, April 20, 1913, p.46. / 18. Appendix 1, No.5; *SFL*: November 3, 1912, p.65; March 23, 1913, p.31. / 19. Schwartz, *Northern*, p.107. / 20. Schwartz, *Northern*, p.107; *SFL*, July 28, 1912, p.22; *SFX*, October 12, 1913, p.30. / 21. *SFC*, April 14, 1912, p.38; *TOI*, April 10, 1912, p.10. / 22. *SFL*, September 29, 1912, p.35. / 23. *TCR*, May 3, 1913, p.6. / 24. *SFC*, November 30, 1913, p.21. / 25. Halteman, p.1275; *SFC*, April 6, 1913, p.27; *TOI*: December 2, 1917, p.21; April 7, 1918, p.22; *SFB*, March 24, 1919, p.15. / 26. *TOI*, July 2, 1913, p.14. / 27. *BDG*, March 17, 1914, p.3. / 28. *SFC*, September 27, 1914, p.19. / 29. Polk 1910, p.1141. / 30. Polk 1913, p.224. / 31. *CPC*, June 7, 1916, p.4; Polk 1917, p.1195; *TOI*, July 18, 1917, p.6. / 32. *NYT*, May 13, 1917, p.M-8; *CPC*, June 9, 1921, p.2. / 33. As cited in *TOI*, June 10, 1917, p.24. / 34. *TOI*, June 10, 1917, p.24. / 35. *AAA* 16, 1919, p.500; Crocker 1920, p.890. / 36. *TWP*, December 8, 1917, p.15. / 37. *TWP*, May 4, 1918, p.17. / 38. *SFAI*. / 39. *TOI*, July 21, 1920, p.5; *CPC*, August 26, 1920, p.1. / 40. *TOI*, August 1, 1920, p.1-S; *CPC*, July 28, 1921, p.10; Crocker: 1921, pp.825, 1603; 1924, p.760. / 41. *CPC*, February 2, 1924, p.13; *TCR*, February 9, 1924, p.8. / 42. Polk 1925, p.900; Polk 1927, p.1010. / 43. *TOI*: January 20, 1927, pp.2, 35; March 23, 1927, p.34. / 44. Polk 1928, p.833. / 45. *CPC*, October 13, 1921, p.1. / 46. *CPC*: September 7, 1922, p.12; February 10, 1923, p.10; February 2, 1924, p.13. / 47. *CPC*, March 7, 1930, p.9. / 48. *BDG*: November 14, 1925, p.6; October 25, 1928, p.8; *CPC*, July 9, 1926, pp.7, 11; *TOI*: September 12, 1926, p.S-7; December 28, 1926, p.13. / 49. *BDG*, May 24, 1928, p.7; *CPC*, June 8, 1928, p.4. / 50. *TOI*: May 28, 1927, p.3; May 12, 1928, p.5; *CCY*, June 8, 1927, p.4. / 51. *TOI*: November 25, 1925, p.12; December 7, 1928, p.5; *BDG*: November 19, 1927, p.7; December 3, 1927, p.7; December 6, 1928, p.7; October 18, 1929, p.5. / 52. *BDG*: September 30, 1926, p.7; December 17, 1927, p.7; April 18, 1929, p.7; August 10, 1929, p.6; October 25, 1929, p.5; October 31, 1929, p.7; December 6, 1929, p.7; March 13, 1930, p.7; April 18, 1930, p.11; February 6, 1931, p.9; March 30, 1933, p.9; *CPC*, January 14, 1927, p.11; *TOI*: March 29, 1929, p.5; April 4, 1929, p.1-M; September 6, 1929, p.1-M. / 53. *SFC*, April 12, 1925, p.D-3; *TOI*, April 12, 1925, p.7-S. / 54. *CPC*, April 10, 1926, p.8. / 55. *BDG*, October 10, 1930, p.5. / 56. *SFC*, April 25, 1926, p.8-F. / 57. *CPC*, December 10, 1926, p.11. / 58. *Catalogue, Annual Exhibition of Paintings, California State Fair*, Sacramento, September 4-11, 1926. / 59. *SFC*, January 23, 1927, p.D-7. / 60. *TOI*, April 24, 1927, p.5-S. / 61. *BDG*: November 26, 1927, p.7; December 3, 1927, p.7. / 62. *TOI*, November 27, 1927, p.6-S. / 63. *BDG*, March 8, 1930, p.7. / 64. *TOI*, February 9, 1930, p.4-M. / 65. *BDG*: May 5, 1930, p.6; September 4, 1930, p.7. / 66. *CPC*, July 9, 1926, p.7. / 67. *CRM*, March 7, 1928, p.7; *CPC*, March 9, 1928, p.7; Appendix 4. / 68. *BDG*: August 28, 1930, p.6; *CPC*, August 29, 1930, p.9; *CRM*, September 4, 1930, p.6. / 69. *BDG*, February 19, 1931, p.7. / 70. *BDG*: March 22, 1934, p.8; October 19, 1934, p.7. / 71. *CRM*, June 23, 1932, p.3. / 72. *CPC*, May 4, 1934, p.12. / 73. *TOI*, March 20, 1921, p.S-9. / 74. *CPC*, June 9, 1921, p.2. / 75. *BDG*, May 26, 1923, p.9. / 76. *SFC*, November 16, 1924, p.D-3; February 22, 1925, p.D-3; *BDG*: April 16, 1925, p.6; November 14, 1925, p.6; July 1, 1926, p.6; *TOI*, November 25, 1925, p.S-7. / 77. *CPC*, November 21, 1925, p.12; *TOI*: November 22, 1925, p.6-S; May 2, 1926, p.S-7; March 20, 1927, p.S-5; *BDG*: December 3, 1926, p.6; November 8, 1928, p.6; *SFC*: December 5, 1926, p.6-F; December 19, 1926, p.6-F; March 20, 1927, p.D-7; November 4, 1928, p.D-7; *SFX*, November 4, 1928, p.E-9. / 78. *TOI*: December 6, 1925, p.S-5; December 13, 1925, p.S-7; December 12, 1926, p.10-S; January 16, 1927, p.S-7; *CPC*: December 19, 1925, p.11; December 24, 1926, p.11; January 14, 1927,

p.11; *BDG*, December 11, 1926, p.7. / 79. *SFC*, February 14, 1926, p.D-3. / 80. *BDG*: September 10, 1926, p.7; September 18, 1926, p.7; September 4, 1930, p.7; September 19, 1935, p.25; *TOI*, September 12, 1926, p.S-7; *SFC*: September 8, 1929, p.D-5; September 7, 1930, p.4-D; *SFL*, August 30, 1930, p.8. / 81. *CPC*, April 29, 1927, p.10; *BDG*, April 19, 1928, p.7. / 82. *TOI*, July 17, 1927, p.S-5; *OTM*: July 19, 1927, p.2; *BDG*, July 21, 1927, p.6. / 83. *ARG*, December 1927, p.10; *BDG*: November 19, 1927, p.7; February 1, 1928, p.6; March 8, 1928, p.7; March 13, 1928, p.6; March 15, 1928, p.7; March 22, 1928, p.7; November 22, 1928, p.7; December 6, 1928, p.7; March 28, 1929, p.9; April 4, 1929, p.5; April 18, 1929, p.7; September 25, 1929, p.6; September 26, 1929, p.9; October 2, 1929, p.6; January 3, 1931, p.5; January 8, 1931, p.5; January 15, 1931, p.6; December 3, 1931, p.8; March 19, 1932, p.6; September 23, 1932, p.7; *SFC*: March 18, 1928, p.D-7; March 24, 1929, p.D-5; *TOI*: March 18, 1928, p.6-S; December 7, 1928, p.5; December 9, 1928, p.4-B; October 13, 1929, p.7-S; December 6, 1931, p.6-S; *SFX*, March 25, 1928, p.8-K; *CPC*, December 11, 1931, p.7. / 84. *BDG*: March 15, 1928, p.7; March 29, 1928, p.9; *TOI*: March 18, 1928, p.6-S; March 21, 1928, p.8. / 85. *TOI*, June 24, 1928, p.S-5. / 86. *BDG*: March 1, 1929, p.6; March 7, 1931, p.5; March 10, 1931, p.5; March 3, 1932, p.8; *TOI*: March 3, 1929, p.A-15; March 16, 1930, p.S-7; March 15, 1931, p.C-3. / 87. *TOI*: September 11, 1929, p.1-M; September 22, 1929, p.7-S; *SFC*, September 29, 1929, p.D-5; *BDG*, October 4, 1929, p.5. / 88. *SFC*: August 4, 1929, p.D-5; July 27, 1930, p.D-5; *BDG*, August 8, 1929, p.7; *TOI*: July 20, 1930, p.6-S; February 2, 1930, p.7-S; June 14, 1931, p.6-S. / 89. *BDG*, December 19, 1929, p.6; *CPC*, December 27, 1929, p.4. / 90. *BDG*, May 5, 1930, p.6. / 91. *BDG*: June 18, 1931, p.7; January 21, 1932, p.5; *SFL*, June 20, 1931, p.14; *SFC*: June 21, 1931, p.6-D; January 24, 1932, p.D-3; *TWP*, December 5, 1931, p.12; *TOI*, January 31, 1932, p.6-S. / 92. *SFW*, September 17, 1932, p.7. / 93. *BDG*, May 1, 1939, p.8. / 94. U.S. Census of 1930 [ED 1-319, Sheet 16A]. / 95. *TOI*: February 23, 1930, p.4-S; October 8, 1930, p.1-M; October 18, 1930, p.1-M; November 4, 1930, p.21; November 9, 1930, p.S-7; May 22, 1931, p.1-M; June 7, 1931, p.6-S; July 5, 1931, p.S-5; October 18, 1931, p.S-5; April 14, 1932, p.15; May 17, 1932, p.3-M; October 12, 1932, p.4-B. / 96. California Death Index; cf. Kovinick, p.159; Hughes, p.577; Falk, p.1702; Jacobsen, p.1647.

WILLIAM (Billy) POSEY SILVA (1859-1948) was born on October 23rd in Savannah, Georgia, and resided with his parents, James Sylvester Silva and Margaret Susan Askew Silva, and his older sister, Anna; his brother, Frank, was born two years later.¹ His paternal grandfather was a Portuguese immigrant from the Azores. In 1860 William was baptized at the local Independent Presbyterian Church. His father worked as a clerk in a "house furnishing store." William graduated from Chatham Academy in 1875, the year he exhibited a well-received pencil sketch of his father in the store window.² He briefly studied engineering at the University of Virginia. On January 1, 1885 he married the Pennsylvania-born Caroline Walker Beecher and moved from Savannah to nearby Thomasville where he managed a furniture store. By 1887 the Silvas had a new residence on the outskirts of Chattanooga in Hamilton County, Tennessee; here he was the co-owner of a hardware and china business, Abbott & Silva.³ According to the U.S. Census of 1900, the couple lived with their only child, the fourteen-year-old Abbott B. Silva, and a boarder.⁴ At this time William listed his occupation as "China Merchant." In 1905 during a family vacation in Ipswich, Massachusetts, Silva studied art composition with Arthur Dow. A year later he retired as a successful businessman, decided to become an artist and applied for a passport to visit western Europe.⁵ On the application he was described as about five feet seven inches tall with gray eyes, light brown hair, a full beard and a "large or Roman" nose. He studied art in Paris at the Académie Julian under Henri Paul Royer and Jean Paul Laurens.⁶ During the spring of 1908 Silva also had lessons from Chauncey Ryder in Etaples, France, and painted in Venice as well as Spain. Three of his works were accepted at Paris' Salon d'Automne in 1908; two of these were entitled *Pines of Picardy* and *Quiet Village*. One year later he had his first solo exhibition in the French capital at the Georges Petit Gallery where he was characterized as "a charming and delicate colorist."⁷ William returned to his home in Chattanooga for the U.S. Census of 1910 which officially listed his profession as "artist."⁸ He took sketching vacations to New Orleans, but also spent several summers in New England. Silva discovered just outside of Charlestown, South Carolina, the old plantation of "Magnolia on the Ashley" which provided decades of inspiration for his "Garden of Dreams" paintings. He exhibited at the Art Institute of Chicago and at the Annuals of the Pennsylvania Academy of Fine Arts in 1912-13. At this time he held memberships in the: Paris chapter of the American Art Association, Salmagundi Club, Society of Artists in Washington, D.C. and Water Color Clubs of New York and Chicago.⁹ Between 1911 and 1913 the Silvas maintained their primary studio-residence in the nation's capital. Here he exhibited at the: Corcoran Gallery in 1910, Veerhoff Gallery in 1911 and Sloan Art Galleries in 1913.¹⁰ The Arts and Crafts Studio of Washington staged a solo show of his Carmel-area paintings in February and March of 1913. *The Washington Post* reproduced his canvas *The Wind-Blown Cypress* and observed of this exhibit:¹¹

... The exhibition is attracting much attention from Washington art lovers, and especially those who are familiar with the exquisite natural beauties of California. The subjects are all from that State, and were painted by Mr. Silva last summer.

He found the peninsula of Lobos . . . in the vicinity of Carmel, an exhaustless subject, and eight canvases express the wonderful charms of this remarkable spot.

"The Mysterious Forest," on Lobos, seems to embody the very spirit of imaginative romance. Its dark, unexplored depths suggest the captive princess, armored knights, and the whole gamut of fairy lore. The picture is marvelous in color and composition, and one comes back to it again and again to dream and to fathom its suggested mystery.

The "Dome of Lobos in Sunshine," the "Dome of Lobos in the Fog," the "Spirit of Lobos," and the "Sentinel of Lobos" also are charming in color and sentiment.

Mr. Silva's true, pure qualities of light are marked in a picture of the sea with a rift of sunshine striking an incoming wave. This picture is called "The Sun Spot." Another, called "The Pearly Dunes of Carmel," is a gem in accurate values and harmony of color.

... He is a poet as well as a painter. His pictures are refreshing; one catches the crispness of the sea and the breath of the pines.

One of the most characteristic of Mr. Silva's subjects is "A Street in Carmel." The trees, the sandy path, the houses behind the pines and the blue sea, are a symphony in color, atmosphere, sunlight and perspective such as is seldom realized in a picture.

... Mr. Silva... has just closed an exhibition of pictures in Los Angeles and Denver. He has two pictures in the present exhibition of the Philadelphia Academy.

In 1913 he was awarded a silver medal in the landscape competition at the Appalachian Exposition in Knoxville.¹²

On the advice of Paul Prince's sister William made his first visit to Carmel in the early spring of 1911, purchased property and established a summer studio.¹³ By 1912 he and his wife had built their first home on Carmelo Street between Ocean and Fourth Avenues; two years later on North San Antonio between Ocean and Fourth the Silvas established their new residence and the "Carmelita Art Gallery" (occasionally called the "Silva Art Gallery") to market his works.¹⁴ In 1914 he was recognized by the *New York Times* as one of Carmel's "notable workers in oil" and participated in the social events at the Chase Summer School of Art.¹⁵

For three weeks in October 1912 William decided to "establish himself" in the northern California market by staging what became one of the larger solo exhibitions of his career at the Rabjohn & Morcom Galleries in San Francisco.¹⁶ Twenty of his fifty-six oils and watercolors depicted landscapes from Europe, New England and the American South. The rest were from Carmel with the exception of one Los Angeles scene and a view of the San Gabriel Mission. While the general reaction of San Franciscans was polite, the sales were extremely poor. In one of the few reviews from a local newspaper Porter Garnett of the *San Francisco Call* constantly harped on the overcrowding in the gallery that contained "about three times as many pictures as can be seen to advantage... and was beyond human power to make a harmonious arrangement."¹⁷ Garnett did refer to Silva's "charming disciplined style," but his overall assessment was negative. With the exception of two displayed works at the San Francisco Art Association in 1914, which he later attempted to sell at the Schussler Brothers Gallery, and single pictures of Point Lobos at the First and Second Exhibitions of California Artists at the Golden Gate Park Memorial Museum in 1915 and 1916, Silva avoided San Francisco, including the 1915 Panama-Pacific International Exposition.¹⁸ In 1916-17 he returned to show several works at the Keith Galleries, a three-panel canvas at Courvoisier's and two paintings at the Jury-free Exhibitions in the Palace of Fine Arts.¹⁹ He donated a canvas in January of 1918 to the local Belgium Relief Benefit Exhibition.²⁰ Several months later his paintings at the Paul Elder Gallery were characterized as "entirely pleasing in every respect," but weak sales brought no further invitations to exhibit.²¹ Silva also had some exposure in the East Bay when he donated his art in October of 1917 to Oakland's Red Cross Benefit "Auction Comique."²² That same month thirty of his canvases began a traveling exhibit at the Oakland Art Gallery and were coolly received as "earnest and honest."²³ This show was moved to the Art Institute of Chicago and to various museums on the Atlantic coast, but curiously it returned to Oakland in 1920 for another cool reception.²⁴ Palo Alto and Stanford University gave Silva his most enthusiastic reception in November of 1915, when fifty of his canvases at the local public library drew large crowds and Silva himself was said "to have the faculty of pleasing the drawing-room taste and has been successful in placing his work in many of the homes of the Pacific Coast."²⁵ With the exception of Stanford University, Silva viewed the community in the San Francisco Bay Area as too conservative to risk frequent exhibitions.

His ethereal Impressionist style of painting found a more receptive audience in southern California where he now concentrated most of his West Coast shows. For three consecutive years between 1912 and 1914 he held solo exhibitions at the Friday Morning Club in Los Angeles.²⁶ Regarding his first show at that venue Antony Anderson, art critic of the *Los Angeles Times*, spoke of Silva's "poetic quality... a neatness, a precision of technique... effective, restful, and full of charm" with such titles as: *Texas Hillside*, *Shore Road*, *The Opal City-Venice*, *The Spirit of Lobos*, *A Carmel Street and Dawn-Carmel by the Sea*.²⁷ The *Times* published a statuesque photograph of the artist.²⁸ He contributed to an exhibit in the spring of 1914 at the Los Angeles Museum in Exposition Park.²⁹ That October he displayed the canvas *Early Morning-Washington D.C.* at the Fifth Annual Exhibition of the California Art Club.³⁰ The Blanchard Gallery staged a one-man exhibit of his work during the late fall.³¹ In 1915 eleven of his canvases were seen at the Kanst Gallery, followed by shows in other private galleries.³² He won silver medals at the 1915 Panama-California Exposition in San Diego.³³ In 1917 he held a major solo exhibition at the Ebell Club of Los Angeles.³⁴ In November of 1919 he exhibited at the Museum in Exposition Park with the Western Artists.³⁵ The Cannell & Chaffin Galleries presented a major retrospective of his paintings in 1924.³⁶ Antony Anderson again called him "a poet in paint."³⁷

Silva has an unusually personal feeling for those happy yet delicate moods of nature, which, perhaps better than other aspects of the earth's beauty, lend themselves as subject matter for happy and harmonious pictures. In the whole group shown here, there is not one canvas which lacks the subtle, silvery charm that delights the eye and leads the mind into happy reflections. The very name of the man is euphonious with the quality of his work.

... "the Garden of Dreams" ... series, an article on which appeared in a recent number of the *American Magazine of Art*, was painted in a lovely, semi-tropical garden of old South Carolina. "Garden of Dreams" it is aptly named, and William Silva was just the man to catch the elusive spirit of these misty groves, these quiet pearly waters, and the charming color of azaleas in tender lights. At early morning, in quiet evening and in the purple moonlight, he studied and wove these lovely harmonies of color; tall trees from whose branches hang the clinging moss of the South, and mirror of the lake reflecting the heavens.

"Dawn," a large picture of fishing boats off the rocky headland of Point Lobos, is one of Silva's finest achievements. The picture is handled in silver grays, warmed by the pale pinks of a misty morning. The heavy boats lie so still, wrapped in mystery, their sails idly awaiting a breeze. Sea gulls wheel in the still morning air with their weird cries, and the reflection from a single bow light cuts a swath of gold through the shadow of boats.

... There are several canvases from the rocky Carmel coast, handled in a bold, decorative manner, deep blue waters and golden California cliffs. The artist does not fail to adapt his treatment to his subject. In fact, I feel that this is almost an instinctive process, so well does his technique fit each mood he expresses. ...

Silva immediately followed this exhibition with another show at the Ebell Club and returned to the Cannell & Chaffin Galleries a year later with well-publicized displays.³⁸ In January of 1928 the Pasadena Art Institute included his *Drifting Fog on Point Lobos* at its Exhibition of California Artists; in March thirty-two of his paintings were part of a joint exhibition there with four other Carmel artists: Ada Belle Champlin, William C. Watts, Paul L. Whitman and Ralph Davison Miller.³⁹ A small illustrated catalogue of his work was prepared for the Pasadena Art Institute by Carmel's Seven Arts Press.⁴⁰ From the catalogue *The Carmelites* reproduced his *Moonrise before Sunset* and cited a review in the *Pasadena Star-News*.⁴¹

Strength in composition and beauty of expression are the prime attributes of Mr. Silva's paintings. A tinge of mysticism makes some of these works exceptionally interesting; genuine qualities of craftsmanship and technique round out his art.

Mr. Silva's work will doubtless give much pleasure to many patrons of Carmelita Garden House during the present month. His work is pictorial and pleasing, even when he delineates philosophically. There is a spirit about what he does that makes his work satisfying.

The above mentioned "Carmelita Garden House" (or "Carmelita Gardens") at the Pasadena Art Institute should not be confused with Silva's studio in Carmel, known as the "Carmelita Art Gallery."⁴²

Beyond California his work met with considerable success.⁴³ In 1915 he won a gold medal at the Mississippi Art Association and a year later thirty of his canvases were given a special solo exhibition at the Mississippi Institute of Art.⁴⁴ In the fall of 1916 that solo exhibition became a traveling show with stops at the Minneapolis Art Society, the Milwaukee Art Institute and Library Hall in Janesville, Wisconsin.⁴⁵ He contributed *The Quiet of Evening* to the 1916 Philadelphia Water Color Club Annual.⁴⁶ In 1917 he was given the honor of a solo exhibit sponsored by the Southern States Art League (SSAL), an organization that he helped to establish, at the Telfair Academy in Savannah. In summarizing the seascapes of this "Carmel artist" at the SSAL the *Christian Science Monitor* waxed:⁴⁷

To seize and fix on canvas the many moods of nature, rather than merely to paint what he sees objectively, is the underlying thought in all his work. By making a deep study of the changing aspects, both glad and gray, of the characteristic features of this rock-ribbed shore, he has succeeded wonderfully well in conveying their subjective moods in a refreshingly dissimilar manner.

Mr. Silva is equally happy in his choice of subjects for their decorative, dramatic values. He makes the most of dark masses of storm-tossed trees and rugged rocks, against tender tones in the sky and sea; his compositions are carefully thought out as to line and pattern, so that the weird shapes of the cypresses group themselves into beautiful forms with interesting spacing between.

One of his canvases is well named "The Mount of Mystery," for the promontory which looms majestically in the very center of the picture is veiled in mist; at its feet lies a dark pool of luscious blue. Another, entitled "The Strength of Ancient Rocks," is typified by huge, square masses of grayish purple, with portals as of an old Egyptian temple, around which the foaming waters swirl; on the heights, the cypresses, buttressed by their twisted roots, are of symbolic meaning in the strength of their growth - they are not so much tormented by the winter tempests as working out their own salvation through resistance to their onslaughts. This canvas is one of a somber mood. In the "Glories of Sunrise" the mystic cliffs stand out in shadowy purple against the saffron sky, the grotesque shapes of the trees silhouetted in darker hue.

William Silva was as a regular exhibiting member of the SSAL for almost three decades.

He and his wife left Carmel in late January of 1922 and sailed to France for "study and travel."⁴⁸ That spring, because of the unexpected withdrawal of an exhibitor at Paris' Salon de la Société des Artistes Français, he was given the opportunity to display four paintings, including his *Afternoon* from the "Garden of Dreams" series.⁴⁹ When he received an honorable mention at the Salon, the American press took notice. The Paris edition of the *New York Herald* reviewed Silva's work at the Simonson Gallery and declared him "one of those American painters who have added to a point of view and talent essentially national, a strong and supple technique acquired by study under the great teachers of Europe . . . Of all his poetic effects in painting none is more thoroughly satisfactory than that obtained by the detailed study of a clear, colorful foreground against a curtain of thick, soft mist. . . the imagination is given free range to create limitless vistas."⁵⁰ The illustrious *Revue Moderne* offered this "fine tribute to Mr. Silva's abilities."⁵¹

His canvases breathe an incomparable enchantment, a subtle charm which is very tender and very alluring, of astonishing intensity, which Mr. Silva understands how to depict with a sincerity, frankness and vigor that stirs one's soul. One feels in him the love of that marvelous country where he first saw the light of day, and one divines his wish to make us love it as he loves it. There are in these pictures touches like caresses, tints as harmonious as a poem, and one stands before his evocation so accurate, so real, so alive, to dream of the soul of this far away land, and of the soul also of this artist so delicately sensitive.

Henceforth one may consider him as one of the masters of contemporary art of the United States as well as one of the most representative artists of a school little known in France, but to which we owe many chef-d'oeuvres and from which we may expect many more.

At least two of his Salon entries were sold to museums; his *Wisterias and Azaleas* reportedly went to the Luxembourg Galleries.⁵² Silva, who was one of only three Americans to receive an award at that prestigious event, maintained a temporary studio at Versailles.⁵³ After traveling to Scotland and England he and his wife embraced the novelty of flying back to Paris, but regretted the rough flight.⁵⁴ In 1923 he submitted his *Morning Mists* to the Salon and the couple returned to Carmel that April.⁵⁵ The Silvas again visited France in the fall of 1925, but by the following spring they were back in New York.⁵⁶ They arrived on June 1, 1926 in Carmel which had received earlier reports of his "truly excellent" solo exhibition of forty-nine American and European subjects at Paris' Simonson Gallery; at that venue representatives from both the French and Italian governments purchased his paintings for their state collections.⁵⁷ The Paris edition of the *New York Herald* published this review:⁵⁸

. . . nowhere is his delicate adjustment to nature more apparent than in these canvases. Furthermore, its subject matter carries an interest of its own, representing a vegetation and an atmosphere, quite dissimilar to anything in France. From this viewpoint it constitutes a more distinct contribution than would one of the California scenes, which are approximated by the French Riviera.

If there is another canvas of Silva's which approaches the one chosen as an ideal purchase for the French State, it is the scene in the American desert, where magnificent piles of red and yellow sand are carved into magic architectural forms by the action of the winds. But this is not representative of so large an element in Silva's own work.

. . . California attracted him, and in the days when Carmel-by-the-Sea was by no means the colony it is now, he built a studio there with an amazing view of the sea . . . a view which he has not failed to put on canvas. . .

On June 11, 1926 the *Pine Cone* printed Silva's observations on the European art scene; his favorite place to paint was Venice in the fog.⁵⁹

Outside of California his reputation continued to grow. In the fall of 1923 the Wichita Art Association of Kansas staged a solo exhibition of his work which included such titles as: *A Gray Day*, *The Foggy Sea*, *Cypresses Bent by the Wind* and *The Garden of Dreams*.⁶⁰ This traveling exhibition also appeared in Emporia, Kansas, at the Teachers College which eventually purchased two of his paintings and staged a second show of his art in 1926.⁶¹ At the Fourth Annual of the SSAL in early 1924 he exhibited *Morning Mists*, a scene of the azalea gardens in Charleston, and sat on the League's selection jury and board of directors.⁶² In the spring of 1925 at the SSAL Annual in Atlanta's Biltmore Hotel he was awarded the one-hundred-dollar prize for the best landscape of the deep South; his entry was entitled *Gray Moss and Azaleas*.⁶³ His canvas, *Sun Disperses the Fog-Runnymede-South Carolina* (also called *Springtime at Runnymede*), won the popular vote for "best picture in any medium" at the 1926 Annual of the SSAL and was exhibited a year later at the Isaac Delgado Museum of Art in New Orleans.⁶⁴ The *Christian Science Monitor* said of this painting that "such fidelity to Nature is recognizable even when one does not know the locale painted."⁶⁵ In 1927 he was chairman of the SSAL juries and elected its first vice president, a position that he held for two years; he was the only League officer to reside outside the South.⁶⁶ Another traveling exhibition of Silva's work was assembled in 1927 by the Chicago Galleries Association with venues throughout Illinois and even included the Art Gallery of the University of Arkansas.⁶⁷ That fall Silva contributed to a joint

exhibition with Pauline Palmer and Maurice Braun at the Chicago Galleries Association headquarters.⁶⁸ He returned to that same Chicago venue for a one-man show in the spring of 1928.⁶⁹ From this exhibit *The Carmelite* reproduced his painting *The Sun Disperses the Morning Fog* and cited the review of R. A. Lennon in the *Chicago Evening Post Magazine*.⁷⁰

The paintings of William P. Silva on exhibition at the Chicago Galleries Association not only are identified with such widely distant places as California, France, Arizona, Italy, Morocco and the Carolinas, but the artist's manner is altered to a remarkable degree to cope with the characteristics of his different subjects. "Runnymede – The Sun Disperses the Morning Fog" with its drooping tree-forms emerging from a shroud of mystery; "The Little Bridge" and "Shower and Sunshine," echoing the same mystic note, are the nucleus of one distinct group. "Autumn in Normandy" and "The Lilac Terrace-Versailles" are adventures with the more formal landscape and ever-changing skies of France. "Indian Huts near Tucson Mission" and "The Grand Market-Tangier" are bathed in the hot sunshine of places half a world apart. Yet, Mr. Silva needs no novelty of scene to spur him to new conceptions. His harbor scenes alone present a great variety. The subtle symbolism of "War and Peace" is quite different in manner and spirit from "Fishing Boats-Carmel Cove." Yet the latter, in brilliant color and sunlight, is not far removed from Mr. Silva's painting of Venetian fishing boats with their colored sails, which have been painted by so many American artists.

At the February 1928 Edgar B. Davis National Art Exhibition in San Antonio he won the second prize of two thousand dollars offered by the Art League of San Antonio for his Texas scene of *Wild Poppies*.⁷¹ The following year a collection of his art traveled through Texas and included a stop at the Teachers College in Lubbock.⁷² In July of 1930 the *Christian Science Monitor* reproduced his *Sunset-Carmel Bay*, which won that April the Appreciation Prize (or Popular Vote Prize) at the Tenth Annual of the SSAL in New Orleans, and added:⁷³

This remarkable painting . . . shows both the skill of the artist and the glory of the scene. The rugged grace of the cypresses, centuries old, and the austerity of gray rocks against the delicate glitter of sunset, are apparent even in reproductions, though of course the lovely coloring of the original painting must be left to inadequate words.

The promontory known as Point Lobos . . . is one of the finest and most paintable scenes in California. . .

In the original painting, the rocks are a warm gray. The upper sky is a warm gray where a mass of "high fog," often seen in summer, clings like a curtain. The sun is almost ready to set, and its ruddy golden light is shining out between the billows of "high fog" and "low fog," making a bright path across the sea. The water in the foreground of the picture, where long breakers curl, is a wonderful transparent green, while the water nearer the horizon shows faint tints of green and silver gray. This color scheme is a very uncommon one . . . the artist has rendered a rare combination of ruggedness and delicacy.

He was given another SSAL prize in 1937. Some of the national venues where he received awards included:⁷⁴ Mississippi State Fair in 1926, Georgia-Alabama Exhibition of 1926, Art Association of New Orleans in 1926 and 1932 (gold medal) and Mississippi Art Association in 1932. At the latter he showed two Carmel paintings, *Wind Blown Cypress* and *Sunrise in Fog*, and one critic said:⁷⁵

each year finds him painting in a broader, freer, stronger way. Faithful to his beloved Southland, he returns at intervals to delve deeper into the romantic mystery of moss-hung oaks and to paint the elusive beauty of bayou and blossoming creek-bank. Then back he goes at the call of the West, to his twisted cypress trees and dramatic shore line of the Pacific.

He was a frequent contributor between 1926 and 1942 to the prestigious annual National Art Exhibition at Springville, Utah, where he won medals 1927 and 1929.⁷⁶ To several promising high school art students in Springville he gifted four of his small sketches entitled *The Mission Gardens*.⁷⁷ In February of 1932 Silva's successful one-man show at the Boise Art Association, where "five of his paintings were sold despite hard times and the reputed indifference of the hinterland to matters artistic," was reviewed by Cornelia Hart in the *Idaho Statesman*:⁷⁸

There is no feeling of awe when one comes suddenly into the huge room full of Silva's paintings. Rather, one feels almost intimately at home – an immediate comradeship with the landscapes themselves . . .

The exhibition shows great variety, not only in handling, but in choice of subject, and proves the artist's thorough understanding of the subtle moods of nature. Looking at the large canvas, "Drifting Fog, Point Lobos," I was enveloped by the whole atmosphere, the mystery of fog rolling in from the sea. I carried this pleasant impression of coolness and wetness, until further along the wall my eyes met "Afternoon on the Mohave," which fairly sings with the golden blazing heat of the desert. Now I could catch the faint odor of sagebrush, and looking away to the distant mountains realized that poignant vastness, which we of the west know. "Springtime-Carmel Valley" might be called "Resurrection." It is the essence of spring wherever there are green mountain-sides and slim white trees.

Entirely different in mood and treatment are a number of South Carolina paintings from the "Garden of Dreams." These canvases are rich in romance and poetry. . . .

There is a directness and simple strength in such paintings as "Gay Sails" and "Windblown Cypress." They brought me suddenly out of a dream into reality, but reality in its most joyful aspects. With all his ability to create atmosphere, Silva never sacrifices composition, or loses his superb sense of balance. His very small paintings are like jewels, set deeply to delight the eye.

Silva takes one from sea to desert, from springtime to autumn, from dawn to moonrise, and from dreams to reality in a delightful walk around the gallery. One leaves regretfully, but having that rare sense of harmony with nature – and with man.

Silva's paintings appeared in the 1936 group show at the New York Society of Craftsmen and a year later with the Annual Heyburn Exhibition of Western Art in Idaho.⁷⁹

California was no less generous to Silva in recognition of his talents and with awards. He periodically exhibited at the California State Fair between 1916 and 1939 and received awards in 1921, 1924 and 1935.⁸⁰ His 1926 contribution to the Fair was entitled *Moonrise in the Garden of Dreams*.⁸¹ At that venue in 1935 he won the second prize in the marine category for his oil *The Pinnacle at Point Lobos*.⁸² Silva frequently contributed to the Annual State-wide Exhibitions of the Santa Cruz Art League where in 1928 he displayed two paintings, *Mission San Xavier* and *Autumn in France*, and in 1933 three works: *Old Adobe*, *Twilight Carmel Bay* and *Springtime in South Carolina*.⁸³ In 1929 he served on the jury for the Santa Cruz Annual and his exhibited painting, *The Sun Disperses the Morning Fog*, received the one-hundred-dollar "popular vote award."⁸⁴ A year later at that venue he was given the second prize in the pastel category for *Under the Cliffs* and in 1931 his paintings were hung *hors-concours*.⁸⁵ At Sacramento's Crocker Art Gallery his canvases received a solo exhibition in March of 1932.⁸⁶ In Los Angeles he continued to maintain a high profile when in March of 1931 the prestigious Friday Morning Club staged a solo exhibition of sixteen of his large oils and made him the guest of honor at a reception.⁸⁷ At the Annuals of the southern California Art Club he displayed between 1932 and 1937: *Light of the Sea*, *Drying Sails-Venice*, *A Blue Day-Carmel Bay*, *The Pinnacle-Point Lobos* and *In Dixie Land*.⁸⁸ At the Annuals of the Painters and Sculptors of Southern California in 1932 and 1934 he exhibited *Old Adobe* and *Springtime Carmel Valley*.⁸⁹

Between the 1920s and 1940s his work was still less conspicuous in the San Francisco Bay Area. During the winter of 1924-25 his single canvas, entitled *Grey Day*, appeared at the Second Annual of the Berkeley League of Fine Arts.⁹⁰ In October of 1928 he exhibited two "tranquil landscapes" at San Francisco's Gump Gallery, a venue where he returned the following February for a small joint exhibition with Bertha Lum.⁹¹ In the fall of 1935 his work reappeared in San Francisco at the short-lived Artists Cooperative Gallery and again in 1939-40 at the Golden Gate International Exposition where his *Salutation of the Dawn*, a foggy sunrise over azaleas in his "Garden of Dreams" series, won one of the "popular vote" awards.⁹² This painting, which was rescued from the devastating fire in the Exposition's California Building, was sent to the annual Granger Purchase Prize Exhibition of Contemporary American Art at Fort Dodge where it won the five-hundred-dollar "popular vote prize."⁹³ In November of 1941 Silva was characterized as one of the region's "distinguished artists" and his work was included in the National Art Week Exhibition at Berkeley's Twentieth Century Club.⁹⁴ During April of 1945 at the "official" First Annual Exhibition of the California chapter of the American Artists' Professional League in San Francisco's Pent House Gallery on Geary Street he displayed a "view of Point Lobos" entitled *Against the Light*.⁹⁵

Only the Stanford University Art Gallery championed his work in the north during the 1920s and 1930s. Six of his canvases were included in the group show of Carmel Artists at Stanford in June of 1921, including *Dawn*, *In the Garden of Dreams* and *On the Mojave*. In the latter it was said that "Mr. Silva shows us the sun-baked desert with its soft yellow of the sand and tinged with red low hills . . . the style of treatment is free and sincere and contains that poetic quality so noticeable in this artist's work."⁹⁶ At that same venue in April of 1922 he was chosen as one of the three painters to represent Carmel in a joint exhibition of Peninsula Artists; the titles of his six exhibited paintings were: *Opal Waters-Point Lobos*, *Golden Hills of California*, *The Fog Canyon*, *Sunlit Glow-Point Lobos*, *The Palmetto Shore-Carolina Coast* and *Georgia Pines*.⁹⁷ The critic for the *Daily Palo Alto Times* referred to Silva's work as "particularly fine and his subjects are enhanced with a poetic quality that appeals to all visitors."⁹⁸ In January of 1925 a major retrospective of his paintings was held at Stanford and the Gallery's director, Pedro Lemos, provided this enthusiastic review:⁹⁹

. . . . William Silva has all of the artistic technique at his finger tips, and in addition knows how to use good painter's craftsmanship and produce a livable picture. . . .

William Silva's collection of work at Stanford, which by the way is the largest group of his work shown at one time, more than verifies the prophecy and discernment of the old master-teacher, Laurens. For in Silva's work we can trace a profound sensibility to beauty and a keen interest in technical achievement.

Too, the artist's work shows a versatile ability. He is not dominated by a personal color scheme, he does not abide by a given palette of color. His different scenes do not look all alike - whether it

be the deserts of California or the scenes in Morocco, the sunny south rivers, or the scenes around Carmel, each place is painted in its local colors, but withal clothed in that beauty that is seen and recorded by a gifted eye. His collection at Stanford is divided into three groups. The larger group shows scenes painted in California, for after all California has captivated Silva, whose home was originally in the South. The second group included scenes painted in the Old World - Morocco, France, Italy and Scotland. A third is made up of scenes in the southern states.

Among the California scenes, the one entitled "Salutation of the Dawn," holds the visitor with increasing interest. This scene shows two boats with twinkling lights in a cove amongst rocky cliffs and the dawn shedding soft light over all. "The Tranquil Hour" is another scene of evening glow on sheer sea rock and weird cypress framing the whole scene, and a picture that will last long on any home wall.

The Point Lobos scenes - "Low Tide" and "Drifting Fog" - will bring back to anyone who has visited this sea point the entrancing swirling blue green and violet waters of wonderful Carmel bay. Then there is "Carmel Mission" seen from the hillside near Carmel river - a very unusual Carmel mission scene - and "Peace and War," a fog and misty scene on Monterey bay, showing a fishing launch and wharf, while looming large in the fog is seen the silhouette of a warship. The two desert scenes of the Mohave desert show brilliant color notes with weird Joshua trees in the scenes. . . .

The Old World group holds many fine scenes. "Twilight," though a small picture, is a gem among twilight pictures. The "Sunset in the Fog" and "Morocco Gravel Market" are other pictures that the visitor will enjoy and remember. . . .

As a member of the Carmel Art Association (CAA) Silva's painting *A Shower of Gold* was included in the Stanford exhibition of CAA members in June of 1928.¹⁰⁰ This canvas was described as "delightful and romantic, carrying the visitor to the banks of a cool, shady and reflecting river."¹⁰¹ In October of 1933 Silva returned to Stanford when thirty-four of his oil paintings, which depicted scenes of Carmel and the South near Charleston, were given a one-man exhibition.¹⁰² At that time the Gallery staged for Silva a large reception that was open to the public.¹⁰³ In May of 1943 he work was also included in another CAA exhibition at Stanford University.¹⁰⁴

As a painter he had a significant impact on Carmel. In the summer of 1913 his work was included in an Exhibition of Peninsula Artists arranged by the Carmel Arts and Crafts Club in Pacific Grove.¹⁰⁵ Between 1913 and 1923 Silva contributed to the Annual and special exhibitions at the Carmel Arts and Crafts Clubhouse.¹⁰⁶ At the Seventh Annual in 1913 he won "special recognition" for his canvas entitled *Mount of Mystery*, a landscape of Point Lobos. Three years later for the Annual he displayed *Market in Tangiers*. In 1920 at the Fourteenth Annual his two oils, *In the Garden of Dreams* and *Moonlight*, came in second and third behind E. Charlton Fortune in a poll of almost one thousand visitors.¹⁰⁷ The following year Silva contributed to that same event *Grey Weather* and the "beautiful triptych" *In the Garden of Dreams*. Regarding the latter, the *Pine Cone* observed that it was "one of the most admired pictures . . . showing a calm, clear pool, reflecting the flowering shrubs and the moss-hung trees which surround it, the whole composition producing a lyric note of inexpressible tenderness, a quality of rare light and ineffable gentleness."¹⁰⁸ That same review noted that Silva's purpose was "to represent the moods of things, not merely the things and by these messages he lives true to his own definition of Art." In 1923 at the Seventeenth Annual he served as chairman of the exhibition committee and displayed: *The Storm*, *The Dryads-Point Lobos*, *Poppies on the Dunes* and *The Georgia Pines*.¹⁰⁹ The last painting was described by Jane Holloway of the *Pine Cone* as "misty and placid – a charming composition . . . full of mood and individuality;" Silva chose not to display any of his award-winning paintings from the Paris Salon.¹¹⁰ In July of 1927 he donated a painting to the "white elephant" sale for the benefit of the financially troubled Arts and Crafts Club.¹¹¹

At his own Carmelita Art Gallery he staged a "benefit show" of local artists for the Carmel chapter of the American Red Cross in June of 1917; until the mid 1940s he frequently had special one-man or "anniversary" exhibits of his own European, California and "Garden of Dreams" canvases.¹¹² Blanche Marie d'Harcourt, critic for *The Wasp*, visited his studio-gallery in 1916 to report:¹¹³

His studies of the Mojave Desert, painted in the early morning light, during the waning hours of the day, and when bathed in moonlight are very interesting. Only by studying the varying lights on the Desert can one grasp the full message of its beauty. His more recent oil paintings of Point Lobos with the mist drifting in over the water and trees are strong and show much poetic feeling for the gray days on the Coast.

In the greater Monterey Peninsula Silva's work appeared with some regularity at the Del Monte Art Gallery between 1917 and 1932.¹¹⁴ His two exhibited canvases at that venue in 1921 were entitled *Reflections* and *Garden of Dreams*.¹¹⁵ Silva's work was included in a traveling exhibition assembled by the Del Monte for the Salinas High School which eventually purchased one of his canvases.¹¹⁶ In August of 1923 he contributed to the Second (and last) Monterey Peninsula Industries and Art Exposition.¹¹⁷ In February of 1925 his Del Monte submission, *The Black Pool*, was said to "express this artist in his happiest mood."¹¹⁸ That July he displayed ten of his canvases in the foyer of the Golden Bough Theatre; one was

reproduced in the *Pine Cone*.¹¹⁹ When he returned from Europe in the late spring of 1926, a solo exhibition of his new work was staged in Carmel.¹²⁰

Over three hundred people attended the reception and tea that opened the Exhibition of William Silva's paintings and sketches of Venice and Paris last Sunday afternoon at the Arts and Crafts Hall. The exhibit is continuing for the rest of the week.

The paintings are arranged on the wall in a clever way. Around each of the large paintings are hung the smaller sketches of the Venetian boat scenes, from which the artist gets the idea for his canvases. One of the groups that was most unusual was the painting "Night," with the small sketches of Venice at night painted from different angles. The black boats in silhouette against the bright lights of the buildings that are depicted in dark, rich hues, give a beautiful effect. The smaller scenes show one or more of the boats on the inky water.

Next to this group is one of the extreme opposite type. In the "Heart of Venice" with the sketches showing Venetian buildings, the wonderful architecture of that city is seen to an advantage. The buildings are painted more clearly than in any other of the Venetian scenes.

The painting "Morning" is a very inspiring one. This shows the wonderful skyline of the buildings rising out of the mist. Blue and a faint orange is worked in this painting to advantage.

A gorgeous painting, hung at the end of this room, caught the eyes of the visitors. The canvas is rich in dark blues and Venetian reds. "Old Palaces," as it is called, shows some of the old boats in the foreground with the faint outline of buildings in the back. The mirroring of the rich tones in the reflection in the water is very good.

This was soon followed by another exhibition in the foyer of Carmel's Golden Bough which included scenes of Venice, Versailles, Tangiers, Point Lobos and the Carmel Mission.¹²¹ In 1927 a reporter from the *Pine Cone* wandered through his Carmelita Art Gallery to marvel at the wide range of his wondrous subjects and characterized the artist in his paint-smear blue smock as: "A little man, but arrogant, with his humorous grey eyes and his white goatee . . . who, like his work, is as far removed from the commonplace as one can imagine."¹²² Shortly thereafter in a *San Jose Mercury* interview Silva declared that his success as an artist was achieved with a combination of hard work and natural talent; his responsibility was to paint what he feels, not what he sees.¹²³ The *Pine Cone* added that the artist had "a strong hand in making interesting Carmel history."¹²⁴ His canvases, which included *Carmel Dunes* and *Garden of Dreams*, appeared between 1926 and 1930 in general shows at the private Carmel Art Gallery.¹²⁵ Among his other exhibited paintings at that venue was *Morning-Carmel Bay* with its "delicate eerie color of early morning, the sky misty with dawn."¹²⁶ At the Del Monte Art Gallery in the late summer of 1929 he displayed from his "Garden of Dreams" series a new *Runnymede*, a painting of "tranquility and charm . . . in its delicate coloring of varied flowers and trees and their reflections in the lake."¹²⁷ In March of 1931 *The Oakland Tribune* ran a feature article on Silva and reproduced two of his paintings as well as a photograph of the artist.¹²⁸ That July his work was given a solo exhibition at the Del Monte.¹²⁹ Three months later he contributed *Springtime-Carmel Valley* to the art exhibit at the Monterey County Fair.¹³⁰ He painted an unusual canvas of Pop Ernest's Wharf and called it *Peace and War* because a tiny fishing boat in the foreground was contrasted with a U.S. warship in the lifting mist of the background; in 1932 he created several "fog" studies in Big Sur.¹³¹ In August of 1935 the *Pine Cone* provided a biography on Silva and this assessment of his art:¹³²

Most artists of the west emphasize the high harsh key to which nature is tuned here; blazing sun and intense color. Silva's manner, which he calls "modified impressionism," seeks more restrained moods in nature; mist, which he artfully makes to move and shimmer; trees in rain, the desert or the Carmel dunes in mauve hours of dusk and dawn. His drawing is deft and sure, but there are no sharp, hard lines, which to him would destroy the metaphysical quality which he deeply feels in Nature.

At this time a large traveling exhibit of his art moved from Toledo, Ohio, through the South where many of his paintings were sold. Ida Newberry visited the Silva studio in April of 1938 and left this account:¹³³

. . . Still dear to his heart and colorfully fantastic under his brush is the fairyland of South Carolina, the magnolia gardens on the Charleston River, locale of his boyhood. Roaming the woods in those youthful days, the spot spelled deep gloom to him; trees growing tall out of the swamp and hung with dripping moss, the whole dulled by fog, was devoid of charm. Even in early spring, when the wild Cherokee roses burst into riotous blossoming and interspersed the scene with light and daintiness, he was unmoved.

During the years following the state of South Carolina however, gave that swampy forest area the few subtle touches that have transformed it into a show place. By introducing wisteria and azaleas with their abundance of gay coloring, an entirely different aspect has been created. Reflections in clear pools, whose waters have been artfully restricted, finish the illusion.

Fog, baffling and mysterious, has always enticed him. He has sought out landscapes made vague by it and has transferred them to canvas with such evanescence that, as you look, the fog seems to float. Bright colors of the swamp gardens seen thus,

accentuated still more by the hanging moss, an air plant, incidentally, become exquisitely tempered, as also gay Venetian sail boats, the vivid Carmel shore line, and Point Lobos at sunset wrapped in fog.

Mr. Silva's sketches on the continent were confined largely to France, Italy and Spain. He displays, among them, the Temple of Love at Versailles, lilac gardens there. Venice in early morning, showing the Doge's Palace, the Campanile, and St. Mark's Cathedral. . . .

The place where the artist does his work is far more interesting than the room in which his paintings hang decorously on the wall. The outer door leading to Mr. Silva's workroom he made himself with paneling in imitation of Spanish doors, studded with hammered iron nails brought from Spain. Over the door is a full-blown magnolia, in bas relief, done by a friend. At one side, set in the wall, an almost perfect tile, found one day in his rambles alongside of the Alhambra, from which it had broken away.

On his easel rested "Blue Day in California," a canvas whose basic colors he was laying in. It is another study of Point Lobos and in still another mood. He spoke of the necessity of working quickly in California, where every day changes the aspect of a scene. The artist cannot go back to catch the same thing at the same time another day; it will no longer be there. On the contrary, Silva said, the French paint out of doors on full-sized canvases, going back to them from day to day. Atmospheric conditions do not interfere with their going on from where they left off.

I could not resist asking him what he thought of the *moderne* in art. His reply was not unexpected.

"It is like a book that might have been written by a lunatic. It will die out. Nobody will remember it." He put it off as easily as that.

"The artists of the Monet-Manet period," Mr. Silva continued, "advanced a long way from the set photographic idea of the nature-copiers. Now the idea seems to be to get farther away, even to something that is not."

Silva realized that his own art, which was progressive in the early 20th century, had now become conservative.

Although he was a member of the CAA in 1927, Silva did not contribute to its local exhibitions for over a decade because of the Association's refusal to employ regular juries.¹³⁴ He did serve on the jury of selection for the CAA's "traveling exhibition" in March of 1928.¹³⁵ He became a frequent exhibitor at the CAA Gallery between 1939 and 1947.¹³⁶ The titles of his exhibited works at the CAA included: *Springtime in January* in February of 1939; *Jessamine Time in Georgia* ("nostalgic") in September of 1939; *Afternoon in Venice* in January of 1940; *Lobos and Morning Fog-Georgia* in November of 1940; *Morning Fog-Magnolia* in May of 1942; *The Twilight Hour* in September of 1943; *Venice* in May of 1945; *Carolina Mists* (a "half-remembered southern morning") in February of 1948; and *Azalea Gardens-Gardens of Dreams* and *Tucson Mission* in March of 1948.¹³⁷ In October of 1940 the art critic Eleanor Minturn-James described several of his oils for the *Pine Cone*:¹³⁸

. . . Painted so broadly and with such pleasing briskness that an illusion of largeness – space and light – is achieved. In very limited dimensions Silva rather remarkably manages to give you real height and depth and distance. The tall solidity of Lobos cliffs. The long-flung curve of winter surf tumbling fogged and insistent on Carmel beach. The depth of crag-broken water flanked with the seaweed browns of cave and arch – incidentally a refreshing note in Lobos painting.

Lots of contrast, lots of feeling. . . The Carmel Mission palely set in a pastel day – beyond the river in springtime flood.

His Gibraltar is not "The Gib" of geographies and war articles. Instead it is Gibraltar's backside, seen by an artist. A mountain, dual-crested, that cuts blue and handsomely against a late Mediterranean sky. The town, distance-dwarfed, streaking white at its feet. Ships passing in full sun. A long Spanish quay in shadow and sun. As a dark foreground, a rocky cove-shore in shadow, a lateen sail furled for coming night. You are made to forget that Gibraltar is something more than a fortress. . . .

This and his "Springtime Carmel Valley" I like best. The valley canvas is one of the finest things William Silva ever painted. A lush green valley slope, a bit of flat moist cow-land pooled with unwanted shallow spring water and flanked with sycamores.

He donated in August of 1943 to the CAA's "Artists for Survival" exhibition and raffle a large canvas of *Point Lobos* that was described as "deep in tone, dramatic and sturdy in construction."¹³⁹ He contributed his art to the exhibit at the November 1944 USO-Artists' Ball sponsored by the CAA.¹⁴⁰ Concurrently, at the monthly exhibit in the CAA Gallery Patricia Cunningham, art critic for the *Pine Cone*, summarized his work with the following brief assessment:¹⁴¹

William P. Silva . . . has a delicate lyrical approach to his subject. His gently glowing colors only suggest the vague outlines of poetic forms. The mood is quiet, remote, but most definite in being so, and thus the artist's intention is admirably fulfilled.

During July of 1946 more than one hundred of his oils were displayed as a "retrospective" in his first and only solo show at the CAA Gallery.¹⁴² At that same venue in September he contributed to the American Artists' Professional League "loan exhibition."¹⁴³

He and his wife were socially active and avid supporters of the Carmel community. Their movements were carefully monitored in the press where he was the perennial critic of proposed development and the gadfly of local politics.¹⁴⁴ Silva frequently helped to paint the sets for the Forest Theatre plays, including the 1914 production of *The Arrow-Maker* and the 1920 production of *Snow White*.¹⁴⁵ In the spring of 1915 he was elected to the Carmel Fire Commission.¹⁴⁶ Three years later he was appointed to the Carmel committee that assessed the threat of Spanish influenza and penned a report on the same for the local newspaper.¹⁴⁷ In 1926 he participated in a light-hearted soap sculpture contest.¹⁴⁸ Until the mid 1930s it was often his habit to spend the early spring painting and exhibiting in the American South with occasional forays into the Southwest desert; most of his year was spent in Carmel.¹⁴⁹ Thereafter he devoted more time to the Arizona desert.¹⁵⁰ He was a popular public speaker on the Peninsula and developed in 1928 a series of "illustrated" lectures for his "Garden of Dreams" paintings.¹⁵¹ He once lectured at the San Jose Women's Club House on "Gardens I Have Known."¹⁵² In the spring of 1930 he donated to Carmel's Sunset School a large mural in a hand-made frame for the first grade classroom; it measured forty by sixty inches and depicted all of Carmel, its bay and environs.¹⁵³ That December he gifted his canvas *Moonrise before Sunset* to the Children's Room at Carmel's Harrison Memorial Library.¹⁵⁴ With other artists he signed a petition in 1931 to ban the distribution of unsightly door-to-door advertising circulars.¹⁵⁵ In April of 1932 Silva threatened to obtain a court injunction to prevent the further removal of trees for the proposed construction of tennis courts on Carmel's sands dunes; mayor Herbert Heron had to call a special meeting of the City Council to deal with the issue.¹⁵⁶ When Silva joined Perry Newberry and other conservatives in an attempt to ban the local chapter of the "communist" John Reed Club, which was administered by Ella Winter, the wife of Lincoln Steffens, it garnered press attention as far away as Los Angeles.¹⁵⁷ As late as 1933 he was a very vocal proponent of prohibition in Carmel.¹⁵⁸ William Silva was a long-time member of the Carmel Pistol Club and, according to *The Californian*, he "won many honors with that organization" for his accurate shooting.¹⁵⁹ With only a few exceptions, he was enrolled as a "Democrat" on the Carmel voter index.¹⁶⁰ In September of 1936 he was a write-in candidate for local Sanitary Board, but was not elected.¹⁶¹ His wife, Caroline, died on February 2, 1940 and on December 1st of that year the eighty-one-year-old Silva married a former music teacher and widow, Ruth Hanford Lewis.¹⁶² During his lifetime he was regarded as one of the Peninsula's great artists.¹⁶³ William Silva died in Carmel on February 10, 1948; his ashes were sent to the family crypt in Savannah.¹⁶⁴ In the fall of 1950 the San Antonio Art League staged an exhibition of his paintings in the Witte Memorial Museum.¹⁶⁵ Into the early 1950s his son, Abbott, sold his father's paintings at the Carmelita Art Gallery.¹⁶⁶ The *Monterey Peninsula Herald* published in its art supplement of October 1960 a biography of Silva and reproduced his oil *Peace and Power* as well as a 1913 photo of the artist.¹⁶⁷

ENDNOTES FOR SILVA: 1. U.S. Census of 1860 [ED 4th District, Sheet 328]; WHOA, vol.15, 1928-29, p.1901. / 2. *CPC*: April 15, 1938, p.4; August 13, 1943, p.3. / 3. *CPC*: November 12, 1943, p.10. / 4. U.S. Census of 1900 [ED 72, Sheet 27A]. / 5. U.S. Passport Application No.23571, issued on November 26, 1906 in Hamilton County, Tennessee; *CPC*: September 19, 1930, p.9; December 19, 1930, p.8. / 6. *LAT*, November 10, 1912, p.3-16; *CPC*: September 1, 1921, p.6; May 29, 1926, p.6; October 3, 1930, p.5; August 25, 1939, p.4. / 7. *CPC*, November 12, 1943, p.10. / 8. U.S. Census of 1910 [ED 85, Sheet 9B]. / 9. Note 164, below; *LAT*, November 15, 1914, p.3-10. / 10. *WHP*, March 23, 1913, p.2.1. / 11. *WHP*, February 23, 1913, p.2.1. / 12. Bernier, p.177. / 13. *CPC*, April 27, 1945, p.13. / 14. Cannon, *Diaries*, June 21 – August 19, 1912; *AAA*: 10, 1913, p.348; 12, 1915, pp.472f; 14, 1917, p.607; 16, 1919, p.550; *CPC*: September 8, 1915, p.4; November 12, 1943, p.1; Perry/Polk: 1922-23, p.11; 1926, pp.376, 428; 1928, pp.444, 538; 1930, p.452; 1939, pp.422, 433; 1941, pp.492, 506; U.S. Census of 1920 [ED 85, Sheet 2A]; U.S. Census of 1930 [ED 27-21, Sheet 7A]. / 15. *NYT*, February 1, 1914, p.M-15; *TOT*, July 28, 1914, p.15. / 16. Schwartz, *Northern*, pp.27, 107f; *SFL*, October 6, 1912, p.55. / 17. *SFL*, October 13, 1912, p.30. / 18. Halteman, p.1276; *SFC*: April 5, 1914, p.19; April 26, 1914, p.31; January 22, 1916, p.8; Schwartz, *Northern*, p.108. / 19. *TWP*, July 29, 1916, p.10; November 25, 1916, p.12; March 10, 1917, p.11; August 4, 1917, p.11; *TOT*, December 2, 1917, p.21. / 20. *SFC*, January 27, 1918, p.6-S. / 21. *SFC*, June 30, 1918, p.9-S. / 22. *TOT*, October 7, 1917, p.20. / 23. *TOT*, October 21, 1917, p.20. / 24. *TOT*, June 25, 1922, p.5-S. / 25. *CPC*, November 17, 1915, p.4. / 26. *LAT*: November 15, 1914, p.3-10; November 22, 1914, p.3-11. / 27. *LAT*, November 10, 1912, p.3-16. / 28. *LAT*, November 15, 1914, p.3-10. / 29. *LAT*, March 8, 1914, p.3-5. / 30. Moure, p.B-95. / 31. *LAT*, December 27, 1914, p.3-6. / 32. *LAT*, March 14, 1915, p.3-15. / 33. Bernier, p.177. / 34. *AAA* 15, 1918, p.57. / 35. *SFC*, November 16, 1919, p.E-5; *TOT*, November 16, 1919, p.S-7; *CPC*, November 20, 1919, p.1. / 36. *LAT*, January 13, 1924, p.3-34. / 37. *LAT*, January 20, 1924, p.3-30; cf. *CPC*, February 2, 1924, p.1. / 38. *LAT*: June 1, 1924, p.3-38; March 22, 1925, p.3-34; March 25, 1925, p.3-26; October 18, 1925, p.3-39. / 39. *CPC*: January 27, 1928, p.5; March 23, 1928, p.6; *CRM*, March 7, 1928, p.7; *LAT*, March 11, 1928, p.3-24; *ARG*, March 1928, p.16. / 40. *CRM*, February 29, 1928, p.7. / 41. *CRM*, March 21, 1928, p.2. / 42. *CRM*, July 3, 1929, p.3. / 43. *AAA* 26, 1929, pp.780f. / 44. Bernier, p.177; *CSM*, October 6, 1916, p.6. / 45. *The Janesville Daily Gazette*: November 22, 1916, p.2; November 24, 1916, p.4; *TWP*, December 30, 1916, p.11. / 46. *LAT*, April 16, 1916, p.3-2. / 47. *SCM*, September 21, 1917, p.10. / 48. U.S. Passport Application No.104838, issued on December 15, 1921 in Monterey County; *CPC*: December 15, 1921, p.11; February 2, 1922, p.12. / 49. *CPC*, April 20, 1922, p.10. / 50. As cited in *SFC*, May 21, 1922, p.6-D and *CPC*, May 25, 1922, p.4; cf. *CPC*: February 10, 1923, p.8; July 28, 1923, p.1; *LAT*, January 20, 1924, p.3-30. / 51. As cited in *CPC*, November 3, 1923, p.1. / 52. A photograph of this painting was twice reproduced in the *Carmel Pine Cone*: *CPC*: November 12, 1943, p.1; November 1, 1946, p.5. According to *The Carmelite*, the Louvre selected *Azaleas and Wisteria* for its collection; *CRM*, April 14, 1932, p.9. Cf., *CPC*: September 21, 1922, p.3; November 12, 1943, p.10; *SFC*, February 17, 1924, p.6-D. / 53. *CPC*: July 13, 1922, p.6; February 10, 1923, p.8. / 54. *CPC*, September 21, 1922, p.3. / 55. *CPC*: January 20, 1923, p.10; April 21, 1923, p.12; *DPT*, January 31, 1925, p.8. / 56. *CPC*, September 19, 1925, p.10; *TOT*: September 27, 1925, p.S-3;

December 20, 1925, p.6-S; May 30, 1926, p.2-S; *New York Passenger Lists*, Rotterdam to New York City, arrived May 15, 1926; T-715. / 57. *CPC*: May 22, 1926, p.11; September 17, 1926, p.11; February 4, 1927, p.11; *SFC*, May 30, 1926, p.8-F; *TOT*, June 13, 1926, p.6-S. / 58. As cited in *CPC*, May 29, 1926, p.6. / 59. *CPC*, June 11, 1926, pp.1f. / 60. *CPC*, November 3, 1923, p.1. / 61. *The Emporia Daily*: November 15, 1923, p.8; November 17, 1923, p.3; March 5, 1925, p.4; December 4, 1926, p.3. / 62. *CPC*: February 2, 1924, p.14; April 12, 1924, p.10; *SFC*, March 30, 1924, p.6-D; *TOT*, February 22, 1925, p.4-S; *Laurel Daily Leader* (Mississippi), September 28, 1926, p.8. / 63. *CPC*, April 25, 1925, p.9. / 64. *CPC*: June 24, 1927, p.13; April 20, 1928, p.4; WHOA, vol.15, 1928-29, p.1901. / 65. As cited in *CPC*, June 22, 1927, p.5. / 66. *CCY*: March 16, 1927, pp.4f; April 27, 1927, p.7; *CPC*, April 29, 1927, p.6; *SAL*: March 31, 1929, pp.2f; April 4, 1929, p.6. / 67. *The Sheboygan Press*, February 11, 1927, p.6; *Fayetteville Democrat*, October 31, 1927, p.5. / 68. *CPC*, September 30, 1927, p.4. / 69. *CPC*, March 23, 1928, p.6. / 70. *CRM*, April 18, 1928, p.2. / 71. *SAL*, February 19, 1928, p.4; *CRM*, February 22, 1928, p.2; *CPC*, February 24, 1928, p.5; *TOT*, February 26, 1928, p.S-5; *ARG*, March 1928, p.9; *SFC*, March 25, 1928, p.D-7. / 72. *Avalanche Journal* (Texas), January 6, 1929, pp.2f. / 73. As cited in *CRM*, July 24, 1930, p.7. / 74. Falk, p.3032; *SFC*, June 19, 1927, p.D-7; *CRM*, April 14, 1932, p.9. / 75. *CSM*, December 10, 1932, p.12. / 76. *SLT*: May 2, 1926, p.16; April 21, 1929, p.11; February 24, 1935, p.2-5; February 14, 1937, p.14-D; March 19, 1939, p.14-E; February 23, 1942, p.12-E. / 77. *SLT*, October 13, 1929, p.2-13. / 78. As cited in *CRM*, March 3, 1932, p.4. / 79. *NYT*, December 14, 1936, p.20; *SLT*, February 21, 1937, p.14-D. / 80. *TOT*: August 31, 1916, p.8; September 2, 1922, p.12; September 9, 1934, p.8-S; September 10, 1939, p.B-7; *CPC*: September 6, 1916, p.1; October 27, 1921, p.1; August 29, 1925, p.5; August 26, 1932, p.5; September 22, 1933, p.6; September 27, 1935, p.1; *DPT*, September 1, 1921, p.8; *LAT*, August 25, 1925, p.1-4; *SFC*, September 8, 1929, p.D-5. / 81. *Catalogue, Annual Exhibition of Paintings, California State Fair*, Sacramento, September 4-11, 1926. / 82. *TOT*: September 1, 1935, p.4-A; September 8, 1935, p.S-7; *SFW*, September 7, 1935, p.7; *LAT*, September 8, 1935, p.2-9. / 83. *Catalogues; First Annual State-wide Art Exhibit of Paintings*, Santa Cruz Art League, February 1-15, 1928, p.8; *Sixth Annual State-wide Exhibit of Paintings*, Santa Cruz Art League, February 5-19, 1933, pp.12f; *CRM*, February 15, 1928, p.7. / 84. *TOT*, December 30, 1928, p.S-5; *CRM*, February 27, 1929, p.3. / 85. *TOT*: December 9, 1928, p.4-B; February 2, 1930, p.S-7; February 1, 1931, p.S-7; February 8, 1931, p.S-7; February 7, 1932, p.6-S; February 12, 1933, p.8-S; *SFC*: December 23, 1928, p.D-7; August 25, 1929, p.D-5; February 2, 1930, p.D-5; *ARG*, January 1929, p.6; *TWP*: January 12, 1929, p.13; February 8, 1930, p.12; *BDG*, January 30, 1930, p.7; *LAT*, February 23, 1930, p.3-15; *AMG*: 2022, 1931, p.316. / 86. *CRM*, March 3, 1932, p.4. / 87. *CRM*, March 19, 1931, p.3. / 88. Moure, p.B-95. / 89. *Ibid.* / 90. *TOT*, November 23, 1924, p.31; *SFC*, February 22, 1925, p.D-3. / 91. *SFC*: October 14, 1928, p.D-7; February 17, 1929, p.D-5; February 14, 1929, p.D-5; *CRM*, February 20, 1929, p.3; *BDG*, February 28, 1929, p.7; *TOT*, March 3, 1929, p.S-5; *TAT*, March 21, 1929, p.6; *ARG*, April 1929, p.9. / 92. *BDG*, November 1, 1935, p.7; *SFW*, June 17, 1939, p.12; *TAT*, June 23, 1939, p.16; *CCY*, October 4, 1940, p.5. / 93. *CPC*, November 22, 1940, pp.1, 12. / 94. *TOT*, November 2, 1941, p.4-S. / 95. *TAT*, April 20, 1945, p.19. / 96. *DPT*, June 3, 1921, p.8; *CPC*, June 30, 1921, p.12. / 97. *Catalogue, Exhibition of Paintings by Carmel and Monterey Artists*, Stanford University Art Gallery, April 2-30, 1922; *DPT*, April 1, 1922, p.8; *CPC*, April 20, 1922, p.7. / 98. *DPT*, April 13, 1922, p.2. / 99. *DPT*, January 31, 1925, p.8; *CPC*, January 17, 1925, p.3. / 100. *TOT*, June 3, 1928, p.B-3. / 101. *DPT*, May 31, 1928, p.6; cf. *CPC*, June 8, 1928, p.4. / 102. *TOT*, October 15, 1933, p.8-S; *BDG*, October 19, 1933, p.5; *TWP*, October 21, 1933, p.13. / 103. *DPT*, October 11, 1933, p.3. / 104. *TOT*, May 16, 1943, p.B-3; *CPC*, May 21, 1943, p.10. / 105. *SFC*, September 14, 1913, p.21. / 106. Appendix 2. / 107. *CPC*, September 9, 1920, p.3. / 108. *CPC*, September 1, 1921, p.6. / 109. *CPC*, July 14, 1923, p.1. / 110. *CPC*, July 28, 1923, p.1. / 111. *CPC*, July 15, 1927, p.6. / 112. *CPC*: June 14, 1917, p.3; June 23, 1923, p.2; May 2, 1925, p.7; May 18, 1934, p.3; June 29, 1934, p.3; August 2, 1935, p.7; May 26, 1939, p.4; June 30, 1939, p.9; May 26, 1944, p.1; August 8, 1947, p.15; August 22, 1947, p.13; *TWP*, August 4, 1917, p.11; *SFC*, July 14, 1929, p.D-5. / 113. *TWP*, July 8, 1916, p.10. / 114. *TOT*: August 5, 1917, p.20; July 3, 1921, p.S-3; June 25, 1922, p.S-5; November 15, 1931, p.6-S; *TWP*, January 5, 1918, p.16; *BDG*: June 25, 1921, p.6; September 9, 1921, p.6; October 23, 1926, p.5; June 1, 1928, p.11; *MDC*: June 30, 1921, p.2; July 7, 1921, p.4; *LAT*: July 10, 1921, p.3-2; September 1, 1929, p.3-18; *SFC*: September 6, 1925, p.D-3; May 27, 1928, p.D-7; September 8, 1929, p.D-5; *CPC*: September 12, 1925, p.5; July 2, 1926, p.11; November 5, 1926, p.11; January 27, 1928, p.4; February 10, 1928, p.4; December 9, 1932, p.6; *CRM*: February 29, 1928, p.7; August 28, 1930, p.2; March 12, 1931, p.7; *ARG*, February 1928, p.4. / 115. *TOT*, October 9, 1921, p.S-8. / 116. *BDG*, July 8, 1922, p.6. / 117. *CPC*, August 18, 1923, p.1. / 118. *SFC*, February 15, 1925, p.D-3. / 119. *CPC*, July 18, 1925, p.2. / 120. *CPC*, July 2, 1926, p.11; cf. *CCY*, June 22, 1926, p.9. / 121. *CPC*, September 17, 1926, p.11. / 122. *CPC*, February 4, 1927, p.11. / 123. As cited in *CPC*, August 26, 1927, p.6. / 124. *CPC*, December 14, 1928, p.11. / 125. *CPC*: June 25, 1926, p.11; July 29, 1926, p.11; July 15, 1927, p.12; July 6, 1928, p.4; May 2, 1930, p.5; *CCY*, October 13, 1926, p.13; *CRM*: May 1, 1930, p.12; June 12, 1930, p.6; *SFC*, May 18, 1930, p.D-5. / 126. *CPC*: October 15, 1926, p.11; December 24, 1926, p.11. / 127. *CPC*, September 6, 1929, p.6. / 128. *TOT*, March 1, 1931, p.A-11. / 129. *CRM*: July 10, 1931, p.1; July 21, 1931, p.2. / 130. *CPC*: September 11, 1931, p.7; October 9, 1931, p.8; *CRM*, October 8, 1931, p.7. / 131. *CPC*, May 29, 1931, p.7; B & B, November 21, 2011, No.93. / 132. *CPC*, August 2, 1935, p.7. / 133. *CPC*, April 15, 1938, p.4. / 134. Appendix 4. / 135. *CRM*, March 14, 1928, p.7. / 136. Citations that have the titles of his submissions and any significant commentaries are inserted in the body of the text; the following references provide some of the dates when he exhibited: *CCY*: February 10, 1939, p.10; July 7, 1939, p.3; October 13, 1939, p.10; November 17, 1939, p.3; November 8, 1940, p.12; December 6, 1940, p.14; *CPC*: July 28, 1939, p.11; November 10, 1939, p.4; December 18, 1942, p.3; May 7, 1943, p.3; May 26, 1944, p.1; July 21, 1944, p.3; July 20, 1945, p.3; October 19, 1945, p.2; December 21, 1945, p.14; February 22, 1946, p.5; April 26, 1946, p.9; June 28, 1946, p.9; December 6, 1946, p.9; February 7, 1947, p.5; April 11, 1947, p.5. / 137. The following citations provide only the titles of his exhibited works without any significant commentaries: *CPC*: February 17, 1939, p.2; September 29, 1939, p.3; January 12, 1940, p.12; November 8, 1940, p.16; May 22, 1942, p.3; September 24, 1943, p.4; May 25, 1945, p.10; February 6, 1948, p.8; March 18, 1948, p.3. / 138. *CPC*, October 4, 1940, p.8. / 139. *CPC*: August 13, 1943, pp.3, 12; September 3, 1943, p.1. / 140. *CPC*, November 10, 1944, p.10. / 141. *CPC*, November 17, 1944, p.1. / 142. *CPC*: July 5, 1946, p.10; July 12, 1946, p.16. The *Monterey Peninsula Herald* reproduced one of his canvases from this show (MPH, November 1, 1946, p.A-13). / 143. *CPC*, September 13, 1946, p.6. / 144. *CPC*: March 17, 1915, p.4; November 24, 1915, p.4; April 14, 1921, p.1; April 19, 1924, p.1; April 18, 1925, p.11; August 13, 1926, p.11; June 17, 1927, p.10; March 16, 1934, p.1; February 8, 1935, p.14; *CCY*, July 6, 1926, p.12; *CRM*: January 29, 1931, p.2; February 18, 1932, p.2; *TOT*: January 4, 1916, p.8; February 3, 1924, p.2-S; May 25, 1924, p.2-S; April 26, 1925, p.S-7; September 6, 1925, p.2-S. / 145. Refer to Chapter five, note 63; *CSM*, July 25, 1916, p.6; *CPC*: July 22, 1920, p.1; December 27, 1929, p.20. / 146. *CPC*:

March 24, 1915, p.3; April 7, 1915, p.1. / **147. CPC**, October 17, 1918, p.6. / **148. IOI**, June 8, 1926, p.13. / **149. CCY**, February 9, 1927, p.6. / **150. CPC**, May 10, 1935, p.18. / **151. MPH**, February 17, 1928, p.2. / **152. CPC**, October 16, 1931, p.10. / **153. CRM**, May 29, 1930, p.3; June 12, 1930, p.6; **CPC**, May 30, 1930, p.5; June 13, 1930, p.18; May 29, 1931, p.7. / **154. CRM**, December 4, 1930, p.1. / **155. TOT**, June 15, 1931, p.D-13. / **156. CPC**, April 15, 1932, p.4. / **157. LAT**, April 22, 1932, p.1-2. / **158. CPC**, April 14, 1933, p.1-S. / **159. The Californian** reproduced a photo of the distinguished artist next to one of his coastal paintings (CRN, May 19, 1937, p.6; cf. **CPC**: September 7, 1934, p.5; August 25, 1939, p.5). / **160. CVRI**, Monterey County: 1914-1940. / **161. CPC**, September 11, 1936, p.1. / **162. CPC**: February 9, 1940, p.13; November 29, 1940, p.1. / **163. Leila Mechlin**, "William P. Silva - An Appreciation," **AMG**: 14, 1923, pp.26-28; 15, 1924, p.289; **LAT**, August 8, 1937, p.M-12; **MPH**: November 1, 1946, p.A-13; October 31, 1947, p.A-6; Ball, pp.590f. / **164. The Paris News**, February 11, 1948, p.7; **NYT**, February 11, 1948, p.27; **LAT**, February 11, 1948, p.1-2; **TTC**, February 11, 1948, p.9; **ABQ**, February 11, 1948, p.11; **CPC**, February 13, 1948, p.3; **MPH**, October 29, 1948, p.A-2; cf., Jacobsen, pp.296ff; Spangenberg, pp.55f; Hughes, p.1023; Gerdtz and South, pp.47ff; Seavey, p.37; Wall Moure, p.503; Falk, p.3032. / **165. SAL**, November 1, 1950, p.5-B. / **166. CPC**, September 15, 1950, p.13. / **167. MPH**, October 29, 1960, p.A-9.

LOUIS S. SLEVIN (1878-1945) was born in San Francisco on November 7th and in 1880 lived with both his parents and two brothers on California Street.¹ He moved to Carmel about 1902 and two years later established on a lot purchased for three hundred and twenty-five dollars a "general store" which included curios, stationary, magazines, photographic supplies and fishing tackle. His Ocean Avenue emporium, which was located between Dolores and Lincoln Streets, was also advertised as "The Carmel News Company."² He and his wife, Mabel, resided with their daughter, Ursula, on Carmelo Street between Sixth and Ocean Avenues. From 1904 to 1915 he also functioned as the town's official postmaster and express agent.³ He was one of the earliest registered voters in Carmel; his party affiliation was "Republican."⁴

Slevin was an active supporter of the Carmel Arts and Crafts Club where he served as both treasurer and a director; he contributed photographic displays to its Annual Exhibitions in 1913, 1919 and 1920.⁵ He became a well-known photographer on the Peninsula and recorded on film the: California State Fairs, the soon-to-be demolished bridge at King City, festivals at historic Missions, abandoned mines, fauna near Paso Robles and settlements at Paraiso Springs.⁶ His first public exhibition in Carmel was sponsored by the Wallace Johnsons in 1905 and was reviewed in the *San Francisco Chronicle*.⁷ He and his wife were frequently mentioned on the society pages of the *Monterey Daily Cypress*, *Carmel Pine Cone* and *The Oakland Tribune*.⁸ In 1919 and 1925 he was elected secretary-treasurer of the local Manzanita Club and served as chairman of the committee for the restoration of Mission Carmel.⁹ Until 1926 he was the official Carmel City Treasurer, an elected post that he held for a decade.¹⁰ He also established "a large business" printing photographs for amateur photographers and taking "artful photos" for real estate agents.¹¹ In the late 1920s his emporium advertised a wide selection of art supplies, picture frames and his own postcard-size photos of the Peninsula.¹² In 1930 he was elected a "life member" of the California Academy of Sciences for his donation of thirty thousand moths collected primarily on the Monterey Peninsula over a period of twenty years.¹³ Slevin sent insects, including specimens from his world-famous collection of beetles, as far away as the University of Berlin.¹⁴ It was also reported that he had "one of the largest collections of ship photographs in the world."¹⁵ Over a period of thirty years he completed at Point Lobos the longest "progressive series of photographs of Monterey Cypress trees."¹⁶ In the mid 1930s he was a member of the Monterey History and Art Association.¹⁷ Slevin closed his business and sold his "old store" in November of 1939.¹⁸ He moved to San Jose in 1942 in the expectation that his wife's failing health would improve in the dryer climate.¹⁹ In early 1945 he penned a series of articles on early Carmel for the *Pine Cone*. He died in San Jose on November 9, 1945.²⁰ While he is not considered one of the great "art photographers," his library of prints has tremendous historical importance.

ENDNOTES FOR SLEVIN: 1. U.S. Census of 1880 [ED 208, Sheet 11. / 2. Perry/Polk: 1916-17, p.4; 1922-23, p.11; 1930, p.452; U.S. Census of 1910 [ED 12, Sheet 6B]; U.S. Census of 1920 [ED 15, Sheet 1A]; U.S. Census of 1930 [ED 27-21, Sheet 7A]; **CPC**, August 16, 1929, p.7. / 3. **SFL**: September 28, 1904, p.2; October 18, 1904, p.7; **CPC**, October 24-25, 1996 [supplement], pp.7, 9. / 4. CVRI, Monterey County: 1906-1936. / 5. Appendix 2. / 6. **CPC**: September 20, 1917, p.1; June 20, 1918, p.1; February 6, 1919, p.1; April 24, 1919, p.1; November 25, 1920, p.2; October 7, 1922, p.10; January 26, 1924, p.4; Mautz, p.142. / 7. **SFC**, May 22, 1905, p.7. / 8. **MDC**: June 25, 1908, p.1; July 24, 1910, p.1; August 14, 1910, p.1; **CPC**: March 1, 1916, p.4; June 7, 1916, p.4; October 11, 1917, p.4; March 14, 1918, p.1; August 11, 1923, p.10; December 13, 1924, p.5; December 2, 1927, p.14; **TOT**, December 21, 1924, p.4-S. / 9. **CPC**: February 6, 1919, p.1; November 20, 1919, p.2; July 15, 1920, p.1; January 7, 1925, p.3. / 10. **CPC**: October 18, 1916, p.4; November 1, 1916, p.1; March 25, 1920, p.1; April 8, 1920, p.1; March 22, 1924, p.1; **TOT**, March 4, 1926, p.8. / 11. **CPC**: December 16, 1922, p.9; May 26, 1923, p.2. / 12. **CRM**: April 18, 1928, p.2; June 27, 1928, p.16; July 4, 1928, p.3; **CPC**, December 14, 1928, p.14. / 13. **CPC**, August 29, 1930, p.9. / 14. **CPC**: December 8, 1933, p.9; August 3, 1934, p.9. / 15. **CPC**, March 27, 1931, p.13. / 16. **CPC**, December 14, 1934, p.11. / 17. **CPC**, January 18, 1935, p.19. / 18. **CPC**, November 24, 1939, pp.1, 12. / 19. **MPH**, November 16, 1945, p.22; **CPC**: January 15, 1943, p.9; November 23, 1945, p.2. / 20. **CPC**, November 23, 1945, p.2; California Death Index; Sharon Lawrence, *Old Carmel in Rare Photographs* by L. S. Slevin, Carmel, 1995.

JAMES BLANDING SLOAN (1886-1975 / Plates 19a – 22b) was the first son born to Alexander Colvin Sloan, a native of Alabama and a physician, and to Henrietta O. Blanding Sloan, a Virginian, on September 19th in Corsicana, Texas. The Sloans resided in a large house at the corner of Fifth Avenue and Fifteenth Street. At the age of twelve he

produced and was the leading actor in an amateur production of *Monte Cristo*.¹ He first studied "art" in his early teens with a sixty-dollar correspondence course in sign painting.² To earn money he painted side-show posters and took a variety of odd jobs. At the age of nineteen, while a student at Austin College, Sloan explored the country with a friend by hopping trains, but unfortunately he "missed his reach for the iron ladder of a freight car and lost his leg."³ He overcame this tragedy by driving an automobile across the continent several times, by riding a bicycle from Chicago to New York and by hiking to numerous camp sites. During his first visit to San Francisco he briefly worked as a housepainter, bellhop and clerk. After his father's death and with the encouragement of his stepmother he settled in Chicago about 1910 and received professional instruction at the Academy of Fine Arts. Within two years the Academy made him a teacher of color composition which he found stimulating but too much of a limitation on his own artistic output.⁴ He worked with the color etcher, George Senseney, and co-taught his classes. In 1914 he exhibited six prints at the Annual of the Chicago Society of Etchers in the Art Institute of Chicago: 194: *Fisherman's Hut*; 195: *Mitchell Tower*; 196: *Silent Night*; 197: *Logan Monument*; 198: *Entrance to Art Institute*; 199: *Moonlight and Shadow*.⁵ Four years later at that same event and venue he displayed etchings with "symbolical and allegorical themes."⁶ Between 1915 and early 1917 he maintained a Chicago atelier with his former teacher, Bror Julius Olsson Nordfeldt, in the Tower Building and kept a summer studio at Saugatuck, Michigan.⁷ He began his professional career in the theatre in 1912 as an apprentice scenery, lighting and costume designer for the Chicago Players' Workshop which was then under the directorship of Elizabeth Bingham. Among his credits is the scenery for the plays *Nancy Gordon* by E. L. Masters and *Unawakened* by A. Aldis.⁸ Sloan built sets for Maxwell Bodenheim, Gretchen Riggs and Ben Hecht.⁹ He also worked for the Pabst Theatre in Milwaukee. In February of 1917 Sloan made the dramatic rescue of an eight-year-old girl, Margaret Medland, who had fallen through the ice of Lake Michigan. That June, when he registered for the military draft, this "self-employed artist" listed his studio-residence at 1540 East Fifty-seventh Street in the "Hyde Park intellectual colony" near Chicago's Stony Island Avenue and declared himself a "conscientious objector."¹⁰ Although his disability precluded any induction into the military, Sloan joined fellow artists Lenetta Cooper and Charles P. Larsen and posted signs urging young men not to register, but to "claim exemption as a conscientious objector." According to the page-one story in the *Chicago Daily Tribune*, they declared at the time of their arrest and brief incarceration by federal agents that "imprisonment was preferable to enforced conscription and they were willing to accept the consequences of their views."¹¹

In spring of 1918, six years after he began at the Players' Workshop, he relocated with his wife and two children to New York City where he continued to work in theatre arts and experimented with a puppet playhouse. Over the next five years he was the set designer and technical director on many of the Broadway productions for John Murry Anderson, Earl Carroll, Stuart Walker, George Foster Platt, Florence Ziegfeld and Henry Savage.¹² His models for Savage's *Shavings* along with a collection of his set designs were exhibited at the Metropolitan Museum of Art where he was acclaimed as "one of the few artists of the theatre who is known at once for his originality of design and for his ability as his own technical director."¹³ Sloan even designed the play garden for the children of Jackson Heights, a co-operative colony in New York. At the April 1919 American Stage Design show in the Bourgeois Galleries he exhibited models of his theatrical sets with the best national talent, including two figures familiar to the Monterey Peninsula, Hermann Rosse and Rollo Peters Jr.¹⁴ In October this exhibition traveled to the gallery in Architecture Hall at the University of California in Berkeley.¹⁵ Shortly thereafter Sloan exhibited his new prints with the Brooklyn Society of Etchers.¹⁶ According to the U.S. Census of 1920, he was listed as a thirty-four-year-old married artist who occupied a studio on East Fourteenth Street in New York City.¹⁷ His building and the adjoining structures were populated almost entirely by "artists." In 1921 he designed the theatrical scenery for The Gardens in Denver; a year later his sets for *The Greenwich Village Follies* received national attention and he published in *The Century Magazine* a short poem entitled *Atlas*.¹⁸ He applied for a passport in 1923 to do "theatrical research" in Asia and to bridge "the gulf of ignorance between the peoples of the East and West."¹⁹ He intended to sail from California to Vancouver and the Orient on the S.S. Empress of Australia.²⁰ On his passport application he was described as five feet five inches tall with brown eyes and hair, a pointed chin and an oblong face. In 1923 his high-profile career was summarized in a feature article written by his wife, Mildred Taylor (aka Mildred Foster), for the *International Studio*:²¹

... an Oriental atmosphere pervades all the work of J. Blanding Sloan, whether it be etching, painting, or design for the theatre. Technically, this characteristic of Sloan's work appears in the selection of material, elimination of detail, treatment of design and grouping of masses, but beyond these is an indefinable Oriental flavor. . . .

Sloan's versatility in media and subject has kept him out of the classifications into which artists unwittingly fall. . . . Nevertheless, there is an element in his work which will permit of generalization. It is a feeling for the immensities - for a certainness in the relationship of the tiny fragment to all creation. Here are fantasy, imagination, sweeping, swirling movement; subtlety without

vagueness – withal, the tiny human being; tiny in proportion – through which he moves with inevitable sureness, as for example in *One*. The results of his work are as varied as the moods of imagination possibly can be. . . . Always keeping himself free of the fetters of a preconceived idea, he seems to be a medium, through which things flow by force of nature. His technique is equally untrammelled by rules and method. . . .

Success in so many fields is no doubt due to Sloan's unwillingness to permit work begun by him to pass into the hands of others or beyond his supervision. He has unending enthusiasm for doing the thing well and he is quick to destroy his own product when it does not meet the test of his own criticism. . . . He always does his own printing, even to the grinding of the ink by hand. Only in this way can he be certain that the quality and the tone of each is in keeping with the original spirit of the work. He is today quite as well known as an etcher and painter as an artist of the theatre. . . . It is difficult to believe that one person could possess such variety of theme, material and technique and be so prolific, but those who know his children's stories and his poems believe he will make a place for himself in still another field - that of writing.

This article included a photo of Sloan and reproductions of five of his prints: *Nothing to be Jealous of*, *German Building-Jackson Park-Chicago*; *One*; *Where the Wind Plays* and *Cathedral Spires-Garden of the Gods*.

In the spring of 1923 with nation-wide publicity Sloan departed New York City Hall with his wife, who was a professional dancer, suffragist and self-styled "feminist-journalist," and her brother, Peter Taylor, in an attempt to drive around the world in a special radio-equipped automobile; this "venture in international friendship" was to be documented daily by the Sloans who traveled to the Pacific via Corsicana and New Mexico.²² Upon arriving in northern California in January of 1924 he paused to paint watercolors in Tiburon and Carmel.²³ Just prior to sailing for Canada medical problems and eventual surgery kept Blanding Sloan in the San Francisco Bay Area. That April at the City of Paris Art Gallery in San Francisco he held a one-man show of his etchings, wood block prints, charcoals, watercolors, oils and stage designs for the *Greenwich Village Follies*. There was even a contest to describe the "emotion" expressed by the color in his canvas, *Up From the Anesthetic*.²⁴ Only a few of his etchings carried titles: *Whimsical Nature*, *Pipes of Pan*, *Cathedral Spires* and *Cliff Dweller*.²⁵ The majority of his exhibited work was untitled to allow the beholder "an original reaction to the work" unencumbered by the artist's labels. Ada Hanifin, art critic for *The Wasp* of San Francisco, summarized the artist and the public's reaction to this highly controversial show:²⁶

. . . . Interesting exhibits, countless in number, this fair city of ours has harbored beneath her outspread hospitable wings, but few have provoked the timely discussion, evoked the diversity of opinion, and aroused the curiosity of the masses, as has this one. . . .

Sloan's exhibit in the artists' gallery, reveals obviously his pronounced versatility. Paintings in oil and watercolor, drawings, photo-points and photographs are the media through which he expresses his moods, impulses and ideas. Portraits, landscapes, costume designs, emotions and the simple facts of life spoken in the language of a futurist, but accentuate his versatility and talent.

His paintings in oil have caused no end of discussion, have called forth argument and in a few instances have positively aroused the ire of several visitors. One was prompted to write an unanimous letter. My, what a strange old world this is! But is it the world? Isn't it often a few narrow-minded, egotistical, selfish people that make it appear so? Surely, in this day and age when one is at liberty to either worship a just God or listen to false prophets, an artist should be able to express his views on canvas with freedom from attack. Mr. Sloan sincerely believes that these oils bespeak simple statements and ideas, simply expressed. But to many they remain a puzzle as many seek an answer in the realm of the fourth dimension or in theosophical color spheres. Yet a solution may be found there, but not the artist's.

One of the paintings idealizes womanhood – suggests creative inspiration evolving from the spirit of the mother; the other oil pictures youth, sensitive to every vibration, verging on the threshold of life. Painting No.5, the objective of attack and idle curiosity, is emotion expressed in the abstract; one might suggest – mere man groping about helplessly in a maelstrom or whirlpool of emotion.

But there are other things in the exhibit that are more interesting from an artistic viewpoint, and which sound a greater note of appeal. A number of his water colors, a few of them, local scenes, emanate a charm of atmosphere that savors of Old Nippon. A portrait of Douglas Fairbanks in charcoal, is one of the finest things in the gallery – a forceful characterization it is, and one that recalls the never-failing law of Matisse – insistence upon design. His drawings in crayon of costumes and sets designed for "Greenwich Village Follies" show his feeling for design as well as his good sense of color. Another painting in oil, pointillistic in manner, portrays the insignificance of man as compared with the vastness of the universe, grandeur of nature and the force of the elements.

Robert Wilson of the *San Francisco Examiner* observed:²⁷

Sloan is not timid in his attitude toward the conventions of art. He apparently assails each problem as an opportunity for exploration. He makes some experiments, but hits the target

frequently. The fatal curse of imitation will not fall upon him. He is sincerely original, refreshingly impulsive and humanly attuned.

Laura Bride Powers, art critic for *The Oakland Tribune*, reproduced two of his works, a portrait and an etching of an eerie landscape, and praised the "fecund imagination" of this "revolutionary" iconoclast whom she compared to Pop Hart.²⁸ She said of his very "personal enigmatic paintings" that he has found "in the significance of form and color the means by which he will present a movement of the spirit."²⁹ During the City of Paris exhibit Sloan lived on a houseboat in Tiburon and was a lecturer during the spring term at the University of California. What caught the attention of the art world nationally was Sloan's co-invention with the Polish sculptor, Stanislaus Szukalski, of "photo-point," a technique which consisted of drawing directly on a photographic plate.³⁰ While traveling it was intended as a substitute for the etching process that required complex and heavy paraphernalia. In Berkeley he exhibited new works, with such titles as *Boatman and Gull*, *Alcatraz* and *Tiburon*, in a large solo show that also included his prints, paintings and even a "model for a nursery garden for children."³¹ A special correspondent to this exhibition published the following assessment in the *Christian Science Monitor* of Boston:³²

The adventuresome and rebellious work by Blanding Sloan, etcher, painter, and theatrical designer is on view at the California League of Art in Berkeley. Those who seek new movements and treatments in the arts will be successfully interested in Sloan's inherent impulse to ignore usual methods and artifice. His manner of handling oil, water color and etching seems unconcerned with the exactions of medium and spontaneously driven toward his original intent. A new method has been devised by Sloan to substitute for the etching press while traveling. This is called the photo-point. The drawings are made on a photographic plate with an etching needle. Little effort results in wide black and white possibilities. Book-plates, satirical portrait sketches and decorative designs, he treats with photo-point.

. . . . his oil paintings are hung unnamed, although the lighter vein of his stage sets and costume designs for the "Follies" demand humorous titles to complete their roles.

Within a matter of months Sloan had become an important figure in the local art scene.

By June of 1924 Sloan and his wife had established a second residence in Carmel. That summer he was "retained by the University of California [Extension Division] to conduct the summer art classes in theatre design, etching and painting at Carmel-by-the-Sea." His classes, which extended from June 30th to August 8th, involved theory as well as practice and were conducted at the local Theatre of the Golden Bough. At this same time near identical courses were given at the Carmel Summer School of Art in the Arts and Crafts Hall.³³ Sloan's association with the project drew a large number of attendees from the Midwest and East Coast. To focus regional attention on the event the Golden Bough staged in its theatre lobby the same exhibit of Sloan's etchings, watercolors, drawings and photo-points that had been seen earlier in Berkeley and at the City of Paris.³⁴ Among his many students from the Peninsula were Josephine Culbertson, Alberta Spratt, Eva Belle Adams and the fourteen-year-old Moira Wallace who later became an important member in the local art colony. Wallace's etching of Carmel, as well as the work from two of his other pupils, was reproduced in *The Oakland Tribune*.³⁵ To the Eighteenth Annual Exhibition of the Carmel Arts and Crafts Club in 1924 Sloan contributed two watercolors, each entitled *Tiburon*, and seven etchings: *Sanctuary*, *Intrusion*, *That Infallible Independence*, *An Etching for Pagans*, *One*, *Some Men's Ambition and Explanation*.³⁶ Eunice Gray in her review for the *Carmel Pine Cone* was impressed by his print *Sanctuary* because "it says something very clearly that I've always felt and at the same time, it takes me out of myself, which Maurice Braun told us this summer is one of the acid tests of art."³⁷ Sloan brought to Carmel his adopted "child protégé," Wah Ming Chang, whose etchings and watercolors would soon create a sensation in the art circles of San Francisco.³⁸ Sloan's Carmel classes were so successful that he was asked to teach other U.C. extension courses that fall. In October of 1924 the work from all of his Carmel students was displayed at the University Extension Headquarters on Kearney Street in San Francisco where his method of instruction was described not as teaching, but giving the "enthusiasm of confidence" and encouraging "cooperative camaraderie."³⁹ That November Sloan contracted Ralph Geddis to string and costume puppets that he intended to use for a future production in Carmel.⁴⁰ During Christmas he wrote and staged a marionette play, for which he created the sets and puppets, at the City of Paris.⁴¹

Sloan again exhibited the work of his Carmel students along with his recent etchings in his new Chinatown studio at 450 Grant Avenue during January of 1925.⁴² A month later at the respected Gump Gallery in San Francisco he not only demonstrated the etching process with his portable press, but he also staged an exhibition of his etchings that reflected his "fantastic outlook on life" and his "cynical humor" with such titles as: *I Know a Paradise*, *Enthusiastic Student* and *Gnarled Tree*.⁴³ The *Enthusiastic Student*, one of his most exhibited prints, is a satirical look at a Carmel painter in the rain.⁴⁴ "Many groups" of school children attended the demonstrations. Grace Hubbard of *The Wasp*, noted:⁴⁵

. . . . In this showing there will be some fifty prints, the artist's latest etchings, made during this past year while living in Carmel, on Telegraph Hill and on his houseboat in Tiburon. Though

Sloan is in no way literal or academic, nor does he attempt to represent his surroundings "photographically," still many of his subjects suggest scenes familiar to those who live in the Bay Region and along the Monterey Coast.

The Oakland Tribune reproduced two of his prints from this show: 2625 Polk Street-San Francisco and *Mildred Fosters My Ambition*. In the latter Sloan is depicted under the protecting branches of a tree "symbolical of Mildred Foster," his wife. According to Josephine Hart Phelps, art critic for *The Argonaut*, his etchings reflected the "ingenuity of fancy and fertility of invention. Some of his pictures seem to require interpretation, but study them a little and you see that the artist has been indulging in playful, at times, mocking symbolism, and that he can jest in lines far more cleverly than many well-established wits can in words."⁴⁶ The Gump's show was expanded and moved at the end of the month to the Print Rooms of the Berkeley League of Fine Arts.⁴⁷ For this larger exhibition H. L. Dungan of *The Oakland Tribune* observed:⁴⁸

He does such inspiring things as "Cathedral Spires—Garden of the Gods," a glimpse of rugged landscape handled in a decorative fashion; and "Grotesque," a misnamed, but charming decoration of trees and sea, and other pictures to fill one with delight. And beside them he hangs absurd drawings, that are not too well done and comics that are not very funny.

At the end of April, when his show closed at the Berkeley League, he insisted that the work of his Carmel and Bay Area students, whom he called "associates," replace his exhibit for a fortnight.⁴⁹ One of his exhibiting pupils was the famous art photographer, Anne Brigman. More than any other local artist Sloan promoted his students with public displays; in July they were given another solo show at the City of Paris Gallery.⁵⁰ According to the *San Francisco Chronicle* Sloan "tried to avoid leaving any impress of his own style upon their work."⁵¹ In April of 1925 the Sloans purchased the Carmel bungalow in the Eighty Acres tract, which they occupied the previous year, and were entertained by Grant Wallace.⁵² The couple spent most of that summer and fall in their Carmel home.

In February of 1926 Sloan contributed to the print exhibition of Western Artists at Gump's and to the "Picture Week" exhibition in San Francisco.⁵³ There were now grumbings in the highly cliquish and stratified world of local artists because he had repeatedly refused offers of membership in the prestigious Bohemian Club and the California Society of Etchers. Sloan may have believed that his radical social ideas were not compatible with those conservative organizations or, less likely, he may have felt self-conscious about his physical disability. Grace Hubbard provided another explanation: "He spends all of his time at work in his studio, and other artists sometimes call him *aloof* for that reason."⁵⁴ Sloan returned to Gump's between March 15th and 28th for a second one-man show which comprised over one hundred etchings and woodblock prints, several watercolors and a single oil, his colorful portrait of the child-artist, Wah Ming Chang.⁵⁵ H. L. Dungan reproduced in *The Oakland Tribune* an etching from this show, a highly imaginative view of a Carmel Valley homestead entitled *The Edge of the Wood*, and heaped unstinting praise on Sloan's "exquisite things, lovely and delicate and gracefully designed . . . vigorous pictures, bold and black," but found several, including *Adam and Eve* and *Rastus Plays Pirate*, to be grotesque and "without excuse."⁵⁶ Another fanciful etching, one of Sloan's Carmel home entitled *Sanctuary-Carmel*, was reproduced in *The Wasp*.⁵⁷ This entire exhibition was moved to the Stanford University Art Gallery in April.⁵⁸ The reviewer for the *Daily Palo Alto Times* noted that Carmel was represented in a large number of his prints that showed "artists in action as well as the realtors and tea rooms;" some of the exhibited titles included: *California Moon*, *Enthusiastic Student*, *Dance Prayer*, *Entrance to Art Institute*, *From Telegraph Hill*, *Missed the Apple*, *The Early Bird's Blunder* and *Modern Tendency*.⁵⁹ The last work, a block print, was said to be "expressive of the night lights of the café, the movies and jazz, with a couple in evening dress and the nearby automobiles." Also in April his work was included in the spring Annual of Berkeley's All Arts Club at the Northbrae Community Center.⁶⁰ The Sloans spent much of the period between April and July of 1926 in Carmel where they staged at the Golden Bough Theatre several performances of *Rastus Plays Pirate*, "a unique and highly diverting play," as well as other marionette productions.⁶¹ The *Pine Cone* reported that Sloan penned *Rastus* as well as the lyrics for *Down on the Levee* and added that the "puppets were cleverly planned, but were a bit grotesque for children to enjoy."⁶² This gentle criticism only partially reflected the general unease among the town's conservative elements that Sloan's biting humor and sexual innuendoes were unsuitable. However, Carmel's younger artists and literati flocked to San Francisco to see expanded versions of his "very modern" puppet shows. That July the *Pine Cone* reprinted a review of Sloan's work from the *San Francisco Chronicle*.⁶³ During his Carmel stay he produced a number of new etchings, including another study of his house entitled *Haven-Carmel*, and "several different views of the Wharf at Monterey [that] are handled with power and keenness, and it is wished that Sloan would produce more."⁶⁴ On July 18, 1926 the *San Francisco Chronicle* reproduced ten of his prints on an entire page of the Sunday "Rotogravure Pictorial Section," a privilege seldom extended to living artists; the titles were: *Sanctuary-Carmel*, *Church Gate-Sausalito*, *The Infallible Interdependence*, *The Edge of the Woods*, *Stephens Oak-University of California*, *Mildred Fosters My Ambition*, *The Early Bird's Blunder*, *Untitled*, *2625 Polk Street* and *Some Men's Ambition*. The ten works were grouped under the heading "An Etcher's Tree Story," to reveal

Sloan's "arboreal inspiration . . . trees tell of his tender and somber moods and even whisper a sardonic joke . . . and in their emotional strength are inclined to crowd the dramatic motif, sometimes to the point of pictorial discomfort."⁶⁵ Unlike many of his carefully cut blocks the texture of *Church Gate-Sausalito* is robust and austere.⁶⁶

In August of 1926 he was commissioned by a major brokerage firm in San Francisco to make an etching of Montgomery Street in an edition of four hundred; at this time he vigorously promoted the work of the southern California etcher, Charles B. Keeler.⁶⁷ Sloan's solo exhibition of etchings, aquatints and dry points at Berkeley's Claremont Hotel Art Gallery that month was well-received.⁶⁸ Grace Hubbard offered this critique:⁶⁹

Gallery goers hereabouts are not unfamiliar with Sloan's work. He it is who does things all the way from the sublime to the ridiculous. "Their Moon," for instance, is a lovely aquatint; a man and a maid silhouetted against a low moon; trees about them in fine design; all very beautiful and full of sentiment. Nearby hangs some grotesque affair. You wonder about it all, but find yourself stopping and inspecting closely both the sublime and the ridiculous.

When Sloan uses color he applies it with great delicacy, and when he sets his hand at it he can and does turn out beautiful line work, now ruggedly simple, now sweeping, graceful and decorative.

The Oakland Tribune reproduced two of his prints from that show: *Burlingame Country Club* and *Campanile from Berkeley Hills*.⁷⁰ The latter is a dramatic scene intended to emphasize the trees more than the Campanile and possesses some of Sloan's most delicate shadings.⁷¹ The bulk of the Claremont show was sent on a "traveling exhibition" to galleries and museums in Santa Fe, Dallas, New Orleans, Rochester and finally New York City in the spring of 1927.⁷² The Claremont Hotel continued to display and sell his prints through December.⁷³ Sloan's popularity at Gump's led again to another one-man show in the fall of 1926 and featured his watercolors with such titles as *Sun Portal*, *Deserted Ferry-Tiburon*, *From the Second Row Balcony* and *Enchanted Hilltops*. The critic for *The Argonaut*, Junius Cravens, found fault:⁷⁴

. . . his work shows imagination and, at times, charm . . . but he is sometimes carried away with idea and color, and perhaps a little with affectation . . . One knows what he intends to say . . . but he drowns his own voice in the saying.

. . . we are conscious of a certain regret that an artist with Mr. Sloan's fantastic play of imagination and originality of conception so often fails to do himself justice by expressing, with too much economy of medium, time and thought, an idea that might otherwise have become positive and effectual, if not actually important. We have the feeling that he is too frequently lifted from his feet by the conception, and, in a hurried scramble to give it birth, bears it before its time without due consideration of completed development. So it results in an arrested gesture toward an idea rather than a matured manifestation of his art. He sounds a true enough note, but too often we get only the echo.

However, the reviewer from the *Berkeley Daily Gazette* thought the collection to be "striking evidence of this versatile artist's unusual talent. Vividly colorful, highly imaginative, beautifully rendered, these aquarelles make up a showing of distinction."⁷⁵ Gene Hailey, art critic for the *San Francisco Chronicle*, found Sloan's caricatures of celebrated men "truly satirical" and his "distorted visions . . . full of humor and riotous color;" H. L. Dungan of *The Oakland Tribune* discovered at the Gump's show "some fine things" influence by Japanese art, especially a "green landscape."⁷⁶ In November of 1926 his traveling one-man exhibition at the Dallas Art Gallery was the focus of a feature article in the Sunday *Dallas News*:⁷⁷

. . . To the Tories in art, he is a bit bewildering with his radical, daring departures in conception and execution. Indeed, a glance about the gallery discloses his rare sense of symbolism, form, impressionism and caricature. Here is versatility and to spare — an easy, engaging, charming interpretation.

His pictures are not easily described, as one cannot well describe an emotion. And so many of his creations are emotional concepts, with their values dependent on the emotional reaction they evoke. He seems to indulge in playful, mocking symbolism; he jests in line with more flare than many clever wits can write in words. Then, at times, his humor is grim, even macabre. . . .

Blanding Sloan is frankly an adventurer in art as in life and the two have become charmingly mingled. It is his teachings, perhaps, that will arouse the greatest interest. They are full of whimsical and at times sober imagination. Some of the concepts are obviously visionary, not of this earth. In the one reproduced herewith, one gets the idea of his power of suggestion, the product of an imaginative speculative mind. It is entitled "The Campanile of Berkeley."

After the Dallas show a smaller display appeared in his native Corsicana.

In 1926 Sloan established in San Francisco a school for puppetry, stagecraft design, woodblock printing and etching. The school was located in the "Shack Theatre" at 1402 Greenwich Street with his marionette production company. For children he staged special Saturday matinees that were billed as "original puppet plays."⁷⁸ His stories were based on the thrilling adventures of Rastus Rasmus and had such titles as *Down on the Levee*, *At the Great Big Circus* and *Rastus Plays Pirate*.⁷⁹ For several months he relocated his equipment and pupils, including Wah Ming

Chang, to Taos for the on-site study of American Indian culture.⁸⁰ In the fall of 1926 his work appeared at the Los Angeles Museum to the acclaim of Arthur Millier, printmaker and art critic for the *Los Angeles Times*.⁸¹

Whimsy, grotesquerie, a readiness to play with philosophical ideas in terms of line and mass, sly humor and lots of action may all be found in the exhibition of block prints, etchings and stage designs by Blanding Sloan, now being shown at the Los Angeles Museum.

His ideas seem to pour out, as from a teeming and restless mind. Often they fail to achieve the poise which distinguishes movement as differentiated from action, but they bear strong witness that their creator is alive to his fingertips. There is something refreshingly reckless about the forthright way in which Sloan pounces on an idea and presents it at once humorously and seriously in the same breath. The tremendous power of linear perspective is tellingly used in "The Two Infinities," though the title remains a trifle large for the plate. There is some delicious drawing in the etching of old houses on Telegraph Hill and "The Roue" deserves close inspection.

Trees endowed with grotesquely human qualities, extravagances such as "Abduction," plate after plate in which Sloan has gone directly to his point whether we like it or not, form this varied and restless exhibit. A large group of bold drawings of Pueblo Indian characters and costumes, done for a stage production form an interesting section, reminding one that this artist gained fame as a designer for the stage in the Players' Workshop of Chicago. . . .

The *Los Angeles Times* reproduced Sloan's block print *Rural Afternoon*. The exhibition ran through December and attracted much attention.⁸²

The demand for his prints was so constant and his popularity so high that the distinguished art publisher Johnck, Kibbee and Company of San Francisco released in 1926 the *Etchings & Block Prints of Blanding Sloan*, a fifty-one-page select catalogue with descriptions and interpretations of one hundred and thirty-eight etchings and forty-one block prints; twelve etching and three prints were reproduced and Idwal Jones penned a biographical foreword "of enthralling interest". Gene Hubbard of *The Wasp* proclaimed that this volume showed:⁸³

the astonishing versatility of Blanding Sloan. Some of his etchings are conservative, almost conventional in treatment, while others would place him among the revolutionaries. . . . it can trustfully be said of him that his outstanding quality is sincerity.

The commentaries on these prints, composed by some of the most prominent art historians and critics in the West and Midwest, explain the unprecedented attention given to Sloan's work. A sampling of the critiques from this catalogue, with the titles of etchings and authors, follows:⁸⁴

No.5 Argument on Love – The Creator and Pan dispute as to the right or wrong of love, while an embracing male and female formed of branches of trees, typifying nature, happily engaged, ignore the argument. Blanding Sloan's etchings move me beyond the work of any other artist using this medium of expression. There is about them a strength almost primitive. . . . He has courage. He is not bound by form. He has taken form and compelled it to do his bidding. In "Argument on Love" he has not only created something with a strong appeal to the emotions; he has opened the gates and allowed philosophy to enter. There is in this, as in so much of his work, a beauty and a harmony predicted of a perfect blending of literature and art. – **David Warren Ryder**, editor, *The San Francisco Review*.

No.14 Carmel – . . . satire too – that little etching of Carmel is rife with it and will be appreciated by all who have lived there. Sloan pictures himself sitting high above on a cloud. – **Mollie Merrick**, *San Francisco Bulletin*.

No.17 Confab – An experiment in technique. The Creator and the Devil in friendly conference. I have been going over these prints with various emotions; considerable admiration, some apprehension, much amazement, plenty of amusement, wonder and uninterrupted shocks. The uppermost feeling all through is appreciation for the fine printing. I am impressed with the fact that his mind – and I had almost said conscience – is utterly untrammelled; his imagination has never been harnessed or broken. – **Bertha Jacques**, *Chicago Society of Etchers*.

No.19 Cupid – We are all familiar with the cartoon. But when the etcher uses his art to depict the foibles and idiosyncrasies of the world, and blends his satire with the highest of art, then you have something new in the world of art. There is Cupid shown, not as generally accepted, as a plump cherub, but rather as a huge bestial demon whose arrow carries a harsher sting than that of love. – **Carroll Peeke**, *San Francisco Call*.

No.24 End of a Day – . . . has not mistaken technique for art. And just as every artistic advance is born of the effort to make something better rather than something novel, it is in the former, rather than the latter quality that we shall sense the fineness of Mr. Sloan's work. – **Michael C. Carr**, *Theatre Arts*.

No.44 Himself About His Business – The creator striding through space. Whenever one meets an old art in a new form or a new artist in a known medium one is impelled to the silly task of labeling him. I propose a new plan. Instead of trying to fit a free spirit into a cramped niche, I shall name versatility as the keystone of Blanding Sloan's art, and show that while his work is

modern in conception and extremely sensitive in treatment, it aims at a sane modernity and avoids any mawkish affection in its delicacy. – **Michael C. Carr**, *Theatre Arts*.

No.51 Intrusion – . . . takes one into the kingdom of Fabre. An ant colony, happily existing among the rootlets of the bush, is alarmed by the sudden and dignified intrusion of a caterpillar. It is real, it is executed with the same dramatic sense that one might bring to a picture of a Tartar invasion. Sloan makes you think and makes you smile and makes you sigh a bit. – **Mollie Merrick**, *San Francisco Bulletin*.

No.62 Marsh Night – I don't know by what process this small dark picture is made, and it isn't essential for as soon as you give yourself to it, it ceases to be a picture at all. It becomes something quite different – something living and personal – part of your own secret life. You, yourself are there in the moist, teeming darkness of the marsh. You are a marsh thing. . . . You are one with the darkness and mystery of the marsh, one with its power and its weakness, its fear, its loneliness. All of that is in you as it is in the marsh – in those secret places of your heart which you had thought no one would ever penetrate. – **Elsie Robinson**, *San Francisco Call*.

No.66 Mildred Fosters My Ambition – Firm rooted tree, beautiful in its entirety, spreading many tendrils about the artist working at its foot – sun rays flood over it. Blanding Sloan is thoroughly an artist. His work is arresting and intensely interesting. Contrary to the attitude of some moderns I am impressed by the symbolic and mystic elements in it. One need only turn to the Orient and William Blake for evidence that these qualities may enhance the greatness of a work. – **Charles Erskine Scott Wood**.

No.81 Predicament of Labor – Ideas fairly pour out of him. What a lot this young innovator has to say about life. Material for his comment he finds in places often overlooked. The modern radical, interested in psychology, is revealed in "Predicament of Labor" where you get the suggestion of labor struggling against difficulty, the conflict, essentially mental, taking physical expression. – **John D. Barry**, *San Francisco Daily News*.

No.90 San Quentin – similarly imaginative is the reflection of varied impressions received during a visit at San Quentin. The mind is in a whirl, taking in varieties of ugliness and yet managing to weave them into a pattern of wild beauty. – **John D. Barry**, *San Francisco Daily News*.

No.124 Vanity Insatiable – . . . nude female standing on a rock in the midst of an attractive landscape is only interested in looking at herself in a hand mirror. Two outstanding qualities in the work of Blanding Sloan are his sense of line and his flair for decoration. Everything he does is decorative, and this is excellent in spite of the fact that sometimes the decorative quality is too sophisticated for his subject. The technique of his work is marked by a wonderful sense of composition. Aside from the technical aspects of these etchings and block prints, one is charmed by his satire and interested in the individual character of his subjects. – **Willy Pogany**.

Block Print No.1 Adolescent Dream – one of his "strange" things. A tiny figure, unformed as a budding twig, drifts in space. And all about. . . floats rays of light and fierce dark shadows leap and shoot. Huge bands of light-like thunder. Thin, frail filaments of fire. A mad and dizzy splendor of ecstasy, desire, fear. A loveliness of yearning flowering against a midnight sky. And underneath the little figure mad flames leap – writhe and swirl like snakes that stir in sleep, but never touch the little dreaming soul which drifts as yet untouched by glory and grief. A few black lines to tell all that. . . . – **Elsie Robinson**, *San Francisco Call*.

Sloan issued "a portfolio of six original etchings of University of California subjects [*Stephen's Oak*, *Student's Union*, *Senior's Hall*, *Memorial Stadium* and two of the *Campanile*] . . . limited to one hundred copies."⁸⁵

His 1926 Los Angeles exhibition was restaged in February of 1927 at the California Palace of the Legion of Honor in San Francisco and included one hundred and fifty etchings and fifty block prints in two large galleries.⁸⁶ The run was extended to accommodate the unprecedented crowds as well as visits by school children and women's clubs who eagerly witnessed demonstrations of the etching process from start to finish and attended his lectures.⁸⁷ Grace Hubbard observed that Sloan "also showed how the block prints were made. Curiously enough, instead of using wood exclusively for this purpose, he generally used a thick battleship linoleum."⁸⁸ Hubbard noted that his study of the San Francisco skyline was used recently to illustrate an article by George West in the *New York Sunday Times*. Gene Hailey said of the Legion of Honor show that his work "belongs to the 'recluse school' as he casts out rules and methods and will not bow to any ancient or modern art traditions. Untrammelled impulses, guided by the tools and hand, has developed a distinctly 'Blanding Sloan' technique."⁸⁹ H. L. Dungan was admittedly captivated:⁹⁰

Blanding Sloan is the artist of rushing winds and noise; at times he is the artist of great calms and silences; he deals in lovely fairy tales and in rough realism, in caricatures and in sentimental outpourings, in comedy and in satire.

It is a little difficult to place your finger on Sloan, for he is always slipping out from under.

It was with a great deal more respect for him and a better understanding of him that I left his exhibition. . . .

Let us go over his work . . . Here is "Levee," a small block print; a silhouette of Negroes dancing, a river boat and some other figures of which I know not. Crude, in a way, but moving, moving swiftly.

"Red Moon," a block print in color; red moon against white; a black tree, Japanese in drawing; foreground in soft olive green, shot with black roots of the tree.

"Indian Hunter," a pencil line etching in color; a brown-yellow tree trunk with graceful suggestions of leaves in green; bold flowing lines. The hunter? He's there, half concealed behind a bank beyond the tree; probably put in to give the print a title, although he fits the landscape.

"Winter," an aquatint; one of the things of great calm; some persons, three or maybe two; a fence or perhaps a bridge railing; the feeling of snow and cold, clouds sweeping up . . .

"Placidity," aquatint and soft ground etching, was purchased by Albert Bender and presented to the Legion of Honor for its permanent collection. . . .

The following week in *The Oakland Tribune* Dungan reproduced Sloan's etching *Grotesque* and reported that Albert Bender had purchased two more of his etchings for the Palace of the Legion of Honor, both portraits of the artist Salvatore Macri.⁹¹ Two fine and very controversial examples of his prints from this period are the *Ascetic* and *Dual Christ*.⁹² At its close attendance for the Palace exhibition was estimated at over one hundred thousand. Later that spring portions of this show also appeared at the Crocker Gallery in Sacramento and at the Fine Arts Society in San Diego; at this time Sloan "designed the grounds" for the massive fair sponsored by the Bank of Italy in San Mateo County.⁹³ When he contributed his etchings of the University of California at Berkeley to an exhibition at San Francisco's Paul Elder Gallery in the summer of 1927, J. B. Salinger, art critic for *The Argus*, mused that this "most eclectic of all American etchers and engravers . . . has contented himself with the presentation of very calm and local subjects . . . one of them, "Campanile" . . . is free and pure and naïve . . . an example of one of many phases of Sloan's art."⁹⁴ Sloan spent most of the period between May and August in Carmel. When the Chicago Society of Etchers staged a Members' Exhibition at San Francisco's East-West Gallery in November of 1927, Sloan displayed *Placidity* and demonstrated "the process of printing etchings and wood blocks . . . each week during the exhibit."⁹⁵ A month later he exhibited at the show of Western Artists in that same gallery his "stunning" *Design with Birds* and his *Enchanted Hill Top* with its "arbitrary use of intense purples, greens, yellows and blues . . . as enchanting as the fairyland's color."⁹⁶ Also that November and December his prints were given solo exhibitions at the Bigelow Gallery in Ogden, Utah, and at the Museum of Fine Arts in Houston, Texas.⁹⁷ During the winter his second traveling exhibition of etchings in the Midwest had stops at the St. Paul Institute in Minnesota and the John Herron Art Institute in Indianapolis.⁹⁸ In 1927 Sloan and his wife were first listed in the San Francisco Directory with an address at Blackstone Court on Russian Hill.⁹⁹ Their "rambling weather-beaten" wooden house attracted national attention when the Associated Press ran a rather romantic story on how the Sloans were fighting the "encroachment of large steel structures" in their backyard.¹⁰⁰

In January and February of 1928 he returned to the East-West Gallery to lecture on etching and demonstrate the process of monotypes.¹⁰¹ He persuaded his audience to make their own prints and the event was such a success that the gallery later staged for children and adults a series of "special monotype parties" that Sloan supervised.¹⁰² In April he and his protégé, Wah Ming Chang, were invited to open a joint exhibition of block prints at the Philadelphia Print Club. At this time Sloan provided a full-page illustration to "the Modern Art number of the Survey Graphic."¹⁰³ On May 3, 1928 he produced the first of his "marionette plays for grown-ups" with puppets of his own design in a "repertory theatre club" at 716-718 Montgomery Street, the former home of San Francisco's Modern Gallery and Library.¹⁰⁴ This venue was officially "a cooperative group of artists" under the name Blanding Sloan Marionette Theatre Association.¹⁰⁵ With the help of expert puppeteer Ralph Chesse and others each of his productions "for an adult audience" ran two weeks and included such classics as Shakespeare's *Hamlet* and *Macbeth* as well as Eugene O'Neill's *The Emperor Jones* and *Anna Christie*.¹⁰⁶ Other productions were: *Rastus Plays Pirate* by Sloan himself, *Pulpit* by Lee Gunter, *Heavenly Discourse* by C. E. S. Wood and *Dregs* by Ben Hecht.¹⁰⁷ The *Chronicle* noted of Sloan's theatre that the "puppets are, in themselves, satire made realistically incarnate. Their manipulation is well and smoothly done, and there is essentially perfect co-ordination between puppets' movements and gestures and spoken dialogue."¹⁰⁸ His theatre also housed Sloan's new "summer school of design and lighting" and staged art exhibits; on one occasion Lucien Labaudt presented a fashion show there.¹⁰⁹ Art films were also shown at this venue.¹¹⁰ Never jealous of competition, Sloan praised in the press other puppet theatres and designers, especially sculptors like Robert B. Howard, who created the most alluring marionettes.¹¹¹ In September of 1928 George Campbell published a laudatory review of Sloan's "Puppet Players" for *The Argus*:¹¹²

. . . They have shown us that artistic and dramatic effects can be obtained in a puppet performance which would be almost impossible in an average theatre production.

Every member of Sloan's group is endowed with imagination, and this, I believe, is the chief reason for their success.

They are artists, and they love their work; that is why they do it so beautifully. They have created their own marionettes, designed their settings and costumes, printed their announcements and programs, and they are writing some of their own plays. They know each detail of their work, with the result that their productions are satisfying, dramatically and artistically.

. . . The marionettes, settings, lights and voices – every factor – worked toward capturing the mood of Shakespearian tragedy, and this mood was sustained more completely than in any of the numerous stage productions the writer has witnessed. The marionettes possessed great dignity and a truly classic appearance, and at times the voices were magnificent. . . .

When the Montgomery-Street theatre could no longer accommodate the constantly expanding audience, Sloan leased the auditorium in the posh Fairmont Hotel for one season.¹¹³ He continued to teach a "Stagecraft" course, which included design, costume, setting and lighting, at his old theatre and etching classes at the Western Women's Club on Sutter Street.¹¹⁴ He spent part of the summer of 1928 in Carmel; his wife, who had recently given birth to a son, stayed behind in San Francisco.¹¹⁵ That August his prints were placed in the permanent collection of the Berkeley League of Fine Arts and exhibited in its galleries.¹¹⁶ He delighted the art world of southern California by holding a joint exhibition in November "full of surprises, chuckles and unexpected glimpses of beauty" at the Grace Nicholson Galleries in Pasadena with Wah Ming Chang, as co-exhibitor.¹¹⁷ At this time in San Francisco he contributed his model from the "pendulum scene" in his new play *The City* to the Theatre Arts Exhibition at the East-West Gallery.¹¹⁸ He demonstrated his puppet theatre in December to the California Teachers' Association at the Berkeley Museum.¹¹⁹

In January of 1929 Perry Newberry, who was one of the more vocal supporters of Sloan's work, publicized in Carmel the opening of his puppet production of *The Emperor Jones* with the artist's "unique designs" for "the scenery, lighting and the hallucinations that beset Jones in the forest."¹²⁰ That February Sloan held a solo exhibition of his prints and a demonstration of the etching process at Courvoisier's Little Gallery in San Francisco.¹²¹ J. B. Salinger, now the critic for the *San Francisco Examiner*, offered the following assessment of the show:¹²²

. . . This artist is here seen in the light of his many moods expressed freely in all kinds of media.

From wood blocks to pencil line sketching, every technique is turned into a playful affair under the deft finger of Sloan. A writer who uses lines and combinations of forms instead of words, seems a fit definition for Blanding Sloan. Descriptive, humorous, often a philosopher who reflects on the fate of man at his best and cannot reconcile himself to the tragic cost of genius, Sloan can be, as well, a simple soul who rests by the way side, in the country and enjoys nature as a man of the fields would. It is then that his inspiration brings him to works such as "Rural Afternoon," a very fresh block-print, included in the collection shown at Courvoisier's.

Aline Kistler, art critic for the *San Francisco Chronicle*, reproduced *Blackstone Alley*, Sloan's endangered home in a "picturesque corner of San Francisco," and marveled at the kaleidoscope of ideas:¹²³

The Courvoisier exhibition of prints by Blanding Sloan includes some of Sloan's most recent work, as well as a body of work extending over the last fifteen years. . . . The major number of these prints have been shown in practically all the leading museums in the United States. . . .

The ease with which Sloan turns from one technique to another makes it possible for him to express various phases of his personality in as many different ways. . . . One sees the delicate line of "Lovely Lady" and "Nothing to be Jealous Of" . . . One turns to the idyllic compositions such as "March Night" and there is a spirit of quietness that denies the turmoil and resentment of other studies.

Some of the contrasts come as spurts of cold water in the face, so rapid is the transition between "Montgomery Street," a conservative representational etching; "Caravan," a jolly, happy-go-lucky wood block, and right next to them on the wall the white line on black of the "Enthusiastic Student."

In late February at the exhibition on "Dance" at the East-West Gallery his contribution entitled *San Domingo Corn Dance* "drew much attention" for its "vivid design."¹²⁴ That April Perry Newberry was part of the Carmel contingent that arrived in San Francisco to view Sloan's controversial production of *Heavenly Discourse*. Preopening publicity noted that this "sparkling satire of the follies of today" was performed "by a company of [anatomically correct] *nude puppets* of Sloan's design and execution."¹²⁵ Newberry described the ensuing scandal in the *Pine Cone*:¹²⁶

. . . "Heavenly Discourse" brought St. Peter and Satan together on the same stage in the city by the Golden Gate and the trouble began – but it does not end. After a week of investigation by six departments of the city government the most searching inquiry found that no city or state ordinance was being violated and the puppeteers thought they could proceed peacefully about their rehearsing for the next play "Anna Christie." A daily complaint from one disgruntled citizen, possibly an anonymous complaint, requires a visit from the police department, questions involving six departments are asked again, and again the cop makes his report that all is well . . . until tomorrow when a fresh complaint may require another investigation.

The publicity from the repeated harassment led to sold-out performances and gave him further encouragement to test the limits of censorship: "Blanding Sloan, whose controversies with the San Francisco police have been numerous and noisy lately, has sent out invitations for a private showing . . . of [the art film] *Hollywood Extra: 9413*, a psychological drama produced by the young Yugoslav painter, Slavco Vorkapic and Robert Florey."¹²⁷ In early May of 1929 Sloan donated his art to the exhibition and sale for the Chinese Famine Relief Fund at the Curtis Gallery in San Francisco, supplied the illustrations for *The Wind in the Lilacs* by Harris Merton Lyon and contributed to the print show at the Brooklyn Museum.¹²⁸ A month later he opened the Blanding Sloan Workshop Gallery at 536 Washington Street with an exhibition of paintings and drawings by the Seattle artist, R. Bruce Inverarity, followed by a show of lithographs and iron work by Conway Davies.¹²⁹ In July Sloan's gallery held an exhibit of art photographs by William Horace Smith; this was replaced in the summer and fall with watercolors by Don Works and woodcuts by the Berkeley artist, Paul Landacre.¹³⁰ Sloan established his "Workshop" as "an art center for the Montgomery Street district" as well as a place where he could produce his own prints and design puppets and scenery. There he continued to teach, sponsor public lectures on art and stage exhibits.¹³¹

Despite his many commitments in San Francisco Sloan made several lengthy visits to Carmel in 1929 and frequently contributed his linoleum-cut prints, which had such titles as *The Secretary of Energy*, *Heavenly Discourse* and *Sky Girl* (or *Earth Woman*), for illustrations in *The Carmelite*.¹³² In late June and early July Sloan, his wife and members of his theatre company were entertained in Carmel first by Lucille Kiester and then by the artist Alberta Spratt (aka Dana Willson). This visit, which was described in detail by Perry Newbery, led to the creation of Carmel's first international film festival:¹³³

Dana Willson Spratt entertained the Blanding Sloan Puppet Theatre Group of San Francisco at her home in Carmel. The Sloan party was a merry spectacle on the highway. They came to Carmel from San Francisco in Blanding Sloan's van. The van is a house traveling on wheels.

. . . . Blanding Sloan's protégé, Wah Ming Chang was also in the party, and last but not least, Taylor Sloan made his initial visit to Carmel. Taylor, aged 16 months, is the son of Blanding Sloan and Mildred Taylor. He is very happy and "at home" in Carmel.

Mildred Taylor is remaining in Carmel to arrange about the showing of super films. She and her husband are playing them in San Francisco and they have become a pronounced success in a fortnight. The first film exhibited was "Hollywood Extra - 6439 [or 9413?]." The picture sets forth the modernistic tendency in setting, story and acting. They plan to show the story of Buddha's life, done in India, "The Light of Asia." This film was an artistic sensation in the capitals of Europe. Mildred Taylor is endeavoring to make it possible for this film and others of the same caliber to be shown in Carmel.

Alberta Spratt had become a Sloan groupie and accepted a role as set designer in his forthcoming puppet production of *Sky Girl*, the West Coast premier of Ivan Narodny's avant-garde and very abstract portrayal of the "world fifty thousand years from now, progressing at our present rate of inventive and mechanical speed;" several of the scenes take place in the "master's brain."¹³⁴ For this production Sloan released the full force of his creative talents: "Scenery painted in light, by means of the Orchestrocula, and moving pictures projected from an unseen source into the air, are only a few of the methods used to create this unique and entertaining composite of the real and the unreal. . . . fantastic sets puppets range in material from the beautiful carved wood of earth characters, to the Secretary of Energy of the mechanical world born from Woolworth's best in the way of strainers, percolators and other tin wire." In the fall of 1929 Sloan's woodblock prints were purchased by the Brooklyn Museum for its permanent collection.¹³⁵ He made an etching of the Pacific Avenue cable car in San Francisco just prior to its demolition and by December there was "an astonishing demand for these prints" from many sentimental buyers.¹³⁶ In 1929 the Sloans moved their San Francisco residence to 851 California Street; their business address was still given as 718 (and 628) Montgomery.¹³⁷ In 1930 the last San Francisco address for the Sloans was 140 Alhambra Street; the press often gave Carmel as his residence.¹³⁸

The Macbeth Galleries of New York City lent sixty of his prints from their permanent collection for an exhibition at the Syracuse Museum of Fine Arts in January of 1930.¹³⁹ Concurrently, at the Art Institute of Chicago three of his prints were displayed with the Chicago Society of Etchers: 274: *Love Flight*; 275: *Progression of a Day*; and 276: *Empty Road to Utopia*.¹⁴⁰ His joint exhibition of monotypes and etchings with Bruce Inverarity at the Santa Barbara Art League opened in February.¹⁴¹ Sloan transported his press to Santa Barbara to demonstrate the etching process. In early March of 1930 at the Print Exhibition in the Palace of the Legion of Honor two of Sloan's works purchased by Albert Bender three years earlier for the museum's permanent collection were displayed: *Salvatore Emerges* and *Salvatore Out of the Crosses*.¹⁴² The latter was a mezzotint and the former an etching; both were displayed along "with some free verse" by Sloan. This "artist of great imagination . . . that borders on genius" unveiled the "Snail," his remodeled motorized studio-caravan that contained an "etching press and bench, cabinets of tools, copper and lithograph plates, cooking stove, porcelain sink, shower bath, water system, electric lights, refrigerator, two built-in beds and a clothes closet."¹⁴³ He temporarily moved his family in the caravan to Palm Springs; his wife resigned her post

as the director of San Francisco's East-West Gallery. In conjunction with another protégé, the artist-musician R. Bruce Inverarity, Sloan demonstrated the etching process and staged a joint exhibition of prints at the local El Paseo Art Gallery where he also performed several puppet shows. The *Los Angeles Times* published photographs of Sloan and two of the puppet productions: *Emperor Jones* and *The Guard*.¹⁴⁴ He and his wife taught art to the pre-school children of Palm Springs in an "open-air" academy of their own design and administration.¹⁴⁵ The couple's two-year-old son, Taylor, was also in attendance. By late April of 1930 the Sloans had escaped the desert heat for a stay of several weeks in Carmel; at this time his work, including the etching *Genius-The Cliff Dweller*, was on exhibition at the private Carmel Art Gallery.¹⁴⁶ Thereafter they journeyed to Los Angeles where Blanding taught a six-week course on print making and puppetry at the Hollywood School for Girls and exhibited in a one-man show his monotypes and lithographs at the Bullock's Wilshire Galleries from June 16th to the 30th.¹⁴⁷ One reviewer admired his originality.¹⁴⁸

Sloan is well known as an experimenter in the art world, approaching any medium with the same searching interest for the discovery of its possibilities as does the scientist. The group of monotypes to be shown for the first time represents an entirely new use of the medium. The rapidity with which they have been painted gives them the delightful feeling of spontaneity which usually prevails in the artist's notebook but which is frequently missing in the finished paintings. While they deal in abstractions and may be called modern in treatment, Sloan is not a follower of any of the cults of the modern art movement. Neither does he belong to organizations, - except the Chicago Society of Etchers. All of the work gives the impression of a spirit that refuses to be bound by the regulated forms and channels. In one example he appears to adhere to the formulae of the moderns; in another he daringly takes issue with them by making what he chooses to call a "finesse of balance" between art and literature, or by doing something purely illustrative, symbolical or representative.

From this show the *Los Angeles Times* reproduced his work *A Million Stars Wink Messages*. Also in June his etchings appeared in a display of "local artists" at San Francisco's Gump Gallery.¹⁴⁹ Between July and October of 1930 he made the Art Building of the Hollywood School at 1749 North Brea "a summer location for his puppet workshop and experimental studio."¹⁵⁰ Several Carmel artists, including Alberta Spratt, continued to study with Sloan in Hollywood.¹⁵¹ Thereafter the Sloans returned to San Francisco via Palm Springs. He also committed himself to stage in the near future a solo show of his prints for the Kingsley Art Club in Sacramento.¹⁵²

In February of 1931 the Lu-Este Studio Gallery of Hollywood presented a one-man exhibition of his etchings, monotypes and woodblock prints; for several months Sloan stayed in Palm Springs where he gifted some of his etchings to the visiting mayor of New York City, Jimmie Walker.¹⁵³ Sloan accepted an engagement that April to perform the puppet adaptation of *The Emperor Jones* at the Sigurd Russell Theatre in Los Angeles.¹⁵⁴ The lure of Los Angeles proved too seductive and in the fall of 1931 the Sloans established a studio at 9174 Sunset Boulevard and a residence in Hollywood at 1605 North Ivar Street.¹⁵⁵ They periodically visited San Francisco and Carmel. In November of 1931 the Junior League of Los Angeles exhibited and then purchased as a gift for the State of California the complete collection of Sloan's etchings that depicted historical California.¹⁵⁶ Included was his set of "Mother Lode Ghost Town" etchings which captured the charm of the abandoned settlements in the Sierra mining country.¹⁵⁷ One of the most sublime in this series is his *Water Wheel Ore Crusher - Angel's Camp*.¹⁵⁸ In 1932 he was part of a "group of well-known western print-makers" at the Ebell Club's January show.¹⁵⁹ His San Francisco puppet theatre briefly continued under new management and then folded. He opened the Blanding Sloan Puppet Club at the Plaza Art Center in Los Angeles where he staged for adults *Heavenly Discourse*, *Porgy*, *The Emperor Jones* and a sensational *Tales of the Thousand and One Nights*. Among his many talented assistants were Will Bradley from Harvard University and Wah Ming Chang. Sloan's etchings and new monotypes were displayed at the Plaza Art Center where one reviewer called him "the playboy of the California art world" with his limitless capacity for humor and creativity.¹⁶⁰ The "many mediums" of Blanding Sloan were also exhibited at the Ilsley Print Rooms in Los Angeles.¹⁶¹ He contributed the evocative woodcut illustrations for the 1932 book by Clarence Muse and David Arlen, *Way Down South*.

Although the Depression had closed his puppet theatres by 1933, the Sloans with their three children, Alexander Colvin, Taylor and June Edda, continued to reside in southern California; Blanding was frequently employed in set design. For the ballet *Skyscraper* at the Hollywood Bowl Sloan "was adjudged by many spectators the principal hero . . . by reason of his clever, simple stage settings with its imaginative use of lights and shadows;" one critic remarked of his set:¹⁶²

The problem of reaching so vast an audience as 20,000 where there is a well developed loud speaker system, but where there is no similar aid for the eye, is something that challenged the imagination of Sloan. The human figure or masses of figures became mere pin points seen at such a distance and on a background 50 feet in height and on a series of four stages in terraced formation that approximated 146 feet in width, the effectiveness of their movement is entirely lost without original handling.

Sloan designed a set that took the form of a skyscraper in the process of construction. The ballet consisted of some 100

dancers who moved in and about and over the set as well as on the four stages. In his lighting design Sloan projected huge shadows of the figures onto the background so that their movements were interesting and perfectly discernable to the entire audience. The use of these shadows progressed to the climax when the shadow of a dancer moving in the rhythm of a swinging sledge hammer, was projected onto the background – this shadow so huge as to dominate the entire skyscraper and the sky. The technique of handling the set as devised by Sloan was masterful.

Shortly thereafter he traveled to San Francisco to design the sets and lighting for the Harper Mitchell concert series. He was also a co-organizer of the 1933 benefit "art fair" at the Egyptian Theatre in Hollywood.¹⁶³ That year Sloan chaired a committee that offered the 180,000 unemployed in Los Angeles a free Christmas party in the Hollywood Bowl and later under federal sponsorship he published in *The Clarion* several prints "Relating to the Unemployment Cooperative Relief Association of Los Angeles."¹⁶⁴ In December of 1934 his etchings were displayed at Haviland Hall on the U.C. Berkeley campus.¹⁶⁵ He garnered much praise in August of 1935 when the Hollywood Bowl Ballet performed *Victory Ball* "with the aid of Blanding Sloan's startling sets and huge shadow-lighting."¹⁶⁶ Several months later he lectured on prints and art at the Broadway Auditorium in Los Angeles, was appointed director of the WPA-L.A. Marionette Theatre and exhibited his new line of Christmas card-etchings priced at three dollars for a box of twenty-five.¹⁶⁷ Between 1934 and 1936 he listed his studio at 1605 Ivar Street in Hollywood and his residence at 916½ Westbourne Drive in West Hollywood; he registered on the local voter index as a "Democrat."¹⁶⁸

After an absence of more than fifteen years he returned to Corsicana, Texas, in 1934 to lecture, display his art and renew acquaintances.¹⁶⁹ At this time he announced plans to create a series of ten historical etchings on Texas for its Centennial; these were completed the following year and exhibited along with his historical etchings of California in December of 1935 at the Fort Worth City Library and in March of 1936 at the Plains Historical Society Museum.¹⁷⁰ During the spring and summer of 1936 he served as the lighting and technical director of "The Cavalcade of Texas" which was part of that state's Centennial Celebration in Dallas; his son, Colvin, and Wah Ming Chang were hired as assistants.¹⁷¹ That December his watercolors, monotypes, prints and paintings, including his modern canvas *Monterey Pines by Moonlight*, were given a one-man exhibition at the Joseph Sartor Galleries in Dallas.¹⁷² Shortly thereafter he unveiled with great fanfare his oil painting of Sam Houston commissioned by the Corsicana Parent-Teachers Association.¹⁷³ His prints of historic sites in Texas were officially presented to the Library of Congress by John Garner, the Vice President of the United States.¹⁷⁴ By the fall of 1937 he was living in northern California with his home on Berkeley Avenue in Menlo Park.¹⁷⁵ He was invited in February of 1938 by the City of Paris Art Gallery in San Francisco to open a one-man retrospective show of his prints, including works seen two years earlier at an exhibition in the Palace of the Legion of Honor as well as his Texas and "Mother Lode" series, his Taos Indian scenes and illustrations for several books.¹⁷⁶ *The San Francisco News* reproduced from this show his dramatic print of the *Golden Gate Bridge*.¹⁷⁷ At this time he was praised for his pioneering use of litho-zinc mezzotints and his experiments with making prints directly from plants. His art received this review from the respected art critic of the *San Francisco Chronicle*, Alfred Frankenstein:¹⁷⁸

... These cover an astonishing variety of ground, from rather Rackhamish mystical and symbolic things in color to the most solid, characteristic, folksy and humorous woodcuts made to illustrate a Negro actor's autobiography. The woodblocks, I think, are the best, although the simpler color prints are often interesting. The etchings on California scenes are mostly good illustrations in an unimaginative popular style, but here, too, a few beautifully and originally designed works stand out, such as the aquatint of a mountain range done after the manner of Chinese brush drawing, and the lyric view of ships in the bay seen through tall twining trees on Telegraph Hill. Sloan's color prints taken directly from leaves and flowers are an interesting new development in a strictly decorative vein.

Another San Francisco critic praised especially his whimsical *Twenty-one Ways of Looking at Rain* and every "mystical and moody projection of Sloan's mature and sophisticated mind" which reveals his general "technical mastery of all the familiar print media, plus virtuosity in print media almost unknown or Sloan's own invention to suit personal esthetic hungers."¹⁷⁹ In 1938 Sloan was appointed a regional director of the Federal Theatre Project of the WPA with his "territory to cover seven eastern states and headquarters in New York City;" in this capacity he published several treatises, including *A Practical Proven Marionette Stage* and *Rastus Plays Pirate: One of the Dark Adventures of Rastus Rasmus*.¹⁸⁰ That May he staged an exhibition of his historical etchings of California and Texas at the Los Angeles Assistance League Gallery.¹⁸¹ Sloan's work was included in the traveling exhibition of "Fifty American Prints" that visited the de Young Memorial Museum in March of 1941.¹⁸²

By the summer of 1938 Blanding and Mildred Taylor-Sloan had established their residence in rural Connecticut near Cat Rock Road, just outside of Greenwich in Fairfield County.¹⁸³ In cooperation with the General Electric company he designed the "Infinidome Theatre Plan," which was published in the *Architectural Record*, and he organized the Association of Exhibition Designers to create the general plan for the 1939-40 Golden Gate International Exposition in San Francisco.¹⁸⁴ He resigned

from the Federal Theatre Project to become supervisor of the National Youth Administration (NYA) for the American Southwest in the late summer of 1939 and moved to San Antonio, Texas, where he directed the restoration of the historic Spanish village in the derelict town center known as "La Villita."¹⁸⁵ Here he established a school for arts and crafts with community-wide support and on one occasion served as a juror for the Tenth Annual Exhibition of San Antonio Artists.¹⁸⁶ Early in 1940 the Sloans moved to Albuquerque where Blanding toured the NYA facilities, lectured on art and directed New Mexico's Coronado Cuarto Centennial Celebration; he also created scenery for a NYA stage production in Santa Fe.¹⁸⁷ In 1941 the Sloans gave their residence as Cos Cob, Connecticut; a year later he traveled to Austin where a major one-man exhibition of his etchings was held at the Texas Memorial Museum.¹⁸⁸ During World War II he resided in Hollywood and designed the sets for a number of the U.S. Army training films. Through their joint business, The East-West Film Company, he and Wah Ming Chang co-produced several medical, religious and educational movies, including *Pick a Bale of Cotton*, a 1944 interview and performance by the legendary blues and folk singer Leadbelly; later this film was reedited by Pete Seeger and released as the *Three Songs by Leadbelly*.¹⁸⁹ Another of their celebrated films was *The Way of Peace*, a 1946-47 stop-motion animated short that showed the destruction of the world by atomic weapons. This highly controversial movie, which was funded by the American Lutheran Church, was co-written and directed by Frank Tashlin; Sloan and Chang designed and staged the puppets. When *The Way of Peace* was shown in Texas it was described as "a religious film in which the beginning and end of time were depicted."¹⁹⁰ Sloan designed the cover for Mabelle Caldwell's 1946 book of verse, *Wind-Blown Leaves* and did so again eighteen years later for a second volume with that title.¹⁹¹

In 1946 the Sloans gave their Los Angeles address as 2360 Sunset Plaza Drive, but by the summer they had moved to 3299 Olive Avenue in the Toehold district of Altadena where they lived until the mid 1960s.¹⁹² After Blanding's name was mentioned regarding *The Way of Peace* at the U.S. Senate investigation on "un-American activities" led by Joseph McCarthy, he was interviewed by the FBI and in 1949 he was dismissed from his post at the Disney Studio; that July he staged an exhibition of his etchings and aquatints of the "Mother Load Country" at the Pasadena Art Institute.¹⁹³ The following year Sloan's historic etchings of Texas were displayed in the Texas Memorial Museum.¹⁹⁴ By the mid 1950s he no longer taught courses, but continued to lecture to a variety of groups, including the Los Angeles Businessmen's Association.¹⁹⁵ In January of 1957 the Duarte Library exhibited his "oils, watercolors, drawings, prints and illustrations."¹⁹⁶ That summer a local Pasadena newspaper ran a feature article on his history as a puppeteer and included a photo of the artist at work; in August he attended the annual convention of the Puppeteers of America at UCLA.¹⁹⁷ He exhibited an untitled watercolor, which he began in 1929 and completed in 1951, at the 1957 Pasadena Art Fair.¹⁹⁸ In July of 1959 he donated a painting to be auctioned at Vroman's Gallery to benefit the Annual Pasadena Art Fair and that November the "Toehold Museum" – his studio in Altadena – staged a retrospective "representing fifty years of his work."¹⁹⁹ His California "gold rush" etchings were displayed in May of 1966 at the Bottega Gallery in Pasadena.²⁰⁰ By January of 1965 he had moved to Berkeley, California, with his address at 2003 Newbury Street.²⁰¹ James Blanding Sloan died on October 5, 1975 in the small town of Canyon (between Oakland and Moraga) at the age of eighty-nine.²⁰² A memorial exhibit sponsored by the Navarro County Historical Society was held at the Corsicana Public Library in April of 1976.²⁰³

ENDNOTES FOR SLOAN: 1. *INS* 77, 1923, 387. / 2. *LAT*, November 25, 1928, p.3-18. / 3. *CDS*: October 14, 1909, p.5; December 23, 1936, p.7; *INS* 77, 1923, p.386. / 4. *SFX*, April 20, 1924, p.N-3. / 5. *CHSE*, 1914. / 6. *CHT*, May 26, 1918, p.15. / 7. *AAA* 14, 1917, p.608; Sloan executed an aquatint of his *Studio at Saugatuck-Michigan* which was located on Lake Kalamazoo (Sloan, p.30, no.109). / 8. *CHT*: February 7, 1918, p.11; March 17, 1918, p.C-6; April 1, 1918, p.15. / 9. M. C. Carr, "The Scenic Art of J. Blanding Sloan," *Theatre Arts Magazine* 2, 1917-18, pp.159-63; *CDS*, October 26, 1917, p.4. / 10. *CDS*, March 5, 1917, p.9; *WWDR*, No.168-66-12115-A, June 5, 1917. / 11. *CHT*, June 6, 1917, p.1; cf. August 10, 1917, p.8. / 12. *TWP*, February 21, 1925, p.23; *CDS*, November 23, 1926, p.3; *LAT*, April 18, 1932, p.1-11. / 13. *CPC*, April 26, 1924, p.8. / 14. *NYT*, April 6, 1919, p.48; *CSM*, April 28, 1919, p.14. / 15. *TOT*, October 19, 1919, p.S-5. / 16. *NYT*, December 7, 1919, p.M-6. / 17. U.S. Census of 1920 [ED 736, Sheet 1B]. / 18. *CDS*, August 5, 1921, p.1; *The Century Magazine*, April 1922, p.956. / 19. *INS* 77, 1923, p.385. / 20. U.S. Passport Application No.2480004, issued on February 6, 1923 in New York City. / 21. *INS* 77, 1923, pp.385-90. / 22. *Syracuse Herald*, May 1, 1923, p.3; *WHP*, May 7, 1923, p.16; *CDS*, May 29, 1923, p.8; May 30 1923, p.5; *Appleton Post* [Wisconsin], June 15, 1923, p.8; *LAT*, September 23, 1923, p.6-11; *TWP*, April 19, 1924, p.23. *The Syracuse Herald and The Washington Post* provided photos of the three intrepid travelers. / 23. *SFC*, January 27, 1924, p.6-D; *CPC*, April 24, 1926, p.8. / 24. *TOT*, April 25, 1924, p.23; *BDG*, April 26, 1924, p.5; *SFC*, May 4, 1924, p.6-D. / 25. *SFC*, April 20, 1924, p.6-D. / 26. *TWP*, April 19, 1924, p.23. / 27. *SFX*, April 20, 1924, p.N-3. / 28. *TOT*: April 6, 1924, p.S-5; April 13, 1924, p.S-5. / 29. *TOT*, April 20, 1924, p.6-S. / 30. *CPC*, April 26, 1924, p.8. / 31. *TOT*, May 13, 1924, p.17; *SFC*, May 18, 1924, p.6-D; *BDG*, May 24, 1924, p.5. / 32. *CSM*, May 26, 1924, p.11. / 33. *SFC*: April 6, 1924, p.6-D; May 18, 1924, p.6-D; February 1, 1925, p.D-3; *TWP*, April 19, 1924, p.23; *CPC*: April 26, 1924, p.1; May 3, 1924, p.1; June 7, 1924, p.1; June 28, 1924, p.1. / 34. *CPC*, June 28, 1924, pp.6, 8. / 35. *TOT*, September 28, 1924, p.8-B; *CPC*, August 25, 1939, p.2. / 36. Appendix 2. / 37. *CPC*, Sept. 20, 1924, p.1; Plate 19b. / 38. *TAT*: November 6, 1926, p.15; August 11, 1928, p.16; *TOT*: November 27, 1927, p.S-5; July 22, 1928, p.S-5; July 29, 1928, p.6-S; *CPC*, December 9, 1927, p.4; *SFC*, July 29, 1928, p.D-7; *CRM*, June 26, 1929, p.3. / 39. *CPC*, October 18, 1924, p.1; *TWP*, February 21, 1925, p.23. / 40. *CPC*, November 1, 1924, p.3. / 41. *TWP*, February 21, 1925, p.23. / 42. *SFC*, February 1, 1925, p.D-3; *TWP*, February 21, 1925, p.23. / 43. *TOT*: March 8, 1925, p.S-7; March 15, 1925, p.S-7; *SFC*, March 15, 1925, p.D-3. / 44. Plate 19a; Appendix 6. / 45. *TWP*, February 21,

1925, p.23. / **46. IAT**, March 21, 1925, p.11. / **47. TOI**, March 29, 1925, p.S-7. / **48. TOI**, April 5, 1925, p.S-5. / **49. TOI**, April 26, 1925, p.6-S. / **50. TOI**: July 26, 1925, p.4-S; August 2, 1925, p.S-5. / **51. SFC**, August 2, 1925, p.D-3. / **52. CPC**, April 25, 1925, p.9; **TOI**: May 31, 1925, p.S-3; August 2, 1925, p.T-5; Bostick, p.58. / **53. SFC**, February 14, 1926, p.D-3; **TOI**, February 21, 1926, p.S-5. / **54. TWP**, March 20, 1926, p.23. / **55. SFC**, March 14, 1926, p.D-3; **TOI**, March 14, 1926, p.S-7; **IAT**, March 27, 1926, p.12. / **56. TOI**, March 21, 1926, p.S-7; Plate 20a and Appendix 6. / **57. TWP**, April 3, 1926, p.23; Plate 19b and Appendix 6. Wah Ming Chang's block print of his mentor's Carmel residence was reproduced in *The Oakland Tribune* with the title *Blanding Sloan's Shack at Carmel* and shows a very simple house on a heavily forested lot with an automobile in front; here Sloan is portrayed chopping wood (**TOI**, August 5, 1928, p.S-11). / **58. SFC**, April 18, 1926, p.8-F. / **59. DPT**, April 21, 1926, p.2; Plate 19a and Appendix 6. / **60. TOI**, April 4, 1926, p.6-S; **BDG**, April 29, 1926, p.6. / **61. CPC**: April 24, 1926, p.4, 8; May 1, 1926, p.8. / **62. CPC**, September 24, 1926, p.11. / **63. CPC**, July 23, 1926, p.11. / **64. CPC**: July 23, 1926, p.11; September 24, 1926, p.11. / **65. SFC**, July 18, 1926, p.R-2-7. / **66. Plate 20b**; Appendix 6. / **67. TOI**, August 8, 1926, p.S-5. / **68. TOI**: August 15, 1926, p.6-S; August 22, 1926, p.S-5; **CPC**, September 24, 1926, p.11. / **69. TWP**, September 4, 1926, p.23. / **70. TOI**: August 22, 1926, p.S-5; September 12, 1926, p.S-7. / **71. Plate 21a**; Appendix 6. / **72. TOI**, September 19, 1926, p.S-5; **SFC**, September 26, 1926, p.5-F. / **73. BDG**, December 11, 1926, p.7. / **74. IAT**: October 2, 1926; January 6, 1927, p.12. / **75. BDG**, October 14, 1926, p.11.. / **76. SFC**, October 3, 1926, p.5-F; **TOI**, October 3, 1926, p.S-11. / **77. As cited in CDS**, November 23, 1926, p.3; cf. Plate 21a and Appendix 6; **CDS**, December 22, 1926, p.5. / **78. TOI**, February 26, 1926, p.12; **CPC**, March 13, 1926, p.6; **SMT**, May 14, 1928, p.2. / **79. WTA**, March 1926, p.24; **TAT**, April 24, 1926, p.11; **ARG**, May 1928, p.15. / **80. SFC**, August 8, 1926, p.8-F; **CSM**, August 30, 1926, p.6. / **81. LAT**, November 28, 1926, p.3-16, 18. / **82. LAT**: December 5, 1926, p.3-38; December 12, 1926, p.3-42; December 19, 1926, p.3-37; December 26, 1926, p.3-20. / **83. TWP**, January 15, 1927, p.23; cf., **SFC**, December 26, 1926, p.6-F; **TAT**, January 6, 1927, p.12; **TOI**, January 16, 1927, p.S-7. / **84. Sloan**, p.12ff. / **85. CCY**, April 27, 1927, p.7; **SFC**: May 29, 1927, p.D-7; June 5, 1927, p.D-7; **IAT**, June 4, 1927, p.13; **TOI**, June 5, 1927, p.S-5. / **86. SFC**, January 30, 1927, p.D-7; **TOI**, February 6, 1927, p.S-5. / **87. BDG**: January 27, 1927, p.7; March 3, 1927, p.7; **SFC**, February 13, 1927, p.D-7; **LAT**, February 18, 1927, p.2-3; **CPC**, February 18, 1927, p.11. / **88. TWP**, February 26, 1927, p.23. / **89. SFC**, February 6, 1927, p.D-7. / **90. TOI**, February 20, 1927, p.S-5. / **91. TOI**, February 27, 1927, p.S-5. / **92. Plates 22a and 22b**; Appendix 6. / **93. AAA** 24, 1927, pp.60, 64; **SMT**, September 6, 1927, p.1. / **94. The Argus** reproduced this *Campanile* (**ARG**, July 1927, pp.5-6; cf., **SFC**: May 29, 1927, p.D-7; June 19, 1927, p.D-7; **TOI**, May 29, 1927, p.4-S; **CPC**, June 3, 1927, p.10). / **95. SFC**, November 13, 1927, p.D-7; **TOI**, November 20, 1927, p.S-7. / **96. TOI**, December 11, 1927, p.8-S; December 18, 1927, p.S-5; **SFC**: December 11, 1927, p.D-7; December 25, 1927, p.D-7; January 1, 1928, p.D-7; **TAT**, December 27, 1927, p.13. / **97. OSE**, November 20, 1927, p.2; **TOI**, December 18, 1927, p.S-5; **SFC**, December 25, 1927, p.D-7. / **98. SFC**, December 18, 1927, p.D-7. / **99. Crocker** 1927, p.1985. / **100. LAT**, February 10, 1927, p.1-4; *The Helena Daily Independent* (Montana) February 19, 1927, p.7. / **101. SFC**, February 12, 1928, p.D-7. / **102. SFC**, February 26, 1928, p.D-7. / **103. SFC**, April 22, 1928, p.D-7. / **104. SFC**, April 22, 1928, p.D-7. / **105. This group** was also called the Blanding Sloan Puppet Theatre (Crocker 1929, pp.325, 1383; **CRM**, August 7, 1929, p.11; **TPD**, August 18, 1927, p.5). / **106. TOI**: May 11, 1928, p.46; November 10, 1929, p.5-B; **SFC**: May 13, 1928, p.D-7; July 22, 1928, p.D-7; **SMT**, May 14, 1928, p.2; **CSM**: July 31, 1928, p.8; December 24, 1928, p.8. / **107. SFC**: May 6, 1928, p.D-7; October 20, 1929, p.D-5. / **108. SFC**, October 20, 1929, p.D-5. / **109. SFC**, May 6, 1928, p.D-7; **TOI**, August 5, 1928, p.S-11. / **110. SFC**, May 19, 1929, p.D-5. / **111. ARG**, January, 1928, p.4. / **112. ARG**, September 1928, pp.4, 12. / **113. SFC**, August 12, 1928, p.D-7; **TOI**, August 12, 1928, p.18-A. / **114. ARG**, May 1928, p.15. / **115. TOI**, July 29, 1928, p.6-S. / **116. TOI**, August 5, 1928, p.S-11; **SFC**, August 12, 1928, p.D-7. / **117. LAT**, November 25, 1928, p.3-18. / **118. SFC**, November 18, 1928, p.D-7; **TAT**, November 24, 1928, p.7. / **119. SFC**, December 23, 1928, p.D-7. / **120. CPC**, January 18, 1929, p.7. / **121. TOI**, January 20, 1929, p.S-5. / **122. SFX**, February 24, 1929, p.10-E. / **123. SFC**: February 17, 1929, p.D-5; February 24, 1929, p.D-5. / **124. SFC**, March 3, 1929, p.D-5; **CPC**, March 8, 1929, p.5; **MPH**, March 9, 1929, p.4. / **125. CRM**, February 27, 1929, p.10. / **126. CPC**, April 12, 1929, p.9; **CRM**, April 3, 1929, pp.1.5. / **127. CPC**, May 17, 1929, p.7. / **128. SFC**, May 12, 1929, p.D-5. / **129. SFC**: May 26, 1929, p.D-5; June 23, 1929, p.D-5; **TAT**, June 29, 1929, p.6. / **130. SFC**, July 14, 1929, p.D-5; **IAT**, July 29, 1929, p.6; **TOI**: September 8, 1929, p.B-5; November 29, 1929, p.B-5; **CPC**, November 22, 1929, p.7. / **131. SFC**: September 15, 1929, p.D-5; November 10, 1929, p.D-5; **TOI**, November 10, 1929, p.5-B; **SEX**, November 10, 1929, p.10-E; **BDG**, November 14, 1929, p.7; **TWP**, August 24, 1929, p.12. / **132. CRM**: April 3, 1929, p.1; June 26, 1929, p.5; July 17, 1929, p.9; July 31, 1929, p.4; August 7, 1929, p.11. / **133. CPC**: June 28, 1929, p.14; July 5, 1929, p.13. / **134. CRM**: July 10, 1929, p.4; July 26, 1929, p.4; August 7, 1929, p.11. / **135. SFC**, November 24, 1929, p.D-5. / **136. SFX**, December 29, 1929, p.10-E. / **137. Crocker** 1929, pp.325, 1383. / **138. Crocker** 1930, p.1321; **LAT**, March 16, 1930, p.RS-7. / **139. Syracuse Herald**: January 9, 1930, p.18; January 22, 1930, p.13; **SFC**, February 9, 1930, p.D-5. / **140. CHSE**, January 30 to March 9, 1930; **SFC**: February 9, 1930, p.D-5; February 16, 1930, p.D-5; **TWP**, February 22, 1930, p.12; **CPC**, February 28, 1930, p.10. / **141. SFC**, February 2, 1930, p.D-5; **BDG**, February 6, 1930, p.7; **TWP**, February 8, 1930, p.12. / **142. BDG**, March 13, 1930, p.7. / **143. LAT**, February 19, 1930, p.1-9. / **144. LAT**, March 16, 1930, p.RS-7. / **145. LAT**, April 27, 1930, pp.3-26, 4-8. / **146. CPC**, May 2, 1930, p.5; **CRM**, June 12, 1930, p.6. / **147. LAT**: June 15, 1930, p.3-15; June 22, 1930, p.3-13; **SFL**, June 21, 1930, p.6; **CDS**, July 22, 1930, p.4. / **148. CRM**, June 19, 1930, p.7. / **149. TWP**, June 21, 1930, p.12. / **150. CRM**, June 19, 1930, p.7; **CPC**, June 20, 1930, p.8. / **151. CPC**, October 24, 1930, p.2. / **152. SFC**, October 19, 1930, p.4-D. / **153. SFC**, February 8, 1931, p.D-5; **TWP**, February 14, 1931, p.12; **SMT**, March 31, 1931, p.1. / **154. LAT**, April 15, 1931, p.2-9. / **155. Eleanor Minturn-James** claims that the Sloans' Hollywood home was on Larabee Street and was the "shackiest shack," painted bright red and surrounded by cacti (**CPC**, November 6, 1931, p.11). / **156. LAT**, November 29, 1931, p.2-2. / **157. TOI**, January 10, 1932, p.8-S. / **158. Plate 21b**; Bancroftiana No.70, July 1978, pp1f; Appendix 6. / **159. LAT**, January 17, 1932, p.3-21. / **160. LAT**: April 18, 1932, p.1-11; May 1, 1932, p.3-17; May 22, 1932, p.3-11; May 30, 1932, p.2-7; July 31, 1932, p.3-16. / **161. LAT**, September 18, 1932, p.3-16. / **162. LAT**, August 6, 1933, p.2-4; **CDS**, September 1, 1933, p.2. / **163. LAT**, December 17, 1933, p.2-9. / **164. LAT**, December 4, 1933, p.2-2. / **165. TOI**, December 2, 1934, p.S-7. / **166. LAT**: August 1, 1935, p.1-15; August 2, 1935, p.2-11; August 4, 1935, p.2-9. / **167. LAT**, November 24, 1935, p.2-3; **SLT**, December 14, 1935, p.17; *Denton Record-Chronicle*, December 2, 1936, p.4. / **168. CVRI**, Los Angeles County: 1934-1936; McGlauffin, p.392. / **169. CDS**: January 16, 1917, p.1; January 20, 1917, p.3; July 30, 1934, p.4; August 10, 1934, p.3; August 20, 1934, p.3; August 21, 1934, p.4; March 1, 1938, p.4; August 22, 1945, p.2; August 29, 1945, p.2; May 7, 1947, p.5. Sloan continued to visit Corsicana through the 1940s. / **170. CDS**: September 28, 1934, p.4; December 18, 1935, p.7; March 25, 1936, p.7. / **171. CDS**: August 18,

1936, p.4; November 4, 1936, p.11; December 2, 1936, p.4; June 8, 1936, p.4. / **172. CDS**, December 23, 1936, p.7. / **173. CDS**: January 14, 1937, pp.1f; January 20, 1937, pp.2, 11. / **174. CDS**, December 23, 1936, p.7. / **175. The San Mateo Times** reported in December of 1937 that he survived an auto accident without serious injury (**Cf. SMT**: December 8, 1937, p.1; December 10, 1937, p.11; **CVRI**, San Mateo County, 1938; *Menlo Park City Directory*, 1938, p.508). / **176. TOI**, February 13, 1938, p.5-S; **IAT**, February 25, 1938, p.13. / **177. SFW**: February 12, 1938, p.7; February 19, 1938, p.7. / **178. SFC**, February 20, 1938, p.32-W. / **179. As cited in CDS**, February 25, 1938, p.10. / **180. CDS**: March 1, 1938, p.4; March 10, 1938, p.7; **NYT**, August 12, 1938, p.11. / **181. LAT**, May 29, 1938, p.3-4. / **182. SFC**, March 16, 1941, p.17-W. / **183. Polk's Greenwich Directory**, 1939, p.399. / **184. CDS**, March 6, 1946, p.2. / **185. SAE**: September 17, 1949, p.A-5; September 28, 1939, p.8; December 6, 1939, p.11; December 20, 1939, p.12; **SAL**: October 1, 1939, p.3-9; January 21, 1940, p.1-4. / **186. SAE**: November 13, 1939, p.7; December 11, 1939, p.8-A. / **187. SAE**, February 3, 1940, p.10-A; *El Paso Herald-Post*, February 8, 1940, p.11; **ABQ**: February 14, 1940, p.10; March 28, 1940, p.6; May 2, 1940, p.2; **CDS**, February 20, 1940, p.8. / **188. Ball**, p.595; A. Garland Adair, *Etchings by Blanding Sloan*, Catalogue of the Exhibition at Texas Memorial Museum, University of Texas, Austin, 1942. / **189. Folklife Center News** (The Library of Congress), 28.1-2, 2006, pp.5f. / **190. Corsicana Semi-Weekly Light**, February 10, 1948, p.5; cf. *Port Angeles Evening News*, April 11, 1965, p.2. / **191. CDS**: March 6, 1946, p.2; April 20, 1964, p.4. / **192. CVRI**, Los Angeles County: 1946-1954; **TPD**: August 18, 1957, p.5; March 3, 1964, p.7. / **193. Long Beach Press-Telegram**, July 16, 1949, p.B-3; **LAT**: July 3, 1949, p.4-5; July 17, 1949, p.4-6. / **194. Belton and Bell County Centennial**, April 6, 1950, p.27. / **195. LAT**, December 26, 1954, p.4-7. / **196. LAT**, January 6, 1957, p.5-6. / **197. TPD**: July 21, 1957, p.5; August 18, 1957, p.5. / **198. Included** is a photo of the artist at work (**TPD**, September 23, 1957, pp.1f). / **199. TPD**, July 16, 1959, p.28; **TPD**, November 23, 1959, p.A-1; **LAT**, November 29, 1959, p.5-8. / **200. TPD**, May 1, 1966, p.6-S. / **201. CDS**: January 26, 1965, p.10; January 29, 1965, p.2. / **202. CDS**, November 4, 1975, p.3-A; California Death Index; cf., Falk, p.3061; Hughes, p.1030; Jacobsen, p.2984; Moure, p.233; Wall Moure, p.505; John E. Powers and Deborah D. Powers, *Texas Painters, Sculptors & Graphic Artists: A Biographical Dictionary of Artists in Texas, Austin, 2000*; *Blanding Sloan File of Miscellaneous Ephemeral Material*, Watson Library, Metropolitan Museum of Art, New York City; *Blanding Sloan Files*, Bancroft Library, University of California. / **203. CDS**: Nov. 18, 1975, p.8; Dec. 2, 1975, p.8; April 20, 1976, p.2; April 22, 1976, p.10-B.

FREDERICK CARL SMITH (1868-1955) was born on September 7th in Cincinnati, Ohio. According to the U.S. Census of 1880, he resided with his Alsacian-born parents, Frederick Schmidt and Julia Engel Smith, five brothers and two sisters.¹ His father, who was responsible for changing the family name to Smith, was a "printer" by profession. His eldest son, Frederick Carl, studied at the Cincinnati Art School and the Ohio Mechanics' Institute. He had advanced training at the Académie Julian in Paris under William Adolphe Bouguereau, Gabriel Joseph Ferrier and Benjamin Jean-Joseph Constant.² He exhibited twice at the Paris Salon; in 1897 he contributed a pastel entitled *Le Retour en retard* and in 1899 two watercolors: *L'Industrie* and *La Hollandaise*.³ He received an honorable mention at the Salon.⁴ He remained in Europe for seven years and in 1895 married fellow artist, Isabel S. Smith, in London. She was eleven years older than her husband. Frederick joined the American Art Association in Paris. On his return to the United States in 1900 he exhibited at the National Academy of Design. In 1902 his watercolors won an honorable mention at the American Art Society. In 1905 he moved from Cambridge, Ohio, to Washington, D.C. where he initially painted portraits of the Daughters of the American Revolution.⁵ Frederick received numerous commissions to paint national leaders.⁶ Until their permanent departure in 1917 he and his wife moved in the highest social circles of Washington, shared a studio at 1739 Seventeenth Street and exhibited frequently. They traveled widely, including several trips to the Netherlands, and habitually summered in East Gloucester, Massachusetts.⁷ He exhibited at a Corcoran Gallery Annual in 1908 and returned to that venue as a member of the Washington Water Color Club.⁸ He also exhibited with the Society of Washington Artists and the Columbia Heights Art Club; at the former he displayed *Surf*.⁹ His work appeared at the Society of Independent Artists in 1917. At the Fine Arts Annual in Philadelphia he was awarded an honorable mention.¹⁰

In the first half of 1910 he rented lodgings without his wife at 272 East Colorado Street in Pasadena to test the local art market and determine the suitability of that region as a future home. His first solo exhibition in Los Angeles opened on January 24, 1910 at the Kanst Gallery and consisted of twenty-five canvases with "genre and landscapes" of Holland. The *Los Angeles Times* reproduced his painting of three Dutch boys entitled *The Young Sailors*.¹¹ For the U.S. Census in April of 1910 he listed his profession in southern California as "artist, portrait & figure."¹² After several lengthy visits to the West Coast the Smiths settled in Pasadena by 1917. Their first address was at 480 Kensington Place.¹³ In November of 1918 he exhibited at the Elizabeth Battey Gallery in Pasadena thirty-five canvases of various sizes with figure and landscape subjects from France, Holland, the Orient and United States. Antony Anderson, art critic for the *Los Angeles Times*, found especially noteworthy his portraits of "unutterable love . . . and devotion" entitled *Mother and Child* and *The War Bride*.¹⁴ By 1920 the Smiths maintained a home at 217 South Oakland Avenue and both listed their professions as "artist, oils and watercolors."¹⁵ Their nearby studio was called The Paint Box. Between 1918 and 1931 he exhibited every year with the California Art Club, except 1929.¹⁶ The titles of some of his exhibited works included: *Reverie*, *Gloucester Docks*, *A Memory of Gloucester*, *Low Tide*, *My Doorway*, *Painting the Boat*, *Evening*, *Portals of the Past*, *Land of Purple Shadow*, *The Enchanted Cliffs*, *Windswept Eucalypti*, *Boats in Harbor-Evening*, *Mother and Child* and *Laguna Coast*. In February of 1920 the Battey Gallery held another solo show of his work.¹⁷ Smith displayed two portraits, which were "good in character delineation," a number of "quaint" Dutch

scenes with children and a seascape, *The Restless Sea*, that was "full of magnificent motion."¹⁸ Also in 1920 he contributed to the Painters and Sculptors of Southern California and again exhibited with that group between 1923 and 1926 and in 1928.¹⁹

In the spring of 1921 at Pasadena's Shakespeare Club his work was part of a joint exhibit; later that year he painted in Carmel and received a second prize in "figure" for his painting entitled *Angelus* at the Southwest Museum in Los Angeles.²⁰ In January of 1922 the Battey Gallery staged a major solo exhibition of his work which Antony Anderson evaluated:²¹

F. Carl Smith has found a brighter and more colorful palette than he has heretofore used, and the result is a greater liveliness of effect than we have been accustomed to from him. . . . Mr. Smith's paint is occasionally overworked to muddiness. Not often, though, and never in the large canvases. The group of little sketches . . . has this fault. It appears that the painter is not at his ease in a small area.

Attractive canvases from Mr. Smith are "Point Lobos," pines on a rocky cliff against a blue sea, the sky flushed like a flower's petal; "Lake Tahoe," the waters of the lake, purple and blue and green, seen between towering redwoods - an opalescent scheme of color; "High Sierras," "Eagle Lake," with many of the smaller sketches, those of the sea and shore being exceptionally good.

In 1923 he and his wife were summer residents of Carmel and resided in the Broke cottage.²² He displayed two works at the Seventeenth Annual Exhibition of the Arts and Crafts Club: *Where Sand Meets Earth* and *Along Carmel Coast*.²³ Both were said to "show knowledge of color and deep sympathy with his subject."²⁴ That year he also contributed to the exhibits at the Los Angeles County Fair, Third Annual at the Southwest Museum and Annual of the California Water Color Society.²⁵ At the latter he displayed *Mother and Child*. Anderson described his Carmel seascape at the Southwest Museum, *The Sunlit Cove*, as "massively modeled, a forceful rendering of sunlight and moving water."²⁶

In the spring of 1924 Smith served on the hanging committee of Pasadena Art Institute's Fine Arts Exhibition and was forced by a "storm of protest" to remove an exhibited nude entitled *Stella* when it was "declared too risqué for the Pasadena public." After *Stella* was mistakenly re-hung in the exhibition by a janitor, Smith had to deny publicly any involvement in its reappearance.²⁷ At this event he exhibited *My Studio Garden* and *Selling Fish-Holland*.²⁸ A few months later in Los Angeles he was one of the featured artists at the Potboiler Art Center and he donated one of his works for a benefit sponsored by the Lincoln Study Club.²⁹ That summer he returned to his seasonal studio at Laguna Beach where in 1918 he was a founding member of the local art association. He was a frequent exhibitor at that venue into the 1930s.³⁰ He exhibited with the Long Beach Art Association at the local public library in August of 1924.³¹ Early that fall he contributed his "attractive" *Desert Cliffs* to the exhibition of the Painters and Sculptors Club at Pasadena's Carmelita Garden House.³² Through the 1920s he staged periodic exhibitions at The Paint Box in Pasadena.³³ In the summer of 1925 at the Pasadena Art Institute Antony Anderson declared that "brilliant color gives decorative charm" to Smith's *Desert Blossoms*.³⁴ His paintings with titles such as *Autumn* were habitually featured in the mid 1920s by the Pasadena Society of Artists.³⁵ At the Orange County Fair in 1926 he won an honorable mention for his canvas *Laguna Coast*.³⁶ He also exhibited at that venue two years later.³⁷ Smith donated his time to the art community and his studio was a regular depository used by Pasadena artists to ship their canvases to local exhibitions.³⁸ In April of 1926 his work was included in the "spring exhibition" at the Los Angeles Museum along with several other painters from the Laguna Beach Art Association.³⁹ Despite the popularity of his landscapes he defined himself in the U.S. Census of 1930 as a "portrait artist."⁴⁰ In 1934 and 1937 he exhibited with the Pasadena Society of Artists six canvases that included several portraits, two seascapes of Laguna Beach and one work entitled *Zion Cliffs*.⁴¹ Into the early 1950s he was an active exhibitor at the Fine Arts Club of Pasadena and was even elected its "auditor."⁴² Frederick Carl Smith died on November 16, 1955 in Pasadena and was survived by three nieces.⁴³

ENDNOTES FOR F. SMITH: 1. U.S. Census of 1880 [ED 119, Sheet 20]. / 2. *LAT*, January 23, 1910, p.3-12. / 3. Fink, p.391. / 4. *CPC*, July 28, 1923, p.2. / 5. *Cambridge Jeffersonian* (Ohio), April 20, 1905, p.1; *The Daily Northwestern* (Oshkosh, Wisconsin), May 27, 1905, p.7. / 6. *CPC*, July 28, 1923, p.2. / 7. *WHP*, July 10, 1914, p.7; December 1, 1915, p.9. / 8. *WHP*, February 3, 1917, p.7. / 9. *WHP*, December 28, 1914, p.9; January 14, 1917, p.12; February 22, 1917, p.4. / 10. *CPC*, July 28, 1923, p.2. / 11. *LAT*, January 23, 1910, p.3-12. / 12. U.S. Census of 1910 [ED 297, Sheet 2B]. / 13. *AAA* 14, 1917, p.610; *WHP*, September 13, 1919, p.7. / 14. *LAT*, November 17, 1918, p.3-13. / 15. U.S. Census of 1920 [ED 528, Sheet 8A]. / 16. *Moore*, p.B-96; *LAT*, December 18, 1923, p.3-24; *LAT*, July 12, 1925, p.3-34; November 4, 1928, p.3-19; *TOT*, December 30, 1923, p.S-5. / 17. *LAT*, February 1, 1920, p.3-4. / 18. *LAT*, February 29, 1920, p.3-2. / 19. *Moore*, p.B-96. / 20. *LAT*, November 16, 1921, p.2-5. / 21. *LAT*, January 15, 1922, p.3-31. / 22. *CPC*, July 14, 1923, p.12; July 28, 1923, p.2. / 23. Appendix 2. / 24. *CPC*, August 11, 1923, p.2. / 25. *LAT*, October 14, 1923, p.3-27; *Moore*, p.A-40. / 26. *LAT*, November 4, 1923, p.3-22. / 27. *LAT*, March 29, 1924, p.8. / 28. *CPC*, April 5, 1924, p.1. / 29. *LAT*, May 11, 1924, p.3-17; June 17, 1924, p.2-7. / 30. *BDG*, June 23, 1923, p.6; *LAT*, July 8, 1923, p.3-18; August 8, 1927, p.1-3; June 16, 1929, p.3-17; October 23, 1932, p.3-18; *AAA* 22, 1925, p.675; *TOT*, April 26, 1925, p.6-S; *ARG*, July 27, 1927, p.7; McGlauffin, p.393. / 31. *TAT*, August 2, 1924, p.17. / 32. *LAT*, September 28, 1924, p.3-37. / 33. *LAT*, March 15, 1925, p.3-31. / 34. *LAT*, August 2, 1925, p.3-26; cf. *LAT*, June 21, 1925, p.3-12. / 35. *LAT*, September 13, 1925, p.3-22; November 15, 1925, p.3-39; November 22, 1925, p.3-44; January 17, 1926, p.3-36; December 19, 1926, p.3-37. / 36. *LAT*, September 12, 1926, p.3-30. / 37. *LAT*, September 4, 1928, p.2-2. / 38. *LAT*, April 8, 1923, p.3-39; August 21, 1927, p.3-23; August 19, 1934, p.2-8; January 26, 1936, p.3-5; November 22, 1936,

p.3-11. / 39. *CPC*, April 24, 1926, p.10. / 40. U.S. Census of 1930 [ED 19-1253, Sheet 8A]. / 41. *Moore*, p.B-96. / 42. *LAT*, June 8, 1951, p.2-20; February 15, 1952, p.3-6; Nov. 11, 1952, p.3-5. / 43. California Death Index; *TPD*, Nov. 18, 1955, p.3; cf., Falk, p.3077; Jacobsen, p.3000; Hughes, p.1034; *Moore*, p.234; Wall *Moore*, p.506.

HELENA WOOD SMITH (1865-1914) was born on March 9th in Bangor, Maine. According to the U.S. Census of 1900, her father was an attorney and widower who hired a live-in servant to help his daughter maintain the family home.¹ Helena studied art at several institutions and graduated from New York's Pratt Institute. Her early record of exhibition includes the:² Boston Art Club from 1893 to 1900, Annuals of the Pennsylvania Academy of Fine Arts in 1896-97 and Water Color Club of Washington D. C. in 1902. She was a resident of 62 Hawthorne Street in Brooklyn by 1903.³ She made several trips to Europe before moving to the San Francisco Bay Area. From the U.S. Census in April of 1910 we learn that she resided in Santa Clara as a "visitor" with members of the Bean family who were Maine natives.⁴ Her occupation was designated as "artist, teacher." Her exhibited watercolors and drawings at the San Francisco Art Association (SFAA) in 1910 included scenes from Holland and St. Ives, but two of her works at the SFAA in 1913 reflected her new home: *October Sunshine-Carmel* and *Carmel Valley*.⁵ Smith had moved to Carmel by 1912 when she enrolled on the local voter index as a "Republican."⁶ That year she exhibited with several Carmel artists, including Jennie Cannon and Mary DeNeale Morgan, at the University of Arizona in Tucson.⁷ She was listed in 1913 as the instructor of "drawing and painting from nature" in the official brochure of the summer school program of the Carmel Arts and Crafts Club and was elected one of the Club's directors.⁸ She contributed two works that summer to the Seventh Annual Exhibition of the Arts and Crafts Club: *October Sunshine* and *Afternoon*.⁹ Also in 1913 her etching entitled *Drawbridge* was displayed at the California Society of Etchers in San Francisco.¹⁰ Smith exhibited at the Del Monte Art Gallery between 1911 and 1913.¹¹ Her 1912 entries at the venue were scenes from England and Holland: *Old English Cottage*, *Volendam*, *Monnekendam-Holland* and *St. Ives*.¹² A year later the *San Francisco Chronicle* reviewed her work at the Del Monte: "Helena Wood Smith's group of pines near Point Lobos is full of sunlight and spontaneity and is quite the strongest piece of oil yet exhibited by this artist, watercolor being her usual medium."¹³ Her entries at the 1913 Cap and Bells Club Exhibition in San Francisco were entitled: *A Window in St. Ives*, *Afterglow-Pt. Lobos Pines* and *Carmel Valley*.¹⁴ In 1914 she exhibited with the San Francisco Women Artists and the *New York Times* listed her as one of the "notable" artists of Carmel.¹⁵ That year she was a student at the William Merritt Chase Summer School of Art and attended at least one of the formal receptions in his honor.¹⁶ She was brutally murdered in Carmel on August 12, 1914 by her lover, the art photographer George Kodani.¹⁷

ENDNOTES FOR H. SMITH: 1. U.S. Census of 1900 [ED 81, Sheet 1A]. / 2. Falk, p.3079. / 3. *AAA* 4, 1903-04, p.II-68. / 4. U.S. Census of 1910 [ED 108, Sheet 8A]. / 5. Halteman, p.1278; *SFC*, April 6, 1913, p.27. / 6. CVRI, Monterey County, 1912. / 7. Chapter 4, notes 132-34. / 8. *Summer School Program of the Arts and Crafts Club*, July 17 - August 15, 1913. / 9. Appendix 2. / 10. Schwartz, *Northern*, p.108. / 11. *SFC*, November 12, 1911, p.29. / 12. Schwartz, *Northern*, p.108. / 13. *SFC*, January 26, 1913, p.27. / 14. Schwartz, *Northern*, p.108. / 15. *NYT*, February 1, 1914, p.M-15. / 16. Appendix 3; *TOT*, July 28, 1914, p.15. / 17. Cf., Chapter 5; Hughes, p.1036; Petteys, p.654; Spangenberg, p.47.

EDA SAINT JOHN SMITTEN (1856-1914 / Plate 24a) was born on July 28th in Grass Valley, California, and moved with her New York-born parents at an early age to San Francisco. She was a graduate of the local Girl's High School.¹ Miss St. John married the "carriage painter," Lewis Workman Smitten, in 1876 and had one son, Howard M. Smitten; another child died in infancy.² She studied at the School of Design and privately with Lorenzo P. Latimer and William H. Burgess. Eda's prolonged visit to the Hawaiian Islands in the early 1890s resulted in many landscapes. Her first San Francisco studio-residence was listed in 1896 at 507½ Fell Street, but by 1898 it had changed to 519 Fell Street.³ The Smittens moved to Berkeley in 1903 and resided at 2907 Lorina Street.⁴ The first entry in the Berkeley Directory for the family was in 1905 when Lewis was entered as a "carriage painter" with an address at 2134 Essex Street.⁵ By 1910 his work address was given as 2040 Haste Street with a family residence at 2913 Lorina Street.⁶ After his death on February 24, 1910 Eda was listed as a widow at that residence from 1910 to 1914; her brother, Arthur, briefly lived at that address as a "lodger."⁷

Smitten created delicate Tonalist landscapes. She favored scenes at dusk and sunrise as well as settings illuminated by moonlight. Despite the fact that she was reported to be a methodically slow painter, she exhibited frequently in the San Francisco Bay Area, often to rave reviews. In 1871 she received a silver medal at the Annual of the Mechanics' Institute Fair; at that venue in 1896 she displayed two watercolors, *Steamship Australia* and *Steamship Mariposa*.⁸ While caring for her family she managed to become a regular contributor to the San Francisco Art Association (SFAA) between 1894 and 1912.⁹ The titles of her watercolors and oils provide valuable information on the extent of her travels: *Harbor Scene-Honolulu*, *Morning Light on Diamond Head*, *The Needle Summit of Pali Gap-Honolulu*, *On the Searsville Road*, *An Alameda Sketch*, *In Golden Gate Park-San Francisco*, *Dawn on the Truckee*, *On Eel River*, *Across Price Creek*, *Grizzly Peak-Berkeley*, *Queenly Tamalpais* and *Moonlight Shadows on a Sisson Stream*. The last two works were so highly regarded that they were used to illustrate the exhibition catalogues.¹⁰ Some of her other titles are more esoteric: *And a Mist Rose Out of the Sea*,

Between Dark and Daylight, January Moonlight, The Silent Hour and The Light of Day. Her sublime *Estuary Twilight* falls within this genre.¹¹ In April of 1899 she contributed several of her watercolors to a large exhibition at the Century Club in San Francisco.¹² In 1901 she provided a display to the California State Fair in Sacramento.¹³ She exhibited in December of 1904 with Lorenzo P. Latimer and other his "promising" students at the Palace Hotel in San Francisco.¹⁴ Her work was displayed a year later at the same event.¹⁵ In the spring of 1905 she contributed to the Fifth Annual Exhibition of the Oakland Art Fund sponsored by the Starr King Fraternity in Maple Hall. Her four submissions to that event were entitled: *Berkeley Hillside, Later Afternoon-Berkeley, A Moonrise and At Sunset*.¹⁶ For the SFAA's spring Annual of 1908 Lucy B. Jerome, art critic for the *San Francisco Call*, provided this review:¹⁷

Eda St. John Smitten has a wholly admirable canvas, "Grizzly Peak in Morning Light," which was painted from the porch of her home in Berkeley. Painted in low tones, the idea is splendidly conceived and ably carried out. The effects of the low, harmonious tones in a smooth wash over the canvas, with the addition of a few well placed lights on the peak itself, shows a great advance in the work of this artist. "Grizzly Peak" is full of charm, delicacy and a subdued strength in handling which augurs well for the future of this artist should she continue along the same lines. Her second picture, "Across Berkeley Fields," shows the same delicacy and strength in handling, and is a most pleasing composition.

Her Berkeley landscape of *Grizzly Peak in Morning Mist* was declared by one East Bay critic to have "excellent light effects" and good coloring.¹⁸ Her work often appeared in Oakland's Rabjohn & Morcom Gallery which showed her watercolor *Estuary Twilight*.¹⁹ She contributed to the Women Artists of California exhibit at Oakland's Ebell Club in May of 1908.²⁰ Smitten exhibited at the Second and Third Annuals of the Berkeley Art Association in 1908 and 1909; her entries in 1908 were entitled: *Autumnal Dusk and Grizzly Peak in Morning Light*.²¹

Smitten's work also appeared at Seattle's 1909 Alaska-Yukon-Pacific Exposition. That June Lucy Jerome visited the artist in Berkeley and posted this assessment:²²

Eda St. John Smitten is a Berkeley artist whose whole soul is in her work, and who fares forth every day in search of subjects for her busy brush. Mrs. Smitten is not one of the rapid workers, sometimes taking a year for the conception, planning and execution of a picture, but the results are so good that one cannot wish the time shorter. Her "Grizzly Peak," an exquisite portrayal of the mountain in a charmingly poetic conception, was so invested with felicitous beauty that it is remembered as one of the best pieces of work ever placed on exhibition at the Art Institute.

Her latest painting, an oil, called "In Silence and Overgrown," shows the slender roundness of an old tower, with masses of dark, creeping, mysterious eucalyptus trees swooping from above and enveloping it, and trailing their somber, waving branches at its feet in deepest shadow, while the merest glimpse of a dark road, which promises to lead to still thicker depths of trees, haunts one with a desire to know what can lie at the end of it. The painting seems a pictorial representation of the mystery and fascination of a Willkie Collins tale.

Mrs. Smitten invests all she does with her own individuality and force of imagination; and whether one be in sympathy with the subject or not, the reality and power of the portrayal cannot be denied. The charming bits of landscape through which Mrs. Smitten is best known are widely praised and appreciated, the delicacy of their handling and the quality of serene beauty which the artist puts into them creating a distinct atmosphere, and stamping them as the production of one capable of bigger things. . . .

At the show of small paintings in the Sequoia Club during December of 1909 Margaret M. Doyle, art critic for the *San Francisco Call*, praised Smitten's "really remarkable little oils, *In Autumn Haze* being wonderfully true and beautiful in its soft yellow tones. Her *Moonlight* is in pleasing contrast, showing a wooden hillside scene, bathed in a flood of silver moonlight."²³ A year later at a large exhibition of local artists sponsored by the Sequoia Club in San Francisco's Fairmont Hotel critics from *The Courier* and *The Oakland Tribune* observed that "her redwoods and landscapes show keen poetic realization of the mellow beauties of Northwest California scenes."²⁴ Smitten frequently exhibited at that Club from 1907 through 1914.²⁵ Her work appeared in the 1912 Women Artists of California Exhibition at San Francisco's Century Club.²⁶ She exhibited with the Women Artists of San Francisco at the Cap and Bells Club in 1912 and again in 1913-14; at the latter show her two entries were entitled: *Autumn Haze* and *When Twilight Lingers*.²⁷ In Berkeley her watercolors and oils were shown in a joint exhibition with the paintings of Bertha Stringer Lee at Offield's Temple of Fine Arts during November of 1911.²⁸ At this event the critic for the *Berkeley Daily Gazette* mused:²⁹

Mrs. Smitten's work appeals more to the poetical sense of art, symbolizing the subjective moods of nature, composed with the skill of a master. An important canvas is entitled "Light of Day," depicting the Claremont hills from Berkeley just before sunrise, with the gray of the early morning light touching the hilltops and suggesting the mellow shadows that envelop the foreground. The harmony and charm of this work cause the visitors to pause and admire it. . . .

Mrs. Smitten offers seventy-five canvases, among them being "When Evening Shadows Prevail," "Brown October," "Price Creek Alders," "By a Winding Stream," "Morning Meadow," "Guardian of the Peak," "Old Road," "Claremont Evening," "Eel River," and a variety of local scenes.

Her work was included in an exhibition of regional artists at The Studio Club of Reno, Nevada, in late February of 1912.³⁰ Smitten's last exhibition in Berkeley was the Women Artists of California show at the Hillside Club in the spring of 1914 when she displayed: *The Old Road* and *From the Terrace*.³¹ That fall she joined the Artists of California, a ultimately unsuccessful group that was created to lobby the directors of the Panama-Pacific International Exposition for a separate exhibition space devoted to California artists.³² Eda Smitten died after an undisclosed illness of four weeks on November 16, 1914 at 1629 Josephine Street, the Berkeley home of her son; the obituary notices mentioned "two unfinished California landscapes" on easels in her studio.³³

ENDNOTES FOR SMITTEN: 1. *SFL*, April 17, 1907, p.8. / 2. U.S. Census of 1880 [ED 157, Sheet 82]. / 3. Halteman, p.1278; MHR: December, 1900, p.36; Christmas, 1901, pp.38, 44; December, 1902, p.37; U.S. Census of 1900 [ED148, Sheet 9]. / 4. MHR Summer, 1903, p.36. / 5. Polk 1905, p.703. / 6. Polk 1910, p.1146. / 7. *SFL*, February 25, 1910, p.9; U.S. Census of 1910 [ED 59, Sheet 4B]; Polk: 1911, p.1181; 1913, p.229; 1914, p.1218. / 8. Halteman, p.1170. / 9. Citations that have commentaries are inserted in the body of the text; the following references provide some of the dates when she exhibited at the SFAA: Halteman, pp.1.278f; *IAT*: April 23, 1894, p.11; December 31, 1900, p.14; *SFL*: April 19, 1895, p.9; November 27, 1896, p.11; November 17, 1897, p.5; October 16, 1898, p.26; December 14, 1900, p.9; November 20, 1903, p.16; October 25, 1908, p.31; *SFC*: December 25, 1900, p.10; November 8, 1901, p.9; *TOT*: March 4, 1911, p.15; April 2, 1912, p.3. / 10. Halteman, pp.1.278f. / 11. Plate 24a; Appendix 6. / 12. *IAT*, April 10, 1899, p.10. / 13. Halteman, p.111.17. / 14. *SFL*, December 18, 1904, p.31. / 15. *SFL*, December 5, 1905, p.16. / 16. Schwartz, *Northern*, p.108; *TOT*: March 3, 1905, p.7; March 6, 1905, p.2; March 8, 1905, p.16; *SFL*, March 7, 1905, p.6. / 17. *SFL*, March 29, 1908, p.21. / 18. *ICR*, April 4, 1908, pp.10f. / 19. Plate 24a; Appendix 6. / 20. *TOT*, May 20, 1908, p.9; *SFL*, May 24, 1908, p.23. / 21. Appendix 1, Nos.3, 5. / 22. *SFL*, June 27, 1909, p.33. / 23. *SFL*, December 5, 1909, p.30. / 24. *TOT*, November 20, 1910, p.20; *ICR*, November 26, 1910, p.14. / 25. *IAT*, May 18, 1907, p.683; *SFL*: November 8, 1908, p.29; November 22, 1908, p.35; November 21, 1909, p.20; November 28, 1909, p.31; December 5, 1909, p.30; November 27, 1910, p.42; *SFC*: December 14, 1913, p.62; December 6, 1914, p.29; *SFX*, December 14, 1913, p.35. / 26. *SFL*, September 29, 1912, p.35. / 27. *SFL*, October 24, 1912, p.6; Schwartz, *Northern*, p.108; *SFC*, September 27, 1914, p.19. / 28. Appendix 1, No.9J. / 29. *BDG*, November 3, 1911, p.3; cf. *TOT*, November 3, 1911, p.15. / 30. *NSJ*, February 21, 1912, p.6. / 31. *SFC*, March 8, 1914, p.21; *TOT*, March 8, 1914, p.30; *BDG*: March 13, 1914, p.8; March 17, 1914, p.3; *ICR*, March 14, 1914, p.5. / 32. *SFC*, November 15, 1914, p.15. / 33. *SFX*, November 17, 1914, p.4; *SFC*, November 19, 1914, p.9; *TPE*, November 19, 1914, p.5; cf., Kovinick, p.285; Hughes, p.1040; Falk, p.3095; Jacobsen, p.3018.

WILLIAM (Will) SPARKS (ca.1862-1937) was born on February 7th in St. Louis, Missouri, and lived in that city for over two decades with his English-born father, Samuel Sparks, his Irish-born mother, Julia Gallagher Sparks, and four younger brothers.¹ Samuel was employed as a "dry goods merchant." By the time of the 1880 U.S. Census the seventeen-year-old William listed his occupation as "engraver."² In St. Louis he studied for an unknown period at Washington University and at the School of Fine Arts under John Fry, Carl Gutherz, Paul Harney and Halsey C. Ives. He reportedly completed a series of courses at St. Louis Medical College. In Paris he had advanced training at the Académie Julian and at Grez-sur-Loing with Jean Charles Cazin between 1884 and 1885.³ He was reportedly a pupil of the Barbizon painter Henri Joseph Harpignies, "served as anatomical draughtsman for the famous Pasteur" and studied with both Pascal Dagnan-Bouveret and Jean Leon Gérôme.⁴ Unfortunately, several of the details of his early life have been romanticized to the point of being apocryphal. He worked as a "staff artist" in St. Louis for the *Post Dispatch*, *Republic* and *Globe Democrat*; in Cincinnati for the *Graphic* and *Enquirer*; in St. Paul for *The Globe*; and in Denver for *The Republican*. In 1889 he traveled via the Southwest and reportedly visited the Mother Lode in the company of Mark Twain, Bill Nye and Bill Marshall.⁵ He relocated to Fresno, California, in 1890 and was employed at the *Fresno Weekly Expositor* and *Fresno Daily Evening Expositor*.⁶ Sparks left Fresno in the early spring of 1893, ostensibly to settle in Australia for reasons of health, but instead moved to San Francisco where he was employed as an illustrator and feature writer for the *Call*.⁷ Between November of 1892 and the spring of 1897 he composed dozens of human interest, travel and adventure stories, often in the style of Mark Twain, as well as "science" articles with such titles as "An Arctic Tale," "Saved by a Camel," "Revolutionary Invention in Heavy Army Ordnance" and "X-Ray Invention."⁸ He even visited Mendocino County to pen a story on the local resorts.⁹ For *The Arizona Magazine* he published and illustrated an article on "An Unknown Ruin."¹⁰ In November of 1894 he donated one of his paintings to decorate the new "clubrooms" of the San Francisco Press Club.¹¹ By the mid 1890s he was a member of the San Francisco Art Association (SFAA) and attended social functions at the Mark Hopkins Institute of Art.¹² For the *Call* he reviewed the 1897 spring Annual of the SFAA.¹³ At the turn of the century he also wrote art reviews for the *San Francisco Chronicle*.¹⁴ By 1902 he had reportedly abandoned "newspaper work" and "returned to his first love," painting. A year later he accompanied Willis E. Davis, the president of the SFAA, on a sketching vacation.¹⁵

In the mid 1890s Sparks established a parallel career as an art photographer. He penned in August and September of 1896 lengthy illustrated articles in the *San Francisco Call* on "The Amateur Photographer

and his Mistakes" and "Amateur Photography – Landscape Composition."¹⁶ He became so proficient in the technical aspects of the field that he wrote a regular monthly column in *Camera Craft* under the heading "With the Process Workers" and served as the editor for its "Critic and the Print" section.¹⁷ He reviewed the displays at the Newspaper Artists' Exhibition in the Palace Hotel and at the First American Photographic Salon. Sparks even composed an article on how to photograph oil paintings by using the work of William Keith as a model.¹⁸ In one of his most remarkable treatises he used as his subject the old Custom House in Monterey to advise photographers on "composition and tone" from the superior viewpoint of a professional painter.¹⁹ In this piece Sparks revealed much about his own techniques, especially the use of shadows and perspective, and the choice of subject matter.

By the end of the century he moved his residence to Alameda. According to the U.S. Census of 1900, the "artist" William Sparks and his California-born wife, Clara ("Caddie") White Sparks, had been married for five years and resided at 931 Central Avenue in Alameda.²⁰ This Census gave the month and year of his birth as "October, 1863." On February 26, 1904 his hometown newspaper, the *Alameda Daily Argus*, proudly announced on its front page his rise to national prominence:²¹

Will Sparks, an Alameda artist, has been selected to paint the large half spheroid which is to be an important feature of the California exhibit at the St. Louis Exposition. The work is to be done in the vacant store, 2305 Central Avenue, and will be started tomorrow.

The dome is about twelve feet in diameter, at the base, weighs nearly half a ton, and is constructed of California redwood, the boards being dove tailed and matched so closely, as to give the appearance of a single piece of timber. It is supported on a temporary structure of sufficient height to make its surface readily accessible to the artist.

The Northern Hemisphere is to be depicted thereon; particular attention being paid to San Francisco, Alameda and other adjacent bay points. It will show the relation of this section and the State to other portions of North America and the importance of this vicinity as a commercial center. The work will be done in colors and such features as the railway lines [and] steamboat lines . . . leading from San Francisco to Oriental ports will be prominently brought out.

The many advantages of the harbors of San Francisco bay will be readily discernible in the picture and the vast extent of California's fruit and agricultural lands will be set forth. Each section will be marked in a manner which will permit the observer to see at a distance which locality is best adapted for the growing of various cereals, vegetables and fruits. The rain belts and irrigation canals will be shown and the vast extent of forest tracts. The location of the many gold, silver and quicksilver and other valuable mineral deposits will be prominently pictured and no factor which has led to and is constantly adding to the State's advancement will be omitted.

When completed the work of art will be forwarded to its destination where it will be mounted on a ball bearing center. It will revolve readily to the slightest touch and it is believed that it will form one of the most attractive features of the State exhibit. . . .

Soon Sparks' original design was altered by the U.S. Government to emphasize the importance of the new Panama Canal and America's role in world commerce:²²

Will Sparks is doing work for the Display Committee of the California World's Fair Commission and will depict thereon a remarkable showing relative to the commercial position of San Francisco, in view of the construction of the Panama Canal as related to the Suez Canal and all established routes of travel.

. . . figures have all been prepared for the display committee from data supplied by the bureaus connected with the Navy Department of the United States. . . .

All these figures will be displayed conspicuously, with the routes of travel on the half globe which, represents the northern hemisphere, upon which is delineated the political and commercial geography of that part of the world that lies north of the equator. The ocean routes of sailing south of the equator will lose practically all commercial significance after the Panama Canal is completed.

The exhibit constructed by the display committee consists of a half globe 8 feet in diameter that is 24 feet in circumference at the equator. . . .

All of the data to be placed on the half globe is upon government authority and supplies information upon which the new position of San Francisco on the commercial map of the world may be clearly determined. The globe will be accompanied by a printed statement to be distributed.

The project was less a display of regional pride and more of an advertisement for America's "manifest destiny."

Sparks' career as a professional painter in California began in 1902 at the SFAA where he sold several paintings.²³ At the fall Annual of the SFAA in 1903 the *San Francisco Chronicle* reported that "Several sketches by Sparks show a marked improvement over last year's excellent pictures."²⁴ The titles of his eleven entries at the two Association shows in 1903 were: *Night-Oakland Estuary-Effects of Electric Lights*, *A Sonoma Trail in Autumn*, *Nightfall-San Joaquin River*, *Evening-San Francisco Bay*, *Autumn Afternoon-Contra Costa Foothills*, *Summer Afternoon*, *Summit of*

the Hills of Sur, *Afterglow*, *Springtime*, *Sunset-A o Nuevo Beach*, *Evening-A o Nuevo Beach*. A year later for the autumn Annual of the SFAA the *San Francisco Call* reviewer observed:²⁵

. . . Upon entering the gallery the eye is caught by a flash of emerald, the basic color of five pictures contributed by Will Sparks. At first glance they appear to be monochromes, but closer inspection reveals the lights and shadows blended in shades of yellow and warm browns. However, it is the brilliant green that is unique and calls for admiration for the five, which bear the titles, "Back From the Bay," "Passing Clouds," "After the First Rain," "Autumn Afternoon" and "Summer Morning."

In this early period the majority of his submissions were not architectural studies, but landscapes; among his dark nocturnal scenes at the SFAA in 1905 was a sketch of the San Diego mission entitled *Winter Moonlight*. In the spring of 1904 he contributed to the Sketch Exhibition at the San Francisco Press Club.²⁶ From August of 1904 through April of 1906 he taught at the Mark Hopkins Institute of Art.²⁷ The *Call* praised the Institute's newest teacher and reproduced one of his paintings which was exceptional for "the composition and atmosphere."²⁸ In 1905 for the first time in California he advertised his professional address as an "artist." His studio was at 2305 Central Building, Alameda, which he maintained until 1914. His residence during this period was the adjoining address, 2305½ Central Avenue.²⁹ In the fall of 1905 he exhibited at the Sequoia Club of San Francisco where he occasionally lectured and chaired the art committee; he continued to exhibit at that venue through 1914.³⁰ Regarding his contributions to that Club, *The Argonaut* observed in 1907 that his *Late Afternoon-Suisun Bay* possessed a "conspicuous element of poetry" and in 1910 *The Oakland Tribune* characterized his *River Town* and *Crumbling Walls of Soledad* as "particularly beautiful."³¹ Sparks performed in a benefit theatrical production at the Sequoia Club and regularly patronized its social functions. John Gamble joined him when he prepared elaborate dinners there for his artist-colleagues and students.³² In March of 1906 he became a founding member and exhibitor with the Society of California Artists.³³

Immediately after the great earthquake and fire in April of 1906 Sparks, who apparently lost most of his exhibited work in San Francisco, painted scenes of the ruins in moonlight.³⁴ These were exhibited at Rabjohn's in Oakland where Laura Bride Powers, art critic for the *San Francisco Call*, said that his canvas, *San Francisco Afire*, had "the basic qualities of a fine picture."³⁵ That June Arthur Mathews selected him as his "assistant" to distribute the money raised by New York artists for their distressed brethren in San Francisco.³⁶ He was also given the task of restoring the few paintings that were saved from the destruction of the Mark Hopkins Institute of Art.³⁷ Sparks returned to the *San Francisco Call* and from July through November penned weekly art reviews.³⁸ On December 18, 1906 he gave a well-attended lecture on art at the California Club.³⁹ In early January of 1907 he made a trip to the East Coast to execute commercial illustrations and returned to San Francisco in March.⁴⁰ At this time Sparks joined Arthur Mathews and several others on the editorial staff of the magazine *Philopolis*, which was dedicated to rebuilding San Francisco, and he agreed to serve as a juror for the Sketch Club exhibition.⁴¹ In April he helped to organize the Del Monte Art Gallery, served on its "hanging committee" from late 1907 through 1910, attended its "society dinners" and periodically exhibited at that venue into the early 1930s.⁴² In April of 1907 he contributed to that Gallery's Inaugural Exhibition: *Pine Trees*, *Old Mission El Paso* and *Overlooking the Sea*.⁴³ The *Call* noted in a brief review of those works:⁴⁴

Will Sparks. Who can paint a twilight as this clever young fellow? His real forte is to show the repose of a closing day with all the capricious coloring made on water by a setting sun or approaching darkness. The touch of the German school is in his work, although nearly all his pictures are of local scenes.

In the late spring of 1907 he traveled again to New York City, where he had several commissions for "illustrative work," but returned before early September due to illness.⁴⁵ He recovered sufficiently within a few weeks to present his own humorous posters to Ernest Peixotto and Maynard Dixon at a Sequoia Club celebratory dinner.⁴⁶ In the fall of 1907 Sparks moved to Berkeley for several months to paint and mingle in its large art colony. At that time he was selected to critique the exhibits at the Fourth Annual Convention of the Photographic Association of California, where he also lectured, and he contributed to the First Annual Exhibit of the Berkeley Art Association.⁴⁷

He continued to take the subjects for his canvases from coastal California, but steadily included a significant number of scenes from his travels in the Southwest. In January of 1908 one of his paintings, *Strom Clouds on the Alameda Marshes*, was exhibited in a show of California arts at Honolulu's Kiloana Art League.⁴⁸ In February, July and December his unusual seascape, evocative Sequoia forest and etching of San Francisco appeared as illustrations in *Sunset* magazine.⁴⁹ He exhibited in the fall his *Last Sunset* at the California Club where his work appeared in the following year.⁵⁰ In 1909 he designed the poster, *Save the Babies*, for the fund drive to buy milk for needy infants.⁵¹ He exhibited also at the Alaska-Yukon-Pacific Exposition in Seattle and donated his art to the memorial exhibit for Newton J. Tharp.⁵² His work was shown at the Sketch Club of San Francisco between 1909 and 1910.⁵³ He contributed in the spring of 1909 to the last exhibition at San Francisco's Studio Building.⁵⁴ That fall Margaret Doyle, art critic for the *Call*, characterized his work at the California Conservatory of Music Exhibition in San Francisco thus:⁵⁵

Will Sparks is represented by two or three delightful landscapes, rich in color. The most effective of these is his "Autumn Evening, San Joaquin Bayou." It is a striking scene in shades of dark green, painted in an afterglow. The sky is a deep tint and is reflected in the deeper green of the water. The eucalyptus trees are particularly well handled in the half dusk, while the cottage home is rendered bright by the last of the sunset glow. Sparks is doing some very good work

He exhibited his architectural scenes and landscapes at the Bohemian Club from 1909 through 1937 and occasionally served on its "art committee" and performed in the "jinks."⁵⁶ At the May 1910 exhibition of the San Francisco Artists' Society in the Palace Hotel his seven oil paintings were praised for their "rich, vivid key."⁵⁷ Concurrently, at the Bohemian Club Annual Margaret Doyle noted that "Will Sparks' individual style is shown in seven oil paintings, done in a rich vivid key."⁵⁸ That year he created several watercolor illustrations for an edition of Omar Khayyam's *Rubaiyat*.⁵⁹ From the U.S. Census of 1910 we learn that he and his wife resided at the same Alameda residence.⁶⁰

It was reported in April of 1911 that he sold four paintings at the Bohemian Club Annual and rivaled Henry J. Breuer for audience attention.⁶¹ That fall his solo show at the Vickery, Atkins & Torrey Gallery in San Francisco was well received.⁶² Under the headline **Will Sparks' Exhibition a Revelation to Art World**, Katherine Prosser, art critic for the *San Francisco Call*, declared that:⁶³

This exhibition, which consists of some 40 oils, is his first real effort to bring before the beauty loving public a representative collection of his works, and that the effort has been a success goes without saying. The pictures include a group of Mexican scenes, bits of landscape taken from the northern part of the state and a few water scenes with the accompanying river boats and ancient piers. In each piece may be detected at once the finished quality of the work. There is no hint of incompleteness here, no shrinking, no glossing over. Every detail stands out fine and direct.

As a color harmonist Sparks has achieved success. There is nothing to grate upon the finer, high-strung sensibilities. Color is harmonized tone into tone, shaded and blended with knowledge and instinctive understanding of the master colorist. Color in its intensity is one of Sparks' chief mediums of expression, but the finished products never glare. It is dramatic, but never garish.

He staged another solo show at that gallery in 1912.⁶⁴ In 1913 he contributed to the Inaugural Exhibition of the California Society of Etchers at Vickery's.⁶⁵ His paintings at the Del Monte Art Gallery were reviewed:⁶⁶

Will Sparks has three colorful and effective landscapes. They possess the quality of personality and are distinctive in transparent color effects and quaintness of composition. One of the group describes a quaint Dutch windmill that gleams white in the moonlight against the deep blue of the sky.

In San Francisco he exhibited at the Schussler Brothers Gallery and at the Gump Gallery in the fall of 1913.⁶⁷

In the summer of 1912 he rented a studio at 163 Sutter Street in San Francisco that he opened to "friends" on Wednesday and Friday afternoons to view his thirty primarily new canvases with their "romantic . . . rich coloring."⁶⁸ In late November the public was invited to a studio show of "strikingly individual" oils that Porter Garnett, art critic for the *San Francisco Call*, characterized as "so different from the work of other painters that many persons, attracted by a certain quality of mystery implicit in the richly colored canvases, must fail to judge them as paintings at all. They might as well be charming pieces of enamel, which they strongly resemble."⁶⁹ The "enamel" surface may be the result of his unique encaustic formula. He welcomed the public in December of 1913 to see his pictures of the Monterey Peninsula where "shadows begin to fall on . . . old buildings."⁷⁰ This exhibit was repeated with new "moonlight scenes" from California and the Southwest in 1914.⁷¹ His annual studio exhibitions became a regular tradition for Christmas shoppers.⁷² In December of 1933, when Sparks was too ill to attend his own Christmas show, his wife ran the event.⁷³

Sparks had become something of a society personality and even his casual sketches on porcelain at a local café warranted a newspaper story.⁷⁴ In the fall of 1914 at the urging of his friend Charles Rollo Peters he became "secretary-treasurer" of the short-lived Artists of California, an ultimately unsuccessful organization that was created to lobby the officials of the Panama-Pacific International Exposition for a separate exhibition space devoted to California artists.⁷⁵ Neither man exhibited in the 1915 Exposition, but Sparks proudly proclaimed that Peters' 1915 solo show in a commercial gallery was the "finest" in the recent history of San Francisco.⁷⁶

In February of 1915 Sparks' mural, which depicted an old California mission in moonlight, was unveiled at the new Plaza Hotel in San Francisco; at that venue in May he contributed to an exhibit which included the works of Jules Mersfelder, Charles Dickman and Maren Froelich.⁷⁷ Sparks gained recognition for his many murals, especially his commissions for the: Memorial Chapel in Pacific Grove (*The Beginning*), Bohemian Club (*The Home*), and Golden Gate Park Memorial Museum (*Stormy Day*). At the latter venue in 1915 and 1916 he contributed six canvases to the First and Second Exhibitions of California Artists, including scenes of Colma, Stockton and San Francisco's Spear-Street wharf, and served on the jury as well.⁷⁸ Several of his works were displayed at Schussler's in May of 1915.⁷⁹ At that same time his night paintings of the Exposition grounds

were shown in Gump's and in Pacific Grove's new art gallery.⁸⁰ From July through September he returned to Gump's with paintings of historical sites in New Mexico.⁸¹ That gallery remained a frequent venue for the display his famous architecture of the "Old West" into the mid 1930s.⁸² Before 1915 his work had been exhibited outside California at museums in Toledo and Minneapolis as well as at the Spencer Gallery in St. Louis.⁸³

In January of 1916 he joined thirty other artists who organized a committee to purchase the Gauguin "Frieze," which was originally installed in the French building at the Exposition, for permanent display in San Francisco.⁸⁴ That spring the Golden Gate Park Memorial Museum solicited one of his paintings for its permanent collection and in July his work appeared at the Jury-free Exhibition in the California Palace of Fine Arts.⁸⁵ In 1916 and 1917 he was appointed to the "advisory committee" of the Del Monte Art Gallery.⁸⁶ After a long hiatus his work reappeared at the SFAA in 1916, the year he completed his first series of mission paintings. In 1917 he married Ethel Martin, a School of Design graduate, who was ten years younger and the daughter of the SFAA's executive secretary. The couple established a San Francisco residence at 2093 Golden Gate Avenue.⁸⁷ In Carmel Ethel visited her former classmates who included Charlotte Morgan, Louise Carpenter and Mary DeNeale Morgan.⁸⁸ Will showed his support of the war effort in January of 1918 by donating his art to the "Belgium relief" exhibition and sale in San Francisco.⁸⁹ Two months later, when the Bohemian Club established its permanent art gallery, Sparks was included among the very select group of exhibitors.⁹⁰ The most important solo exhibition of his career occurred in July of 1920 when Gump's displayed for the first time thirty-two of his mission "portraits," one of the largest such undertakings by any California artist.⁹¹ Although other artists had already completed their own "series" of the California missions, such as the etchings of Henry Chapman Ford in 1883 and the paintings of both Edwin Deakin and Christian Jørgensen at the turn of the century, Sparks presented a greater quantity of Spanish architecture because he included many of the Franciscan sites in Arizona, New Mexico and Mexico. He envisioned this period not through modern American borders, but in its proper historical context as the northern portion of greater colonial Mexico.⁹² Anna Cora Winchell of the *San Francisco Chronicle* reported:⁹³

The canvases, "Old Spanish Missions," by Will Sparks, make a striking display this week in the Gump galleries. They line fully half of the rotunda-like room of the second floor and command instant attention.

Sparks has conscientiously adhered to the architectural outlines of the missions, as they remain, with sufficient of the artist's touch to indicate what may have existed before today. But, aside from the idealism which must touch so historic and sacred a subject as these missions, Sparks has taken no undue advantages of his imagination, and has faithfully delineated either what he saw or what he was obliged to gather from data concerning those structures which, for one reason or another, met with early destruction.

The display is exceedingly attractive and has the added interest of its historic importance, and coming as it does at this timely moment, when all California is in a most tender attitude toward its ancient landmarks, the pictures will thrice serve as enlightenment and propaganda and objects of beauty.

Sparks began his mission series in 1889 and continued into the 1930's.

According to the U.S. Census of 1920, he resided with his wife in a rented San Francisco flat at 2093 Golden Gate Avenue; he listed his father and mother as born in Virginia and Missouri respectively, and his age as "54."⁹⁴ From 1921 to 1937 his professional address in San Francisco continued at 163 Sutter Street.⁹⁵ Laura Powers characterized his 1921 submissions to the Del Monte Art Gallery as "jewel-like canvases, so appreciated for the richness of color and finish."⁹⁶ The following year in June at Helgesen's his work was combined with that of Charles Rollo Peters and Frank Van Sloun.⁹⁷ Will returned to Gump's in the late summer of 1923 with a smaller solo exhibition of his Southwest "nocturnes" which included *Zuni Courtyard* and *Primitive Mission-Rio Grande Valley*.⁹⁸ At this exhibit Powers focused on one painting:⁹⁹

His "Old San Miguel" - the old adobe Mission north of Paso Robles and glimpsed from the S.P. trains - is a little gem. The painter is freer in his handling than has been his habit, and correspondingly gayer with his palette. The Sparks' textures have often won over admiration for their richness and mellow quality. This little canvas, with two or three on the opposite wall, reveals a distinct leap ahead.

In 1924 he spent much of the summer in Carmel and contributed his painting *Rio Grande* to the Eighteenth Annual Exhibition of the Arts and Crafts Club.¹⁰⁰ That fall his "glowing canvases . . . of California's glories in other days" returned to Gump's.¹⁰¹ In February of 1925 his oil *House of the Four Winds* attracted "much attention" at the Del Monte Hotel Art Gallery.¹⁰² That July his "impressions of the missions of California, Arizona, New Mexico and Old Mexico" were given a two-week solo exhibition at Gump's.¹⁰³ His work appeared in a summer exhibition of the Pasadena Art Institute at the Carmelita Garden House.¹⁰⁴ In September of 1925 he was included in a show at the Mills College Art Gallery in Oakland.¹⁰⁵ Sparks contributed in December to the Inaugural Exhibition at the new Hotel Claremont Art Gallery in Berkeley.¹⁰⁶ During the late spring of 1926 he displayed a "realistic painting" of the demolished *Old Simonean Restaurant* in Monterey, where Robert Louis Stevenson and other notables once gathered, at the Del Monte Art Gallery.¹⁰⁷ At that same venue in July he

was included in a reception for the "artists of the Monterey peninsula."¹⁰⁸ His contribution to the 1926 California State Fair was entitled *Indian Home in New Mexico*.¹⁰⁹ He again exhibited at the Fair in 1929 and 1930.¹¹⁰ At the Bohemian Club Annual in 1927 he displayed *The Hermit's House*.¹¹¹

Before 1930 he and his second wife relocated their residence to Wellington Street in Oakland.¹¹² In 1932 he was selected by the governing board of the Bohemian Club to cull its archives for art works to be donated to the new Custom House Museum in Monterey.¹¹³ That July Gump's displayed his "complete series" of the California and Southwest missions, thirty-two canvases, which the *San Francisco Chronicle* declared:¹¹⁴

... the finest to be found anywhere on the subject.

Sparks is the one artist who has painted the missions without becoming banal about it, or sentimental, or innocuously literal. His pictures are worthy records of the picturesque old frontier missions and chapel houses. They are also, in their own right and independent of a subject which it is hard to view other than through a haze of historical and emotional glorification, fine paintings.

One of his "luminous" paintings in this show depicted a church in Mexico.¹¹⁵ In 1933 the *Los Angeles Times* satirized Sparks along with other prominent artists who had to barter their paintings for goods that they could no longer afford to buy from the sale of their art.¹¹⁶ When his mission paintings returned to Gump's in July of 1934, the press noted that only one canvas, a view of *San Juan Bautista* "touched with romance and spirituality," was painted in the last year.¹¹⁷ His collected paintings of the "missions and chapels of the Southwest," which included several new works, opened in April of 1936 at the National Galleries in San Francisco.¹¹⁸ The art critic for *The Wasp* observed that "Will Sparks with a careful, somewhat realistic style, has captured much of the romance and picturesque qualities of the Spanish missions."¹¹⁹ In May and June *The Argonaut* reproduced many of these canvases; *The Wasp* reproduced his *Mission Dolores*.¹²⁰ His show was so popular at the National Galleries that it was extended into early 1937.¹²¹ The *San Francisco News* reproduced his canvas *Mission Dolores* from this exhibit.¹²² William Sparks died on March 30, 1937 in San Francisco.¹²³ That October a "memorial retrospective" of his work was held at the Holy Names Central High School in Oakland. A complete set of his missions of California and the Southwest was among the forty displayed works.¹²⁴ In August and September of 1939 the Palace of the Legion of Honor staged a "memorial exhibition" of paintings by Sparks.¹²⁵ Emilia Hodel, art critic for *The San Francisco News*, offered these comments:¹²⁶

Mrs. Alma de Bretteville Spreckels, sponsor of the California Palace of the Legion of Honor, recently gave his entire series of 25 [mission] paintings to the museum of the Rancheros Visitadores in Santa Barbara. They will go on permanent exhibition there following this show which is scheduled through September 17.

Also included in the exhibition are many other well known Sparks works of old California, New Mexico and Arizona. These have been loaned from private collections and from the Bohemian Club in San Francisco.

Sparks was, until his death in 1937, an active force in art, centering in the Bohemian Club. His style, showing a strong influence of the Barbizon school, developed a distinctive exposition of California romanticism. His interest lay in the depiction of its vivid and dramatic history, and he poetized its romantic past in brilliant, gem-like little canvasses.

In August of 1944 and December of 1948 the Maxwell Gallery of San Francisco assembled one-man exhibitions of his paintings.¹²⁷ The William Keith Gallery at St. Mary's College in Moraga displayed a collection of his paintings in December of 1956.¹²⁸ Spark's work was included in shows of California artists at the Oakland Art Gallery in 1962 and 1970; his mission paintings were shown in 2011 at the Santa Barbara Historical Museum.¹²⁹

ENDNOTES FOR SPARKS: 1. U.S. Census of 1870 [ED SDB, Sheet 487]. / 2. U.S. Census of 1880 [ED 292, Sheet 7]. / 3. *AAA*, 16, 1919, p.506; *SFC*, July 31, 1932, p.D-3. / 4. *IAT*, May 22, 1936, p.15; Bernier, p.176. / 5. *SFC*, July 24, 1932, p.D-3; July 31, 1932, p.D-3. / 6. Ralph J. Gorny and Rosellen Kershaw, *A Dictionary of Art and Artists of Nineteenth Century Fresno, California*, Publications in [Southern] California Art No.10, Los Angeles, 2006, p.74; Fresno County Directory, 1891, p.94. / 7. *Fresno Morning Republican*, March 30, 1893, p.4; *ADA*, February 26, 1904, p.1. / 8. E.g., *SFL*, November 23, 1892, p.2; November 27, 1892, p.14; January 1, 1893, p.16; May 21, 1893, p.15; May 31, 1896, p.19; April 18, 1897, p.26; April 25, 1897, p.19. / 9. *Mendocino Dispatch Democrat*, July 31, 1896, p.3. / 10. *SFL*, April 16, 1893, p.12. / 11. *SFL*, November 16, 1894, p.3; February 3, 1895, p.5. / 12. *SFL*, May 7, 1895, p.8; October 10, 1897, p.9. / 13. *SFL*, May 2, 1897, p.19. / 14. *SFC*, March 25, 1900, p.23. / 15. *SFC*, May 24, 1903, p.34. / 16. *SFL*, August 30, 1896, p.26; September 6, 1896, p.26. / 17. E.g., *CMC*, 8, 1903-04, pp.175-77, 225-28, 274-76; 9, 1904, pp.36-38, 88-90, 133-35, 178f, 261. / 18. *CMC*, 7, 1903, pp.230-45; 10, 1905, pp.115-18, 282-88. / 19. *CMC* 10, 1905, pp.367ff. / 20. U.S. Census of 1900 [ED 318, Sheet 11B]; *IQI*, January 30, 1900, p.1; CVRI, Alameda County, 1904. / 21. *ADA*, February 26, 1904, p.1. / 22. *ADA*, April 1, 1904, p.4. / 23. Halteman, p.1279; *SFC*, March 25, 1904, p.7; March 31, 1905, p.9; *SFL*, March 25, 1904, p.5; November 20, 1904, p.19; March 31, 1905, p.9; April 2, 1905, p.19; November 19, 1905, p.19; November 26, 1905, p.19; March 13, 1906, p.5; *IQI*, March 28, 1903, p.9; April 18, 1903, p.10; *BDG*, April 1, 1905, p.8. / 24. *SFC*, November 20, 1903, p.9. / 25. *SFL*, November 18, 1904, p.3. / 26. *SFL*, April 17, 1904, p.26; April 20, 1904, p.7. / 27. Halteman, p.138. / 28. *SFL*, January 29, 1905, p.19. / 29. Polk: 1905, pp.579, 773; 1906, pp.600, 775; 1907, p.1469; 1908, p.1851; 1909, pp.1342, 1367; 1911, p.1333; 1912, p.108; 1914, p.1367. / 30. *SFL*, November 24, 1905, p.7; November 26, 1905, p.19; March 27, 1907, p.3; June 24, 1907, p.7; November 18, 1907, p.5; November 8, 1908, p.29; November 22, 1908, p.35; November 29, 1908, p.29; November 21, 1909, p.20; November 28, 1909, p.31; November 27, 1910, p.42; *TOI*, November 10, 1911, p.24; *SFC*, December 14, 1913, p.62; December 6, 1914, p.29; *SFX*, December 14, 1913, p.35. / 31. *IAT*, May 18, 1907, p.683; *TOI*, November 20, 1910, p.20. / 32. *SFL*, December 3, 1905, p.20; December 29, 1905, p.8; January 7, 1906, p.43; March 3, 1906, p.8; March 27, 1906,

p.8; May 23, 1906, p.8; December 20, 1907, p.14. / 33. *SFL*, March 25, 1906, p.23; April 8, 1906, p.23. / 34. *SFC*, May 14, 1906, p.10. / 35. *SFL*, June 24, 1906, p.16. / 36. *TOI*, June 4, 1906, p.9; *SFC*, June 4, 1906, p.5. / 37. *SFL*, January 21, 1907, p.7; March 25, 1907, p.6. / 38. *SFL*, July 15, 1906, p.24; July 22, 1906, p.22; July 29, 1906, p.27; August 5, 1906, p.27; August 12, 1906, p.27; August 19, 1906, p.22; August 26, 1906, p.27; September 2, 1906, p.26; September 9, 1906, p.27; September 16, 1906, p.27; September 23, 1906, p.27; October 1, 1906, p.4; October 8, 1906, p.9; November 26, 1906, p.9. / 39. *SFL*, December 3, 1906, p.8; December 24, 1906, p.9. / 40. *SFL*, April 1, 1907, p.6; *IAT*, April 6, 1907, p.574. / 41. *SFL*, January 27, 1907, p.M-5; February 4, 1907, p.5. / 42. Schwartz, *Northern*, p.109; *SFL*, April 7, 1907, p.22; April 22, 1907, p.7; September 8, 1907, p.36; February 16, 1908, p.30; June 18, 1908, p.6; July 5, 1908, p.39; September 13, 1908, p.28, October 4, 1908, p.31; April 4, 1909, p.31; April 25, 1909, pp.31f; November 16, 1909, p.8; March 27, 1910, p.48; May 29, 1910, p.39; June 26, 1910, p.36; August 28, 1910, p.42; October 16, 1910, p.45; *TOI*, April 27, 1907, p.10; February 13, 1908, p.8; September 14, 1908, p.10; *IAT*, May 4, 1907, p.651; July 3, 1921, p.S-3; *TWP*, November 10, 1917, p.20; January 5, 1918, p.16; *SFC*, August 8, 1920, p.E-3; July 17, 1921, p.E-3; February 15, 1925, p.D-3; May 31, 1925, p.D-3; May 27, 1928, p.D-7; *BDG*, June 25, 1921, p.6; September 9, 1922, p.6; October 23, 1926, p.5; June 1, 1928, p.11; *MDC*, June 30, 1921, p.2; July 7, 1921, p.4; *CPC*, June 18, 1926, p.10; November 5, 1926, p.11; December 9, 1932, p.6. / 43. *MDC*, April 21, 1907, p.1. / 44. *SFL*, November 3, 1907, p.M-6. / 45. *SFL*, September 2, 1907, p.6. / 46. *SFL*, September 16, 1907, p.6. / 47. *TOI*, October 31, 1907, p.4; *SFL*, November 1, 1907, p.6; Appendix 1. / 48. *SFL*, January 31, 1908, p.7. / 49. *SNT*, 20.4, 1908, p.327; 21.8, 1908, p.737; cf. *TOI*, June 20, 1908, p.6; June 22, 1908, p.5; July 20, 1908, p.6; *SFL*, June 23, 1908, p.8. / 50. *SFL*, October 25, 1908, p.24; November 1, 1908, p.31; December 1, 1909, p.5. / 51. *TOI*, June 20, 1909, p.18. / 52. *SFL*, June 20, 1909, pp.5-M, 31; November 28, 1909, p.51; January 22, 1910, p.13; January 23, 1910, p.30; *TOI*, November 27, 1909, p.12. / 53. Schwartz, *Northern*, p.109; *SFC*, March 28, 1909, p.37; November 8, 1910, p.9; *SFL*, March 28, 1909, p.60; April 7, 1909, p.7; April 10, 1910, p.34; November 13, 1910, p.42; *TOI*, April 10, 1909, p.10. / 54. *SFL*, May 23, 1909, p.31; May 30, 1909, p.29. / 55. *SFL*, October 10, 1909, p.34. / 56. Schwartz, *Northern*, p.109; *SFL*, January 3, 1909, p.23; March 4, 1909, p.7; August 8, 1909, p.30; January 29, 1911, p.30; April 23, 1911, p.33; December 10, 1911, p.37; November 24, 1912, p.33; December 8, 1912, p.31; *SFX*, November 30, 1913, p.34; *TOI*, December 10, 1916, p.24; December 7, 1913, p.11; December 10, 1916, p.24; December 9, 1917, p.22; January 28, 1923, p.6-B; March 22, 1925, p.S-5; February 28, 1926, p.10-M; February 19, 1933, p.8-S; March 10, 1935, p.S-7; March 1, 1936, p.S-7; February 21, 1937, p.6-B; *SFC*, February 6, 1916, p.19; December 2, 1917, p.S-8; December 15, 1918, p.8-S; January 28, 1923, p.4-D; June 10, 1923, p.6-D; March 23, 1924, p.6-D; March 30, 1924, p.6-D; March 15, 1925, p.14; February 20, 1927, p.D-7; February 23, 1930, p.6-D; *CPC*, February 25, 1927, p.10; February 21, 1930, p.11; February 28, 1930, p.9; *BDG*, March 1, 1928, p.6; February 19, 1932, p.7; February 28, 1936, p.9; *IAT*, October 28, 1932, p.18; March 6, 1936, p.17; *SFW*, February 13, 1932, p.7; February 13, 1937, p.15. / 57. *SFL*, May 22, 1910, p.42; May 29, 1910, p.39. / 58. *SFL*, May 29, 1910, p.39. / 59. *TOI*, January 22, 1911, p.23. / 60. U.S. Census of 1910 [ED 6, Sheet 2A]. / 61. *TOI*, April 23, 1911, p.31. / 62. *SFL*, November 19, 1911, p.50; *TOI*, November 26, 1911, p.25. / 63. *SFL*, November 26, 1911, p.52. / 64. *SFC*, November 7, 1912, p.27; *SFL*, November 17, 1912, p.61. / 65. *SFL*, March 30, 1913, p.28. / 66. *SFC*, January 26, 1913, p.27. / 67. *SFC*, November 30, 1913, p.21. / 68. *SFL*, August 4, 1912, p.45; Crocker: 1915, pp.1789, 2069; 1916, p.2070; 1917, p.2190; 1919, p.1778. / 69. *SFL*, November 24, 1912, p.33. / 70. *SFC*, December 21, 1913, p.20. / 71. *SFC*, December 20, 1914, p.28. / 72. *SFC*, December 10, 1916, p.26; December 22, 1918, p.6-S. / 73. *SFC*, December 17, 1933, p.4-D. / 74. *TOI*, January 11, 1913, p.8. / 75. *SFC*, November 12, 1914, p.7; November 15, 1914, p.15. / 76. *SFX*, October 29, 1915, p.7. / 77. *SFC*, February 28, 1915, p.24; March 14, 1915, p.24; *REG*, May 12, 1915, p.3. / 78. Schwartz, *Northern*, p.109; *SFC*, December 26, 1915, p.24; January 22, 1916, p.8; *TOI*, October 29, 1916, p.29; November 5, 1916, p.29. / 79. *SFC*, May 2, 1915, p.24. / 80. *SFC*, May 16, 1915, p.19. / 81. *SFC*, August 1, 1915, p.19; September 26, 1915, p.22. / 82. *SFC*, February 20, 1916, p.24; April 13, 1919, p.S-11; December 7, 1919, p.4-E; May 18, 1924, p.6-D; July 13, 1924, p.D-3; August 3, 1924, p.D-3; September 14, 1924, p.D-3; November 23, 1924, p.D-3; December 21, 1924, p.A-13; July 3, 1932, p.D-3; *BDG*, December 8, 1923, p.5; April 19, 1935, p.7; *SFL*, June 27, 1931, p.14; October 8, 1932, p.9; *IAT*, July 15, 1932, p.14; July 7, 1933, p.20; *TOI*, July 15, 1934, p.8-S; *TWP*, July 28, 1934, p.12; *SFW*, July 31, 1937, p.7. / 83. Bernier, p.176. / 84. *SFC*, January 2, 1916, p.24. / 85. *SFC*, April 9, 1916, p.23; *TOI*, May 7, 1916, p.22; *TWP*, July 1, 1916, p.10. / 86. *AAA*: 13, 1916, p.68; 14, 1917, p.59. / 87. Crocker: 1917, p.1888; 1919, p.1531; 1921, p.1398; U.S. Census of 1920 [ED 224, Sheet 5A]. / 88. *CPC*, November 19, 1943, p.10. / 89. *SFC*, January 27, 1918, p.6-S. / 90. *SFC*, March 3, 1918, p.7-S. / 91. *SFX*, July 11, 1920, p.N-7. / 92. *SFC*, June 27, 1920, p.E-3. / 93. *SFC*, July 4, 1920, p.E-3. / 94. U.S. Census of 1920 [ED 224, Sheet 5A]. / 95. Crocker: 1926, p.2231; 1931, p.1801; 1933, p.1752; *AAA*: 20, 1923, p.694; 22, 1925, p.680; 28, 1931, p.731; 30, 1933, p.715; McGlauffin, p.399; Ball, p.606. / 96. *TOI*, October 9, 1921, p.S-8. / 97. *TOI*, June 4, 1922, p.A-13. / 98. *SFC*, September 2, 1923, p.6-D. / 99. *TOI*, September 9, 1923, p.4-S. / 100. Appendix 2. / 101. *TOI*, November 23, 1924, p.31. / 102. *SFC*, February 15, 1925, p.D-3. / 103. *SFC*, July 12, 1925, p.D-3. / 104. *LAT*, August 2, 1925, p.3-26. / 105. *TOI*, September 27, 1925, p.6-S. / 106. *TOI*, December 6, 1925, p.S-5. / 107. *SFC*, June 6, 1926, p.8-F. / 108. *CCY*, July 6, 1926, p.12. / 109. *Catalogue, Annual Exhibition of Paintings, California State Fair, Sacramento, September 4-11, 1926*. / 110. *SFC*, September 1, 1929, p.D-5; September 8, 1929, p.D-5; September 7, 1930, p.4-D; *SFL*, August 30, 1930, p.8; *BDG*, September 4, 1930, p.7. / 111. *TOI*, February 20, 1927, p.S-5. / 112. U.S. Census of 1930 [ED 1-202, Sheet 1A]. / 113. *TOI*, January 17, 1932, p.8-A. / 114. *SFC*, July 24, 1932, p.D-3. / 115. *SFL*, July 30, 1932, p.11; August 6, 1932, p.8. / 116. *LAT*, February 15, 1933, p.1-7. / 117. *TOI*, July 15, 1934, p.8-S. / 118. *SFW*, May 9, 1936, p.9. / 119. *TWP*, May 23, 1936, p.11. / 120. *IAT*, May 22, 1936, p.15; June 19, 1936, p.8. / 121. *SFC*, December 20, 1936, p.6-D; *IAT*, January 1, 1937, p.15. / 122. *SFW*, December 26, 1936, p.7. / 123. *The Fresno Bee*, March 31, 1937, p.1; *TOI*, April 2, 1937, p.11; cf., Hailey, vol.11, pp.101-39; Falk, p.3118; Samuels, p.456; Jacobsen, p.3043; Jones, *Twilight*, pp.6ff; Hughes, p.1046; Spangenberg, p.31. / 124. *IOI*, October 7, 1937, p.23; October 10, 1937, p.S-5. / 125. *IOI*, August 13, 1939, p.B-7; *BDG*, September 8, 1939, p.8; *The San Francisco News* again reproduced his *Mission Dolores*: *SFW*, August 12, 1939, p.6. / 126. *SFW*, August 19, 1939, p.15. / 127. *IAT*, August 25, 1944, p.13; *TOI*, December 12, 1948, p.B-5; *SFC*, December 26, 1948, p.16. / 128. *TOI*, December 30, 1956, p.A-19. / 129. *IOI*: July 29, 1962, p.5-EL; July 19, 1970, p.26-EN; Julianne Burton-Carvajal, Scott A. Shields et al., *Missions of Will Sparks*, Exhibition Catalogue, Santa Barbara, 2011.

ALBERTA / ALBERTE AGNES WILLSON SPRATT (Lamb)

(1888-1950) was born Alberta Agnes Willson on January 22nd near Gilroy, California. According to the U.S. Census of 1900, she lived on a dairy farm at San Felipe, about ten miles southeast of Gilroy, with her parents, older

sister and a servant.¹ Her father, Carlen Willson, was a native of California and her mother, Agnes Reed Willson, was born in New Hampshire. A decade later Alberta continued to reside with her parents and had no listed occupation.² For the academic year 1909-10 she studied at the San Francisco Institute of Art under Theodore Wores, Robert Fletcher, Alice Chittenden and Charles Judson and also attended the University of the Pacific in Santa Clara.³ Prior to her twenty-fifth birthday she married William P. Spratt, a "bank cashier," and in 1915 gave birth to her only child, Jeradine Margaret. From the U.S. Census of 1920 we learn that the Spratts lived with Alberta's parents in Gilroy at 388 Fifth Street.⁴ They registered on the local voter index as "Republicans."⁵

Mrs. Spratt divorced her husband, briefly changed the spelling of her first name to "Alberte," and became a Carmel resident by 1924. She studied etching with James Blanding Sloan that summer and exhibited her prints between October of 1924 and August of 1925 with his other students at the: University of California Extension Headquarters in San Francisco, Sloan Studio in Chinatown, Berkeley League of Fine Arts and City of Paris Art Gallery in San Francisco.⁶ In July of 1927 her work was displayed in the Oakland Art Gallery at the Western Women Artists show which was staged for the National Convention of Business and Professional Women's Clubs.⁷ On October 15, 1927 she contributed to the first exhibition of the Carmel Art Association (CAA) and continued until the spring of 1928, when she boycotted the organization for its alleged discrimination against "Modernist painters."⁸ She only returned as an exhibitor to the CAA in 1937.⁹ At the CAA's Inaugural Exhibit Jehanne B. Salinger, the editor and art critic for *The Argus*, noted:¹⁰

Alberte Spratt exhibits the outstanding watercolor of the group. It is called "After Glow." There is a rich purple light on the mountains which form the background. The picture is warm and pulsating with life.

In December of 1927 for the CAA show of "Thumb Box Sketches" she displayed in glass frames "four modern watercolors" which carried the titles: *Onward to the Sea, Before the Wind, Silhouette* and *Valley Orchard*; these were characterized in the *Carmel Pine Cone* as "colorful and full of life . . . with a quality of simplicity."¹¹ Concurrently, at the exhibition of the Western Artists in San Francisco's East-West Gallery her watercolors were said to be "delightfully done in intensely rich, pure color."¹² In February of 1928 Spratt exhibited her "modern water-color called *Trek*" with the First Annual of the Oakland Art League at the Mills College Art Gallery and she was awarded a "special mention" for her three paintings, *Spring Plowing, Approach of Spring* and *Afterglow*, at the first State-wide exhibition in Santa Cruz.¹³ Her paintings *Spring Plowing* and *Tamalpais* were shown at the Fourth Exhibition of the CAA in March of 1928.¹⁴ That spring she exhibited at the Fiftieth Annual of the San Francisco Art Association *The Philosopher* which was characterized in *The Carmelite* as "different, both in theme and handling. Commended or damned, we do not know."¹⁵ Between April 23rd and May 10th of 1928 she held a solo exhibition of twenty-five oils and watercolors at the East-West Gallery and received the following review from J. B. Salinger who reproduced Spratt's work *Finis*:¹⁶

. . . . Her work is unusually big both in intention and in expression. In her landscape compositions and portraits surges the same personality, the same huge feeling for the rhythm which is to be found in life universally. Her desire to simplify all forms has brought her to the discovery that the elemental design to be found in all things of nature is ever the same. In "Finis," which is the finest painting of the whole collection, the figure of the woman walking away from the trees follows the same line as the trees behind her. The colors have a rare quality of pure clarity and simplicity.

Finis was also reproduced in *The Carmelite* where it was described as "the finest painting in the whole collection . . . the colors have a rare quality of pure clarity and simplicity."¹⁷ For that same show Aline Kistler, art critic for the *San Francisco Chronicle*, offered the following:¹⁸

Although this is her first "one-man" showing, predictions have already been made that she will be counted one of leading women painters within the next few years. Her exhibit consists of water colors in which she has made use of natural rhythms and her own color symbolism. Many visitors to the gallery raise an eyebrow and say "How peculiar!" but artists and many art patrons stop to study her viewpoint. There is a feeling of youth incarnate in her work, but this spirit is expressed in a technique that is mature

The *San Francisco Examiner* was enthusiastic: "Unheralded, unannounced, here comes a woman artist whose work is unusually big. . . whose individuality affirms itself in colors that arouse you to a 'desire for action' and in forms that have the rhythm of tides, . . . [she] owes much of her early encouragement and guidance to Blanding Sloan."¹⁹ From this exhibition H. L. Dungan of *The Oakland Tribune* reproduced one of her "studies in simplified hill and tree rhythms built up in pure color."²⁰ The *Berkeley Daily Gazette* said she "is striving for absolute simplicity in nature forms."²¹ Between February and June of 1928 and sporadically in 1929 Spratt penned art reviews for the Carmel weekly, *The Carmelite*, under the headings "Gossip of the Galleries" and "The Arts."²²

Fellow Carmelite and Modernist artist, Roberta Balfour, found a kindred spirit in Spratt and wrote in 1928 this philosophical assessment:²³

Greater than love is understanding. Greater than the joy of being understood is the joy of understanding a great soul and to voice appreciation. So I am asked to pay my tribute to a fellow pioneer of the Rainbow Trail, Alberte Spratt of Carmel

Dealing with the science of vibration of colors in juxtaposition and the rhythm of gesture but without broken color she has handled values in terms of primeval strength and pattern of the new cycle of human power open to those who seek with intra-cosmic vision. Undeterred by criticism her work has come over unhampered by schools and unhindered by conscious minds of petty critics suffering from astigmatism.

A few weeks ago when invited to a view at her private studio, as one welcoming all new gestures in the arts, synthetically speaking, I found her design and color consonances so compelling that I could not paint for weeks after. . . . She liberated me to some gesture bigger than before, not yet found. There was earth unsullied by civilization, though she called it "Spring Ploughing." There was that astonishing figure called "Half-Caste," with her seething eyes and sullied body. . . . And that painting called "Trek," with its march through lonely wastes toward some far valley of peace, of a race desert-bred in patience and mystic faith. These vast harmonies of inter-undulating hills and valleys hold one in awesome dignity. Titles are useless. . . .

Her tonality can be defined by a modernist in dissonant music. Synthesizing her compositions with music I would say that they can be arranged in sonata and symphonic form, primordial in theme, and will play a vast gamut of tone and chord, rich and sonorous

Was the earth like her a million years ago; and will it be again? And these weird, self-contained figures trekking through her vast, lonely rhythms of undulations, reverberating with distinct thunders of other planets, did they now sleep stratum deep below our obvious surface? Is hers memory or vision? Who can tell? Let us learn and grow. Beauty, like morals, is topographical, and cannot be circumscribed by national or cosmic standards by time or space. And since science has shown that to interpret the actinic rays in vibration of color is not a freak trick but a natural power of those who see radiant energy and can transmute it, perhaps through paint, let those who so express art play its gamut. This is the art of the new cycle of human power. Between radio and radium there are many radii, and at their points no two ever meet. Unless they seek the center of light.

And the protests and groans of academics which we have heard – to quote a great seer, "They are as the voice of an insect in an endless and boundless valley."

Greater than love is understanding.

Later that spring Spratt returned to Carmel after briefly sketching and meditating in the Southwest and prepared to travel to the East Coast.²⁴ For six months she studied art at the Pratt Institute, where she continued to cultivate her passion for eastern philosophy, and in Washington D.C.²⁵

In January of 1929 Spratt reappeared in Carmel and discovered that squatters had trashed her home.²⁶ Undaunted, she immediately began the "serious study" of encaustic painting with Ray Boynton who had moved to Carmel to paint murals.²⁷ That March she exhibited the painting *Dancers of the Sea* at the "Dance Exhibition" in the East-West Gallery.²⁸ She donated in May to the Chinese Famine Relief Fund Benefit Exhibition at San Francisco's Curtis Gallery her "striking study in rhythmic abstractions . . . *Magdalene Madonna* with its swathed red figure rising from the green earth itself."²⁹ During the summer of 1929 she underwent a radical metamorphosis that was succinctly described in *The Carmelite*:³⁰

She was Alberte Spratt, modern painter, of Carmel. Now she is Dana Willson, lithographer, student of Japanese wood block cutting, and puppeteer with the Blanding Sloan theatre, of San Francisco.

"Nothing does quite for you what a change of name and profession can," says the late Mrs. Spratt. "I am reborn. I had scarcely painted for a year. Now I'm enormously alive, designing stage designs for Blanding Sloan, working in his cast for the new puppet play to go on this month in his theatre, studying with Bruce Inverarity, and in general modifying my old self out of all recognition."

Spratt was a puppet voice in Sloan's avant-garde production of Ivan Narodny's futuristic play, *The Sky Girl*.³¹ She borrowed the painting of *Magdalene Madonna* in August for display at the Oakland Art League's Second Annual Jury-free Exhibition in the Oakland Art Gallery where it was selected by a vote of artists and laymen as one of the twenty best works in the show, reproduced in *The Oakland Tribune* and evaluated by the critic Florence W. Lehre: "Dependent almost entirely upon rhythmic line. Rather suggestive of stage design. Nothing that is literal, though considerable that is literary."³² All selected canvases were automatically entered into the 1930 Annual of the Oakland Art Gallery.³³ In October of 1929 at Courvoisier's Little Gallery on Post Street in San Francisco Alberta staged a solo exhibition of her work, primarily watercolors.³⁴ Kistler observed:³⁵

Miss Spratt . . . is seeking freer, more lucid and modernistic expressions of art fundamentals. Her effort is no vaguely noisy revolt and hysterical striving for spectacular effects. Both in color and form her work shows an intelligent philosophy. She began in her new field by sketching the bare outlines of the hills and land and sea compositions in the vicinity of Carmel. From the hills she progressed to trees and gradually to people and animate life forms.

As she worked she perceived that the same rhythm underlies and animates all nature and life form. This briefly, is the

premise from which Miss Spratt works, and consequently her studies are strong in fantasy and symbolism.

These qualities are well exemplified in her painting, "Bondage," in which two tree trunks symbolize the male and female bodies with the faces merely suggested. The roots of the trees mingle as do their branches, yet they may never wholly meet, merge and understand one another, symbolizing the eternal conflict and strangeness between man and woman.

In color Miss Spratt is an individualist. She employs only pure colors and never mixes them upon her palette. Instead she builds up her pure colors layer upon layer, producing the effect of the tones showing through, shading out and blending with smoothness and having a depth and luminosity impossible to achieve by older methods.

The far more conservative Florence Lehre called Spratt's show at Courvoisier's "something of a disappointment."³⁶

We respect this artist's viewpoint; we have admired her individual works from time to time. Her industry is noteworthy. Yet her results hardly satisfy the hardened exhibition-goer.

Miss Spratt strikes a compromise between the rhythmic line of abstraction and the longings of "the man on the street." But her compromise, while readily acceptable, is "thin" and satisfies only for a moment. It suggests, somehow, an earnestness that is devoid of devotion.

These watercolors indicate a "posterish" aptitude for stage and commercial design, but they are also empty of the sensuous sumptuousness or the austere aloofness that seems necessary to the mental attitude of painters of easel pictures.

In the 1930 Carmel Directory Spratt listed her occupation as "salesman" at the local Pinafore Play House and her residence on Santa Fe Street near Third Avenue.³⁷ This is confirmed by the U.S. Census of 1930, which added that she lived alone in a rental unit.³⁸

By October of 1930 she was with Blanding Sloan in Hollywood and co-established an art and printing business that created everything from illustrations to Christmas cards.³⁹ Spratt's Los Angeles address was 4523 Prospect Avenue. Her solo show of "modern" art at Carmel's Candide Gallery in the fall of 1931 was assessed by Minturn-James:⁴⁰

It was with some trepidation that Alberte Spratt, Carmel artist now living in Hollywood, sent her little group of sketches – studies in basic rhythm she calls them She feared that what they were by their very nature tentative, mere experiments, should mistakenly be judged as something final, and passed on according to criteria by which she never intended them to be measured. They are fragments, albeit lovely ones, and should be so considered. Miss Spratt has seen and accented those forms which may ever be visualized by the imaginative within the bark of cypress torso and limbs, resident figures, preferably in motion, radiant and reaching in joy or bending in despair. From the inner permanence of nature, sensed by her as a chrysalis, she brings to the surface the impermanent beauty of some fleeting human creature – the one determined by the other, in line, in action, in spirit.

. . . . She has finished them by abstract simplifications. They are spaced and painted according to her very individual idealistic conceptions. Her sketches are, as one Carmel artist said, by way of being scales. It is such new scales which are dominating in one way or another the best composition and color of modern expression.

Perhaps her unhesitant pencil drawings bring out her intent more strongly, and her ability. A mobile line. Modern but not undisciplined. A precision of line. Restrained to the point of fastidiousness. A precision of differentiated color. Prismatic. Narrow rainbow panelings, twisted deftly to unobtrusive symbolism. The growth and essence of flower and bud forms. A consideration by Alberte Spratt of the heart of the cabbage, interpreted by her abstract aesthetics, would invite comparison – and an interesting one – with this motif as treated recently by Weston, seen filtered through the realistic lens of his artistically shuttered camera.

Spratt eventually returned to Carmel and married Richard Lamb in the mid 1930s. The couple purchased a ranch in Carmel Valley and frequently spent the spring there.⁴¹ They also traveled extensively in the Southwest and Mexico where she painted landscapes that became themes for several of her murals in the Orinda Country Club. In April of 1936 she exhibited her "watercolor flower studies" at Macbeth's Book Shop before they opened at the International Museum in San Francisco; the *Pine Cone* observed:⁴²

. . . . The artist has a gift for clear, ringing color, particularly her blues. You will like her morning-glories, agapanthus and delphinium. The delicacy of the columbine is suggested in a particularly fragile and happy composition. Not exactly botanical sketches, and not exactly penetrating to the heart of the matter, the compositions seem to fall somewhere in between. The manner in which she lets the shadows of flowers and foliage enter the pattern is a happy thought. Least successful are the oversized paintings of single blossoms, which are merely charts, falling short of that suggestion of monstrous personality which some flower paintings done in this manner achieve. The lines of a nude female figure, dancing, form part of an interesting composition which is carried to completion by an orchid in the upper foreground, all in tones of rose.

What started as "a modest, minor project sponsored by the Monterey Union High School under the SERA [program for the arts]" to draw a folio of local wild flowers with artistic and scientific value, became so successful that the Federal Art Project commissioned Spratt to repeat these subjects as hand-colored lithographs for distribution to museums and universities across the country.⁴³ These prints were reportedly colored in the "Currier and Ives fashion."⁴⁴ In October of 1936 at the Water Color and Print Annual of the Oakland Art Gallery she submitted *Destroying Angel*, "which turns out to be a toadstool. It's a color print in good color and form."⁴⁵ A month later at Gump's "Thanksgiving Exhibition" she displayed her "floral studies" in watercolor, one of which, *Tiger Lilies*, was reproduced in the *San Francisco Chronicle*.⁴⁶ At the Carmel Federal Art Gallery in May of 1937 her work was included in a group show of lithographs.⁴⁷ One of her displayed pieces, "a delightful marine biological study" entitled *Sea Fans*, appeared in the *Chronicle*.⁴⁸ That August she showed her hand-colored "wild flower plates" at the Exhibition of Lithographs by artists of the Federal Art Project in San Francisco's Washington Community Center.⁴⁹ Concurrently, in the CAA Gallery she offered a selection of her "excellent colored botanical lithographs."⁵⁰ Her work appeared at that venue in November of 1938.⁵¹ At the CAA's Watercolor Show in May of 1939 Marjorie Warren of *The Carmel Cymbal* remarked that Spratt has "exposed the genital organs of a yellow *Calla Lily* for our delectation and delight;" in June, July and October of that year Alberta offered the CAA similar pleasures.⁵²

In 1940 she listed her professional address at P.O. Box 228 in Carmel and her home in Carmel Valley at "Ranchita del Cerro."⁵³ In March and November of 1940 she presented to the CAA *Cloud Lily* and *Autumn Impressions*, respectively; her work returned to that venue in December.⁵⁴ Marjorie Warren described her *Autumn Impressions* as having "bulbous yellow trees winding between layers of vari-colored landscape . . . an emotional thing which may possibly carry across to you with a message you'll be unable to ignore."⁵⁵ Eleanor Minturn-James reviewed the April 1941 CAA Watercolor Exhibit:⁵⁶

Another macabre note – *Church Yard* by Alberte Spratt – a hint of Edgar Allen Poe. Cemetery shadow-land, heavily greened. Tall, impressive family monuments lugubriously shaded. A row of small gravestones catching light from some obscure source in the apparently lightless green chiaroscuro. It's saturated with feeling and haunted with the thought of the here and the hereafter.

Her work was accepted to the 1948 California State Fair in Sacramento.⁵⁷ Alberta Spratt-Lamb died on September 12, 1950 in the Monterey Peninsula Community Hospital.⁵⁸

ENDNOTES FOR SPRATT: 1. U.S. Census of 1900 [ED 50, Sheet 14]. / 2. U.S. Census of 1910 [ED 74, Sheet 4B]. / 3. Halteman, p.160. / 4. U.S. Census of 1920 [ED 130, Sheet 5B]. / 5. CVRI, Santa Clara County: 1922-1924. / 6. *CPC*, October 18, 1924, p.1; *TOI*: April 26, 1925, p.6-S; July 26, 1925, p.4-S; August 2, 1925, p.S-5. / 7. *TOI*, July 17, 1927, p.S-5; *OTM*, July 19, 1927, p.2; *BDG*, July 21, 1927, p.6. / 8. Appendix 4. / 9. *CCY*, August 30, 1937, p.3. / 10. *ARG*, November 1927, p.11. / 11. *CPC*, December 9, 1927, p.4. / 12. *TAT*, December 17, 1927, p.13; cf. *TOI*, December 11, 1927, p.8-S. / 13. *Catalogue, First Annual State-wide Art Exhibit of Paintings*, Santa Cruz Art League, February 1-15, 1928, pp.8, 11; *LAT*, January 31, 1928, p.1-9; *TOI*, January 31, 1928, p.19; *CRM*: February 15, 1928, p.7; February 22, 1928, p.7. / 14. *CPC*, March 9, 1928, pp.6f. / 15. *CRM*, April 25, 1928, p.7; cf. *TOI*: April 22, 1928, p.S-5; April 29, 1928, p.8-M. / 16. *ARG*, May 1928, pp.6f; cf. *CRM*: April 18, 1928, p.7; April 25, 1928, p.7; *CPC*: April 20, 1928, p.4; May 11, 1928, p.4; *TOI*, April 22, 1928, p.S-5; *SFC*, May 6, 1928, p.D-7; *BDG*, May 10, 1928, p.7. / 17. *CRM*, June 13, 1928, p.1. / 18. *SFC*, April 29, 1928, p.D-7. / 19. As cited in *CRM*, April 25, 1928, p.7. / 20. *TOI*, April 29, 1928, p.8-M. / 21. *BDG*, April 19, 1928, p.7. / 22. *CRM*: February 15, 1928, p.7; February 22, 1928, p.7; February 29, 1928, p.7; March 7, 1928, p.7; March 14, 1928, p.7; April 4, 1928, p.7; April 11, 1928, p.7; April 18, 1928, pp.2, 7; April 25, 1928, p.7; May 2, 1928, p.7; June 20, 1928, p.5; June 27, 1928, p.5; January 23, 1929, p.6; June 26, 1929, pp.4f. / 23. *CRM*, May 16, 1928, p.7. / 24. *SFC*, August 5, 1928, p.D-7. / 25. *BDG*, April 19, 1928, p.7; Ball, p.609. / 26. *TOI*, January 21, 1929, p.28. / 27. *TOI*, January 20, 1929, p.S-5; *CPC*: January 25, 1929, p.14; February 15, 1929, p.7; *TWP*, March 2, 1929, p.13. / 28. *SFC*, March 3, 1929, p.D-5. / 29. *SFC*, May 12, 1929, p.D-5. / 30. *CRM*, July 10, 1929, p.4. / 31. *CRM*, June 26, 1929, pp.4f. / 32. *TOI*: August 4, 1929, p.6-S; September 1, 1929, p.B-5; September 8, 1929, p.B-5; *SFC*: August 4, 1929, p.D-5; September 8, 1929, p.D-5. / 33. *CPC*, April 11, 1930, p.8. / 34. *TAT*, October 26, 1929, p.11; *TOI*, October 27, 1929, p.S-7. / 35. *SFC*, October 13, 1929, p.D-5; cf., *TWP*, October 12, 1929, p.12; *CRM*, October 16, 1929, p.3. / 36. *TOI*, October 20, 1929, p.S-7. / 37. Perry/Polk 1930, p.453. / 38. U.S. Census of 1930 [ED 27-21, Sheet 15A]. / 39. *CPC*: October 24, 1930, p.2; November 6, 1931, p.11. / 40. *CPC*, November 6, 1931, p.11; cf. *CPC*: September 18, 1931, p.11; October 16, 1931, p.10. / 41. *CPC*, May 26, 1939, p.7. / 42. *CPC*, April 17, 1936, p.4. / 43. *CPC*: July 10, 1936, p.5; August 25, 1939, p.17. / 44. *CPC*: November 6, 1936, p.4; December 4, 1936, p.11. / 45. *TOI*, October 18, 1936, p.6-B. / 46. *SFC*, November 15, 1936, p.6-D; *TOI*, November 29, 1936, p.6-B. / 47. *CCY*, May 7, 1937, p.8. / 48. *CCY*, May 21, 1937, p.10. / 49. *TOI*, August 1, 1937, p.S-5. / 50. *CCY*, August 30, 1937, p.3. / 51. *CPC*, November 11, 1938, p.6. / 52. *CCY*: May 12, 1939, p.3; July 14, 1939, p.26; October 13, 1939, p.10; cf. *CPC*: May 12, 1939, p.4; June 28, 1939, p.11. / 53. Ball, p.609; Perry/Polk 1941, p.638. / 54. *CPC*: March 8, 1940, p.3; November 8, 1940, p.16; *CCY*, December 6, 1940, p.14. / 55. *CCY*, November 8, 1940, p.12. / 56. *CPC*, April 11, 1941, p.5. / 57. *TOI*, August 22, 1948, p.C-5. / 58. *CPC*, September 15, 1950, p.4; California Death Index; cf., Kovinick, p.388; Jacobsen, p.3056; Falk, p.3130; Hughes, p.1200; Moure, p.239.

ESTHER STEWART STEVENS (Barney) (1885-1969) was born on January 6th in Indianapolis, Indiana. In the late 1880s the Stevens family with Esther's new stepfather, the Massachusetts-born Arthur H. Sanborn, relocated to a San Francisco address at 731½ Minna Street.¹ Sanborn held the position of "Deputy City and County Surveyor" and "Assistant Engineer;" he made his fortune in real estate. Through the 1890s their San Francisco address changed frequently.² By 1900 Esther and her family had moved to a Berkeley residence at 2515 Bancroft Way.

In addition to her parents, Esther resided with two younger brothers, Samuel and Charles, and a servant.³ Because of her family's importance, her name appeared in the society pages.⁴ At the age of seventeen she was recorded as owning real estate in Berkeley.⁵ Between 1906 and 1909 the family resided at 2537 Regent Street in Berkeley.⁶ Esther attended Stanford University, where she completed her undergraduate degree in 1908, and thereafter enrolled in post-graduate courses at the University of California.⁷ She co-authored a book of short stories on student life at Stanford.⁸ She was involved in organizing social events at Alpha Phi, her sorority chapter on the Berkeley campus.⁹

In 1909 her family moved to 1336 California Street in San Francisco where her stepfather was co-owner of a surveying and engineering business, Sanborn & Corinson.¹⁰ Between 1909 and 1911 Esther enrolled at the San Francisco Institute of Art and studied under Alice Chittenden, Charles Judson, Harry Seawell and John Stanton.¹¹ In the U.S. Census of 1910 she listed her occupation as "artist."¹² According to the press, she often entertained her "college friends."¹³ In late 1911 she and her family moved to a Berkeley address at 1545 Euclid.¹⁴

By early 1912 she was at the Art Students League in New York City and studied with Kenneth Hays Miller.¹⁵ That June she traveled with her mother, Julia Sanborn, to Spain, Paris and London for further "artistic studies," including training with Robert Henri in Madrid.¹⁶ On her return in 1913 Stevens joined a number of "Bohemian artists" who set up studios in the partially damaged Safe Deposit Building of San Francisco. Here she did "some splendid work in portraiture" and was persuaded by her neighbor, Georgia Bordwell, to visit Carmel.¹⁷ Esther was a student in the 1914 Carmel Summer School of William Merritt Chase.¹⁸ Most of 1915 was spent on the East Coast where she exhibited in New York City and studied with the Provincetown portrait painter, Charles Hawthorne.¹⁹ With her brother, Charles, she moved back to Berkeley in 1916, resided at 1545 Euclid Avenue and registered on the local voter index as a "Socialist."²⁰ After her brief visit to the East in the spring of 1917 she attracted considerable attention when she "drove a roadster over the Santa Fe Trail" from New York to Berkeley (via Los Angeles) in thirty-one days.²¹ From Berkeley she made frequent visits to the Monterey Peninsula where she socialized with Georgia Bordwell.²²

In 1919 she moved from Berkeley to 532 Abrego Street in Monterey.²³ That year one of her houseguests was Lucy V. Pierce. While a student of Armin Hansen, Esther contributed to the Thirteenth Annual Exhibition of the Carmel Arts and Crafts Club in 1919.²⁴ Laura Bride Powers of *The Oakland Tribune* reported that:²⁵

Esther Stevens, [whose] studio in the remodeled old adobe that was in the old days of Spanish glory a home of distinction, is doing some interesting portraits in the big broad style that characterizes her work. Since her return from Europe and later from New York she has never exhibited, much as her friends have urged it. With the new impetus that the end of the war has seen, perhaps this brilliant little Californian will fall in line.

Stevens completed several portrait commissions of prominent San Franciscans. Her work was interrupted on Christmas Day of 1919 when she "quietly married Walter Barney at the First Unitarian Church in Berkeley."²⁶ The nuptials came six months after Stevens literally ran away from the day of her scheduled wedding, leaving the guests and the catered food without an occasion.

The Barneys immediately established their new home in Groveland, Tuolumne County, where Walter was employed as a hydraulic engineer on a dam project. According to the U.S. Census of 1920, her husband was ten years younger than Esther who now listed her occupation as "artist at home."²⁷ The couple established a residence in San Diego County at 2486 Sierra Road in 1921, the same year that she was awarded a gold medal for her portrait, *Dotie*, at the San Francisco Art Association.²⁸ L. B. Powers characterized this work as a "straightforward, sincere piece of painting," but she chided Stevens for a lacking "earnestness" and the desire to reach "the height of her capacity."²⁹ At the 1923 Western Painters Exhibition in San Francisco's Palace of Fine Arts she re-exhibited *Dotie*.³⁰ As a member of the Carmel Art Association she displayed her work at that group's Sixth Exhibition in July of 1928.³¹ By 1924 the Barneys acquired a ranch at Ramona and she specialized in the flora of the desert. Esther registered on the local voter index in the mid 1920s and specifically as a "Republican" in the 1930s.³² She held solo exhibitions in southern California and was known for her hand printed textiles.

In the early 1930s Stevens painted several decorations for the Cuyamaca Club of San Diego and two murals for the San Diego Fine Arts Association.³³ In 1931 and 1934 the Pasadena Garden Club exhibited "her studies in water color of desert flowers."³⁴ In June of 1934 eighteen of "her recent watercolors of desert flowers" were given a solo exhibition at the Gump Gallery in San Francisco.³⁵ Junius Cravens, art critic for *The San Francisco News*, offered the following evaluation:³⁶

Esther Stevens Barney resides in southern California and is said to make frequent pilgrimages into the desert country of this state and Arizona in order to study and sketch various species of desert flowers and cacti. . . .

While Mrs. Barney's drawings are doubtless botanically accurate - sometimes to the extent of becoming too "sweet" - most of them have the saving grace of being pleasing decorative arrangements. Her approach to the subject is that of an illustrator rather than that of a creative artist. Her drawings would make

suitable plates for a book on desert flora. It is as such that they should be judged.

H. L. Dungan, critic for *The Oakland Tribune*, observed:³⁷

. . . her flower studies at Gump's pass from the field of art into the field of botany. . . . I trust you will not think the foregoing sentence was written in a sarcastic vein or that it was intended for vicious criticism. Quite the contrary . . . Mrs. Barney paints her flowers for themselves alone. She leaves out rumpled cloths, tables with perspective backward, empty wine bottles, doors falling down and all other opportunities of flower studies accepted as art.

Bullock's Gallery in Los Angeles held a one-man exhibition of her desert scenes, flowers studies, screens and mural entitled *Gateway to the Desert* in January of 1935.³⁸ A month later, when the Assistance League of Southern California staged a solo show of her flora studies, Arthur Millier, art critic of the *Los Angeles Times*, remarked:³⁹

She has made a thorough study of them so that they satisfy the horticulturist. At the same time her intent is decorative and some of her best work is seen in screens and wall hangings featuring various cacti, banana leaves and other fruit and plant forms.

After she won a bronze medal at the 1935 California-Pacific International Exposition in San Diego she opened a studio in the Spanish Village at Balboa Park. Her work was added to the permanent collection of San Diego's Fine Arts Gallery. Esther Stevens Barney died in La Jolla on January 18, 1969.⁴⁰

ENDNOTES FOR STEVENS: 1. Crocker 1889, p.1144. / 2. Crocker: 1890, p.1157; 1894, p.1244; 1897, p.1501; 1899, p.1512. / 3. U.S. Census of 1900 [ED 396, Sheet 12B]. / 4. *SFL*: June 19, 1903, p.9; May 12, 1904, p.6. / 5. *SFL*, May 30, 1902, p.13. / 6. Polk: 1908, pp.1427, 1447; 1909, pp.1171, 1190. / 7. *SFC*, June 17, 1934, p.D-3. / 8. *SFL*: January 19, 1908, p.6; July 11, 1908, p.16. / 9. *TOT*: January 3, 1908, p.12; March 21, 1908, p.3; June 9, 1908, p.10. / 10. Crocker 1910, p.1487. / 11. Halteman, p.158. / 12. U.S. Census of 1910 [ED 292, Sheet 16B]. / 13. *TOT*: February 16, 1910, p.12; February 23, 1910, p.8. / 14. Polk: 1912, p.219; 1914, p.1224; 1916, p.1141; 1918, p.1059. / 15. *SFC*, June 24, 1934, p.D-3. / 16. *TOT*, May 7, 1912, p.12. / 17. *TOT*, July 19, 1913, p.7. / 18. Appendix 3. / 19. *MDC*, June 11, 1919, p.4; *SFC*, June 17, 1934, p.D-3. / 20. CVRI, Alameda County: 1916-1918; *AAA*: 14, 1917, p.616; Polk 1918, p.1208. / 21. *TOT*, June 13, 1917, p.15. / 22. *TOT*, November 25, 1917, p.12. / 23. *AAA* 16, 1919, p.510; *TOT*: January 5, 1919, p.6; January 15, 1919, p.7. / 24. Appendix 2; *MDC*, June 11, 1919, p.4. / 25. *TOT*, July 13, 1919, p.11. / 26. *TOT*, December 29, 1919, p.2. / 27. U.S. Census of 1920 [ED 162, Sheet 8B]. / 28. CVRI, San Diego County, 1922; *AAA* 18, 1921, p.576. / 29. *TOT*, December 11, 1921, p.6-S. / 30. *TOT*, February 4, 1923, p.8-S. / 31. *CPC*, July 27, 1928, p.4. / 32. CVRI, San Diego County: 1924-1926, 1934-1944. / 33. *SFC*, June 17, 1934, p.D-3. / 34. *LAT*: December 9, 1931, pp.2-6, 3-7; December 9, 1934, p.2-6; *The Arcadia Tribune*, December 7, 1934, p.8. / 35. *SFC*, June 17, 1934, p.D-3; *BDG*, June 21, 1934, p.7. / 36. *SEW*, June 23, 1934, p.8. / 37. *TOT*, June 24, 1934, p.8-S. / 38. *LAT*: January 20, 1935, p.2-6; January 30, 1935, p.2-8. / 39. *LAT*, February 10, 1935, p.2-10; cf. *LAT*, February 18, 1935, p.2-5. / 40. California Death Index; cf., Falk, p.3169; Petteys, p.671; Hughes, p.1062; Jacobsen, p.3095.

JULIA COLLINS STOHR (1866-19??) was born on September 2nd in Toledo, Ohio, and studied in New York City at the Cooper Union for the Advancement of Science and Art and at the Art Students League under Beckwith, William Merritt Chase, J. A. Weir, Freer and W. L. Lathrop. She also had advanced training in Paris. In 1891 she married Peter C. Stohr, a New York-born railroad manager, and lived in both Minnesota and Illinois. She maintained memberships in the: Workers Guild of St. Paul, Minnesota State Art Society and National Society of Women Painters and Sculptors. She exhibited infrequently at the Art Institute of Chicago from 1894 thru 1915. In 1907-08 she resided at 67 Lake Shore Avenue in Chicago.¹ According to the U.S. Census of 1910, she had moved to East Ohio Street in Chicago and lived with her husband, son Kenneth, artist-daughter Julie, a servant and several lodgers.² When she applied for a passport in 1913 her residence was given as Lambertville, New Jersey.³ In February of 1916 she joined her daughter, Julie Stohr, in Carmel for an "indefinite stay," leased the Tilton Cottage and enrolled in the Summer School of Art directed and taught by C. P. Townsley.⁴ That year at the Tenth Annual Exhibition of the Carmel Arts and Crafts Club she contributed seven works: *The Pink House*, *Monterey Garden*, *Point Lobos*, *Street in Saratoga*, *The Patio*, *The Pergola* and *An English Garden*.⁵ In 1917 she was a New York City resident at 41 Central Park West.⁶ Both the mother and daughter returned to Carmel in April of 1918 and leased the Parkes-Vincent Cottage.⁷ In August they were still Carmel residents, but they rented a studio in Monterey.⁸ By 1919 Julia had changed her permanent residence to 86 Durand Road in Maplewood, New Jersey.⁹ For several years she summered at "Cedarcrest" in Lambertville, New Jersey, and then moved to Maine. In the mid 1920s Stohr and her daughter were included in the list of artists who were regularly associated with Carmel's art colony.¹⁰ In April of 1925, while visiting in Carmel, she "purchased an old Spanish house in Monterey" at 512 Pierce Street; this became the permanent residence for her daughter and son-in-law, the poet Robert Roe.¹¹ Mrs. Julia Stohr returned to Maine that summer.¹² In 1930 she was a Monterey resident and the head-of-household at Pierce Street; both she and her daughter were widows.¹³ Also in residence was her six-year-old granddaughter. Julia registered on the local voter index between 1930 and 1934 as a "Republican."¹⁴ In 1933 she officially declared her residence in Lovell, Maine, but apparently spent much of her time at 526 Pierce Street in Monterey through the 1930s.¹⁵ She participated in one exhibition at the Carmel Art Association in September of 1934; there a critic declared: "a lovely study in overtones of mauve is the result of a different mood which Julia Stohr has brought to her interpretation of the spirit of flowers."¹⁶ She

was living on the Monterey Peninsula in December of 1939.¹⁷ The date and place of her death are presently unknown.¹⁸

ENDNOTES FOR JULIE STOHR: 1. AAA 6, 1907-08, p.420. / 2. U.S. Census of 1910 [ED 904, Sheet 10A]. / 3. U.S. Passport Application No.7938, issued on May 29, 1913 in New Jersey. / 4. CPC: February 23, 1916, p.1; March 1, 1916, p.3. / 5. Appendix 2. / 6. AAA 14, 1917, p.617. / 7. CPC, April 11, 1918, p.1. / 8. CPC, August 15, 1918, p.1. / 9. AAA: 16, 1919, p.511; 18, 1921, p.577. / 10. CPC, October 25, 1924, p.9; Bostick, p.58. / 11. CPC, April 18, 1925, p.2; Perry/Polk: 1926, pp.221, 230; 1930, p.274; cf. AAA: 24, 1927, p.742; 28, 1931, p.738. / 12. CPC, April 18, 1925, p.2. / 13. U.S. Census of 1930 [ED 27-24, Sheet 6A]. / 14. CVRI, Monterey County: 1930-1934. / 15. AAA 30, 1933, p.723; Perry/Polk: 1937, p.267; 1939, p.281. / 16. CPC, September 21, 1934, p.4. / 17. MPH, December 20, 1939, p.2. / 18. Cf., Falk, p.3185; Petteys, p.675; Jacobsen, p.3111.

JULIE C. STOHR (Roe) (1895-1979) was born on March 19th in Saint Paul, Minnesota, and in the early 1900s was a resident of Chicago. She was evidently a child prodigy for she was admitted as a student to the Chicago Art Institute at the age of fourteen.¹ She studied in Paris at the Académie de la Grande Chaumière under Lucien Simon and Émile Ménard. Her teachers at the Art Students League, Robert Henri and George Bellows, arranged for her first showing in New York City. She held a membership in the Whitney Studio Club. By February of 1916 Stohr was a Carmel resident. Her mother, Julia C. Stohr, joined her that year for a course of landscape painting under C. P. Townsley at the local Summer School of Art. Julie achieved some notice in Carmel society.² She contributed the following six works to the Tenth Annual Exhibition of the Carmel Arts and Crafts Club: *Madam Butterfly*, *Kim*, *In Saratoga*, *Japanese Family*, *Sang* and *Point Lobos*.³ Blanche Marie d'Harcourt, art critic for *The Wasp*, published this assessment:⁴

Julie Stohr is a young artist who slashes on her paint in broad and heavy strokes, and accomplishes rather remarkable results. Her characteristic studies of the Japanese race are excellent works of portraiture. With a few clever strokes all the inscrutability of the Japanese face is expressed and the rigid pose of the figure is felt beneath the loose folds of the kimono. Miss Stohr's work shows much promise and in the next few years should develop rapidly into something big and strong. Such strength and vigor in a girl of twenty is unusual.

She also exhibited at the Club's Twelfth Annual in 1918. She continued to live on the Monterey Peninsula and studied with Armin Hansen in 1919. In 1921, at the time she applied for a passport to "study art" in Europe, her official residence was in New Jersey, but she was painting in Maine.⁵ On her return to the United States she moved to the Monterey Peninsula. In the fall of 1924 she was a Carmel resident when she married the Vermont native, Robert Roe, a blacksmith, poet and artist.⁶ He was also active in the Carmel Theatre Guild.⁷ In 1925 the couple resided in Monterey at 512 Pierce Street, the historic Gordon House; before 1930 her new address was 526 Pierce Street.⁸ She was on the voter index as a "Republican."⁹

After her husband's death she visited Paris and upon her return she displayed four works in July of 1930 at the Thirteenth Annual Exhibition of the Carmel Art Association (CAA): *Baigneurs à la Mer*, *La Rotonde*, *Still Life* and *First Snow*, "all of which are splendid examples of the modern school."¹⁰ In late July *The Carmelite* reviewed her "one-man show" at the private Carmel Art Gallery:¹¹

. . . . The artist's background and appreciation of her attainments may be gathered from a critique written by Louise Gebhard Cann, originally included in the catalogue of Julie Stohr's exhibition at the Gallery Marcel Bernheim in Paris and here reprinted in translation:

. . . . One finds easily, on scanning her work, with its expressive design, its sharply etched or delicately placed tone-color, the path she followed to her success. It is the only one, leading to true individuality, since it is the road of life itself. This is revealed in everything she paints. All that she describes with pencil or brush shows keen intelligence, denotes accurate vision – an awareness aroused in one who has the "seeing eye." Sometimes it verges on the comic, the caricature with a swift accent, delicately feminine.

. . . . She has made long stays in France, to which we owe the delicate sketches of beaches, of Riviera gardens, of sheltered villages in the mountains or along the Mediterranean shore. In Paris she loved especially the Luxembourg, the outdoor "Punch and Judy" shows, the Tuileries, where one experiences again the quick play of children. The gesture and attitude of all idlers along the flowerbeds and gardens in fine seasons; old women knitting; old men dreaming with open, disregarded book in hand; children at play; these were the things she noted . . . She is neither morbid or willful like most women painters of Paris; she is naturally child-like, depicting life as she sees it in its sweetest and most agreeable aspect.

In the numerous private exhibitions of her work in New York, one sees the influence of the Japanese upon her conceptions. In truth, she seems to have studied, pondered over the style of these artists of the Orient, yet being careful not to imitate them. Impassioned worker, she amazes one with her beautiful execution, skill of method, displaying a very original manner of seeing and feeling. To me it is most certain that this young woman has a future, assured and brilliant.

After a long hiatus she returned to the CAA Gallery where she contributed to the monthly exhibitions between April of 1934 and November of 1939.¹²

At the CAA show in February of 1935 Stohr submitted a fluid "brooding study of quiet sea and low islands" entitled *Islands of Hyeres* and a portrait of *Dorothy Chapman*, a "highly controversial and a most interesting character interpretation."¹³ A month later at that venue her "brooding and inscrutable" *Chinese Madonna* seated amid intense red poppies was named picture of the month; her two other portraits at that show were *Ann*, an American dancer in Paris dressed as a medieval maiden, and *Twilight* which depicted a "pensive face and virgin breasts of a young girl."¹⁴ She re-exhibited her *Chinese Madonna* at the CAA in January of 1936.¹⁵ In June of 1937 at the CAA Gallery Thelma Miller, art critic for the *Carmel Pine Cone*, described her *Winter Scene* thus: "a village street scene, snow painted deep and cold, and haunting geometrical lines of fences, gables and wintry branches."¹⁶ Virginia Scardigli, art critic for *The Carmel Cymbal*, gave the title for this same work as *Snow Scene* and observed that it "has undertones of pastel colors beneath a slush of grey snow."¹⁷ That July she exhibited at the CAA her popular, *Serra Pageant*, "a watercolor with a great deal of pencil left in the drawing" depicting "a distant cavalcade winding down over the hill to the [Carmel] Mission."¹⁸ A month later her *Snow Scene* was awarded the first prize at the Monterey County Fair.¹⁹ For the CAA show in September she offered a poorly framed Washington Square scene and a still life "uniquely composed of sleepy Scotties and a bowl of flowers."²⁰ When the CAA artists exhibited in the fall of 1937 at the Stanford University Art Gallery, her work was included.²¹ During the October show at the CAA Gallery her watercolor, *The Highlands*, was said by Rosalie James of the *Pine Cone* to possess "elusive grey-green tones."²² The critic for the local *Californian* commented on her watercolors and another work at this same exhibit:²³

Julie Stohr's water colors are an extreme contrast to Watts' – a mystical grey conception almost very good but inconsistent as each has portions not well thought out and patched up with putty. Her oil portrait of a young girl was attempted in an ethereal manner but turned out to be just plain weak.

In February of 1938 at the CAA Rosalie James found her painting *In the Subway* "provocative" in the expression on the faces of the three nuns and the clenching of the fists, "an especially effective and subtle touch . . . [though it] seems to lack finish . . . its implications are thoughtful."²⁴ Sally Fry, the art critic for *The Carmel Cymbal*, observed of the same work that "Stohr's *In the Subway* was a disappointment because we have seen some of her things that we liked very much. The subject was three nuns . . . well painted, while the rest of the picture was not."²⁵ In December of 1938 her painting, which she donated to the exhibition-raffle for the CAA Gallery, was selected by the prominent San Francisco collector, Albert Bender.²⁶

On December 19, 1939 Stohr's fifteen-year-old daughter, Camilla Roe, died without warning of possible "cardio-respiratory failure" in their Monterey home. An autopsy was inconclusive; this "sensational" story was syndicated nationally.²⁷ Thereafter Julie Stohr relocated to New Hope, Pennsylvania. Her exhibition record includes the:²⁸ Society of Independent Artists between 1917 and 1939, Anderson Galleries of New York City in 1929, Salon of America from 1930 to 1932 and National Association of Women Painters and Sculptors. At her 1956 solo exhibition in New York City the *Times* declared that this "accomplished portrait painter" endows her work "with vivid, swift effects reminiscent of [George] Bellows."²⁹ On November 4, 1979 Julie Stohr Roe died in New Jersey.³⁰

ENDNOTES FOR JULIE STOHR: 1. CRM, July 31, 1930, p.3. / 2. CPC, April 26, 1916, p.4. / 3. Appendix 2. / 4. TWP, July 8, 1916, p.10. / 5. U.S. Passport Application No.73045, issued on August 8, 1921 in Oxford County, Maine. / 6. CPC, October 25, 1924, p.9. / 7. CPC, June 28, 1929, p.14. / 8. CPC, April 18, 1925, p.2; Perry/Polk: 1926, pp.221, 230; 1930, p.264; AAA: 24, 1927, p.742; 28, 1931, p.797; 28, 1931, p.738. / 9. CVRI, Monterey County: 1930-1934. / 10. Appendix 4; CRM, July 24, 1930, p.7; CPC, July 25, 1930, p.1. / 11. CRM, July 31, 1930, p.3; cf. TOT, August 17, 1930, p.6-S. / 12. Citations that have the titles of her submissions or any significant commentaries are inserted in the body of the text; the following references provide some of the dates when she exhibited: CSN: April 19, 1934, p.4; June 21, 1934, p.1; CPC: June 22, 1934, p.4; March 18, 1938, p.2; November 10, 1939, p.4; CRN, July 7, 1937, p.8; CCY: September 3, 1937, p.10; October 8, 1937, p.5; March 11, 1938, p.9; October 13, 1939, p.10; November 17, 1939, p.3. / 13. CPC, February 8, 1935, p.8. / 14. CPC, March 8, 1935, p.9. / 15. CPC, January 17, 1936, p.5. / 16. CPC, June 11, 1937, p.11. / 17. CCY, June 4, 1937, p.7. / 18. CCY, July 16, 1937, p.17; CPC, July 16, 1937, p.13. / 19. CCY, August 30, 1937, p.3. / 20. CPC, September 10, 1937, p.3. / 21. CPC, October 29, 1937, p.1; TOT, October 31, 1937, p.S-5. / 22. CPC, October 8, 1937, p.6. / 23. CRN, October 6, 1937, p.9. / 24. CPC, February 18, 1938, p.7. / 25. CCY, February 11, 1938, p.6. / 26. CPC, December 23, 1938, p.2. / 27. MPH: December 19, 1939, p.1; December 20, 1939, p.2; NSJ, December 20, 1939, p.6; REG, December 20, 1939, p.6; *The Racine Journal-Times* (Wisconsin), December 20, 1939, p.10. / 28. Falk, pp.3185f. / 29. NYT, April 26, 1956, p.30. / 30. *The Daily Intelligencer* (Doylestown, Pennsylvania): Nov. 7, 1979, p.12; November 8, 1979, p.10; cf., Petteys, p.675; Hughes, p.1067; Jacobsen, p.3111.

ELIZABETH (Lizzie) B. STRONG (1855-1941 / **Plate 23**) was born on February 1st in Connecticut and spent her earliest years with her missionary father at the Fourth Street Church in Honolulu.¹ Lizzie's memories of the Islands include horseback riding and sitting on the lap of Queen Emma to hear stories of the latter's cruel husband, King Kamehameha. By 1859 her family had resettled in Oakland where Reverend Joseph Strong had purchased ten acres of what eventually became the central downtown.² According to the U.S. Census of 1860, Lizzie resided with her thirty-six-year-old father, her twenty-nine-year-old mother Mary, her older brother Joe, and younger siblings: Wallace, Ninole and Mark.³ The family had a live-in Chinese cook named Wong. As the eldest of two daughters Lizzie became on the death of her poetess-mother

in 1866 the "head of the motherless household, taking full charge of a family of seven."⁴ She was not allowed a public school education, but was tutored at home until the age of seventeen by her father who was a pastor of churches in San Francisco and Oakland.⁵ Lizzie entered and quickly advanced through Oakland High School, while maintaining her own residence near the studio of her artist-brother, Joseph (Joe) Strong, Jr. According to the local Directories from 1871 thru 1872-73, Reverend Strong resided near the port on Brush Street between Second and Third and Joe had an Oakland address in the "Wilcox Block."⁶ In high school Miss Strong had her first training in art.⁷ She encouraged her natural talent with private art lessons for one year and sold her watercolors in the local shops. The repetitive copying of Rosa Bonheur's drawings decided her on a career as a painter of animals. Miss Strong enrolled at the School of Design in San Francisco and was given a scholarship for tuition. She commuted to her classes by ferry and received the fourth place Alford Diploma for drawing in 1875 and the Alford Gold Medal in 1876 under the careful tutelage of Virgil Williams.⁸ Among those sitting on the awards jury for her prizes were Thomas Hill, Jules Tavernier and Raymond D. Yelland. Her "Flower Piece" at the 1875 Industrial Exhibition was said to be "a beautiful work of art [that] . . . will bear critical examination."⁹

In 1878 she went on a four-month "sketching vacation" to Monterey with her sister Ninole ("Nolie") and rented half of a house on Alvarado Street.¹⁰ According to Lizzie, the owner and his wife, Mr. and Mrs. Jules Tavernier, were with one exception the only non-Hispanic Americans in all of Monterey. He was so impressed with her talents that he lent Lizzie one of his old studios which her brother Joe later shared.¹¹ On one occasion the Strong sisters, whose "charm opened many doors" that were habitually closed to "gringos," entertained lavishly Joe's friends with a "Bohemian revel" at their rented home. Charles Stoddard and Frederick Somers were among the invited guests.¹² It was reported that the ever proper Lizzie "kept order and dignity." Joe eventually married the step-daughter of his Monterey neighbor, Robert Louis Stevenson.¹³ In the process of painting the local fauna Lizzie employed a "corrallled" deer in her Alvarado-Street backyard for a variety of compositions. Her studies with a single deer reportedly sold for one hundred dollars, whenever a buyer could be found, and were deemed by critics to be "graceful and expressive . . . full of spirit."¹⁴ She also traveled through the environs on horseback to paint with other young artists, including the Philadelphian Alexander Harrison who arrived in the small port on his own ship.¹⁵ During a picnic in Monterey her brother Joe recommended an undeveloped site for a resort to an official of the Southern Pacific Railroad. Shortly thereafter the first Del Monte Hotel was constructed on that spot.

By late 1878 she was sharing a professional San Francisco address at 728-729 Montgomery Street, the temporarily vacated Criminal Court, with Jules Tavernier, Charles Dormon Robinson, Julian Rix and Virgil Williams.¹⁶ Through early 1880 she subdivided her own studio with Miss Ella (Nellie) Hopps.¹⁷ Lizzie's artistic prowess, which was seen as "great" when compared to her diminutive size, was prominently highlighted in the San Francisco press.¹⁸ Although she was once panned by a critic because of her refusal to give him a free painting.¹⁹ At the 1879 spring Annual of the San Francisco Art Association (SFAA) one reviewer for the *San Francisco Chronicle* declared that "her deer and fawn disturbed by a passing shower . . . had sufficient skill in color and drawing to make them a living reality on canvas," however, in "her *Monarch of the Flock* . . . the imperial sheep spurns the solid earth, which is the fault of drawing."²⁰ Strong was rescued from near penury by her fellow art student and friend, Mrs. F. M. Pixley, whose wealthy husband was the founder of *The Argonaut*.²¹ Through her patroness, with whom she resided for a year, and the ensuing contacts in high society Lizzie sold sketches of shaggy terriers and "pet portraits for wealthy clients," some for as much as five hundred dollars.²² She even exhibited at 21 Post Street, the gallery of Morris, Schwab & Company. In the summer of 1880 she was living in Massachusetts where she applied for her first passport.²³ On the application she was described as five feet tall with light blue eyes, brown hair, a high forehead, full face and fair complexion. In March of 1881 she exhibited at the spring Annual of the SFAA.²⁴

Miss Strong had saved sixteen hundred dollars to finance what became a prolonged stay in France between 1880 and 1889. Initially, she traveled in the company of an "older chaperonage."²⁵ In Paris she studied briefly with Raphaël Collin at the Académie Julian, with Alexandre Cabanel at the École des Beaux-Arts, with G. Dupré and finally with the expatriate American, Henry Mosler.²⁶ She actually met the influential Cabanel "through the kindness of Mrs. Mackay," a onetime San Francisco socialite and associate of the Pixleys.²⁷ Lizzie's longest tutorial appears to have been in the atelier of Félix Barrias "for two winters" of unpleasant drawing in life classes.²⁸ Her first summer was spent with a group of artists at Ecoeuin about twelve miles north of Paris.²⁹ Émile Van Marcke, the noted animal painter, became her mentor and most influential teacher. Lizzie's Paris address in 1883 was rue Faubourg-Saint-Honoré 248 where she may have had rooms near her American friends, Matilda Lotz and Alexander Harrison. A year later on the advice of Van Marcke she leased a small farm, which produced an abundance of fruit and vegetables, at Senlis near Cernay-la-Ville (Seine-et-Oise) for eleven dollars a month and continued the frequent use of temporary accommodations in central Paris, especially at rue des Saints-Pères 3.³⁰ Here she moved in the highest circles of French society. Lizzie counted among her friends the Duchesses de Luynes and d'Espare as well as the Baroness and Baron de Méneval. The

latter was once an aide-de-camp to Napoleon III. The American received an open invitation to paint in their private parks and kennels.³¹ Her dedication to animals and the "bizarre surroundings" of her farm attracted notice in the United States, especially in the rural press.³²

She regularly exhibited oil paintings, primarily dog portraits, at the Paris Salons between 1883 and 1888.³³ Her first entry was a simple dog study entitled *Étude de Chien*, but her 1884 contribution was the more complex, *Diner en Famille*. Both were sent to New York and quickly purchased. News of her success spread to San Francisco where one weekly editorialized:³⁴

Private letters from Paris say that Lizzie Strong is making her mark there, and is regarded by certain artists of note as a second Rosa Bonheur. Miss Strong is a worthy little woman, a born artist, a girl who has made her mark in spite of oppression, injustice, and difficulties of all kinds. She began with stroke after stroke of the kind of ill-luck that seems to be the prerogative of struggling genius. Even now, after several years of hard labor, she is peacefully working her way in a sort of humble prosperity. She has gained some sort of hold on the Boston market, and there her pictures sell well. They sell better anywhere than in San Francisco. Her facility in composition has been from the very beginning instinctive and remarkable. There will always be life and variety in all her works. With her great talents and humble perseverance in study, Lizzie Strong is an artist of whom California will someday be inordinately proud.

The titles of her other Salon entries were: *Attendant le Maître* in 1885, *Sur la Piste* in 1886, *Les Camarades* and *Portrait d'un Chat* in 1887 and *Les Orphelines* in 1888.³⁵ Lizzie's work was mistakenly compared in terms of "a bitter rivalry" with that of Miss Matilda Lotz.³⁶ When both women sent canvases to the SFAA's "Ladies' Exhibition" in 1885, a reviewer at the *San Francisco Chronicle* said of one Strong painting:³⁷

This picture stands out from everything else around it. It is full of deep, doggy expressive beauty, of steadfast faith and marvelous, dumb patience. It is by far the best of the three pictures by this clever artist at the exhibition, though the others are both good.

However, the critic from *The San Franciscan* preferred the work of Miss Lotz over Strong's "inaccurate" dogs:³⁸

"La Première Chasse," Miss Strong's second picture, where two setters – apparently the same model which served Miss Lotz – are seen flying through the field in pursuit of game, deals with a difficult theme. They are unsightly objects, the accuracy of whose pose could only be verified by instantaneous photography, and whose beauty no well-balanced mind could be induced to acknowledge. Nor are the birds, which rise into the air, redeeming features of the painting. Miss Strong's third picture, "Rubinstein," is not, as might be supposed, a portrait of the eminent composer, but merely a gray Persian cat, with unkempt fur and a very fiendish expression of countenance. This last unhappy attribute tends to divert attention from the technical work, which is most creditable.

At this time Lizzie sold her work thru the private San Francisco gallery of Morris & Kennedy.³⁹ In France she also contributed to an exhibition of women artists at the Palais de l'Industrie.

At her country home she maintained her own kennel of puppies collected from the Paris pound as well as a small flock of sheep, all for the convenience of painting her beloved pets out-of-doors.⁴⁰ Here she often received American friends and artists for prolonged stays. Much of her animal work, which is regarded by some today as overly sentimental, was quite popular with buyers of all classes and sold promptly thru Paris art dealers.⁴¹ When she completed her portrait of the angora guinea pig, which belonged to the American sculptor MacMonnies, and sent it off to an exhibit in the American Woman's Club of Paris, the primary juror and renowned American painter, James McNeill Whistler, became so enamored that he praised it as genuine "Art" and awarded it the highest class of honors.⁴² Into the late 1930s she exhibited her famous guinea pig to the great amusement of the public.⁴³

Turpentine burns on Lizzie's hands forced the promising artist to leave Europe in 1889.⁴⁴ After her return to Massachusetts and a long convalescence she held her first solo exhibition at Boston's St. Botolph Club in April of 1890.⁴⁵ Part of the *Evening Transcript* review follows:⁴⁶

A collection of thirty-eight paintings of animals by Miss Elizabeth Strong is exhibited (April 3rd to 23rd) in the gallery of the St. Botolph Club . . . Miss Strong as a painter of animals may be said to stand near those distinguished exemplars of the English and French schools, Sir Edwin Landseer and Mme. Rosa Bonheur. She possesses, in common with them, that affection and sympathy for the animals which inspires any worthy attempt to portray them and which is a requisite sentiment in the painter who undertakes to describe the life of the brute creation. Add to this wholesome impulse the most indomitable perseverance in study, and the conditions of success are not far from being fulfilled. Dogs are the commonest subjects for Miss Strong's pencil, and there is little that is amiable, admirable or amusing in the external or internal aspects of canine nature which she does not manage to reveal on canvas. Her portraits of dogs . . . have as much of character, of expression, and of individuality in them as any group of respectable portraits of men and women; she goes straight to the mark in these likenesses, and reads the intimate quality of her sitter. How lovely are many of the traits of the dogs that she brings out, and how they rebuke mankind!

Shortly thereafter she painted the Saint Bernard of Mrs. Grover Cleveland, the wife of the future President.⁴⁷ She apparently intended to exhibit at the 1891 Paris Salon, but was unable to submit her work in time.⁴⁸ From 1890 to 1892 Strong resided in Wellesley, where she maintained a studio, and in Philadelphia. In the summers of 1893 and 1895 she studied with William Merritt Chase at the "Shinnecock Hills Art School" in Southampton, Long Island.⁴⁹ Her class of 1893 held a group exhibition the following April at the gallery of Sanchez & Company in New York City where her dog sketches there were characterized as "excellent portraits."⁵⁰ Strong sailed back to France in the spring of 1894. At that year's California Midwinter International Exposition she displayed two oils, *Brace of Setters* and *Setter Dog*, which were not included among the California artists, but with the exhibitors from the East Coast.⁵¹ At this time her painting entitled *Chums* appeared at the K. Johnson Benefit Auction.⁵² Of her two entries at the California State Fair of 1894, *Setter Dog* and *Morning*, the Sacramento press said that Strong "has presented what we deem work of exceeding merit. Both are worth close examination for the landscape effect and the animal figure work, into which she has thrown life and action admirably."⁵³

Before Strong returned to San Francisco from New York in June of 1896 she sent four works to the spring Annual of the SFAA.⁵⁴ At that time she was selected as one of the few female artists to exhibit at the San Francisco Guild of Arts and Crafts. Here she was listed as the "animal painter from New York" and contributed a piece entitled *French Hound Puppies*.⁵⁵ In the *San Francisco Call* feature article of June 12, 1896, where a portrait sketch of the prim bespectacled painter by her brother was reproduced, Lizzie declared her intention to return to Monterey and paint "landscapes and Spanish subjects" until Christmas.⁵⁶ She reportedly had "a number of orders to execute, one of them being a large picture for . . . [Boston's] Algonquin Club." At this time her permanent residence was in San Francisco at 2003 Steiner Street. On June 21st the *Call* ran another article on Strong in which three of her "famous dog paintings" were reproduced in sketches with descriptions of the canines: *The Comrades*, *Waiting for the Mistress* and *On the Trail*.⁵⁷ Her four contributions to the SFAA's winter Annual of 1896 at the Mark Hopkins Institute of Art were declared in the *Chronicle* to be "interesting, but her work is not as strong as that of last spring."⁵⁸ However, the *Call* said that her two dog pictures at that same show, *With the First Shot* and *A Meeting*, were "of a high order . . . creditable . . . splendid . . . and in color most agreeable in tone and scintillating with light."⁵⁹ From the spring through the fall of 1897 she painted "animals . . . and landscape sketches" in Monterey and Fresno, where she was "said to be doing good work," and returned to her home in San Francisco by early December.⁶⁰ In early March of 1898 she exhibited at a large show of Bay Area artists in the Century Club of San Francisco.⁶¹ One of her submissions to that venue, *Firelight*, had a dog stretched in front of a fireplace: "The coloring is warm and the figure of the dog most natural."⁶² She undoubtedly met Alexander Harrison that fall during his visit to Monterey and San Francisco.⁶³ The tragic death of her brother, Joseph, on April 5, 1899 forced her return to Oakland.⁶⁴ In 1901 her name began to appear in the San Francisco society columns.⁶⁵ By 1905 she had established a small studio in San Francisco's old Chronicle Building and "placed 34 of her European paintings on display."⁶⁶ She and her sister spent that summer in Pacific Grove.⁶⁷ In February of 1906 she exhibited at the Sutter Street studio of Sally Daingerfield.⁶⁸ The *Call* reproduced one of her marsh landscapes from that show.⁶⁹ Most of her paintings in San Francisco were lost in the April 1906 fire.

Within days of the conflagration Strong had established her residence in Berkeley at 2316 Hilgard Avenue. This address had been purchased the previous year by her sister, Ninole Locan, who was recently widowed and desirous of a home near the campus for her three children: Clarence, Margaret and Edith.⁷⁰ While aunt Lizzie became a popular member of the family, she was in need of her own professional address. Strong's initial plan to build a studio on Hillegass Avenue was abandoned and instead she leased a bungalow "as artistic as the owner, . . . where one can at a glance see the magnificent sweep of the blue bay and the hazy brown hills of Marin county."⁷¹ This atelier was located in the "rear of 1530 Spring [Way]" near Cedar Street. The above addresses were in the "Nut Hill" area of Berkeley.⁷² Many visitors, especially "eager groups of sorority girls," patronized her studio "salons" to discuss feminist politics and art. Her niece, Margaret, occasionally organized "informal studio dances" with as many as thirty-five students and persuaded her aunt to paint the programs.⁷³ Visitors had the opportunity to see "the notable collection of treasures," including copies of Rembrandt and Van Dyke that were interspersed with Lizzie's canvases of landscapes and pets. All of her own work was conveniently for sale. Her copies of European masters were occasionally lent to local exhibitions.⁷⁴

Miss Strong quickly endeared herself to *The Courier*, Berkeley's most important literary weekly, when she completed a large portrait of the editor's pet collie, "Laddie." The fact that her nephew was also a staff reporter for the same publication meant that there were frequent reports on her artistic activities. The entire Strong family was reunited for the funeral of their father, the Reverend Joseph Strong, in January of 1907.⁷⁵ Lizzie apparently made a prolonged visit to Boston in the late fall of 1907, where she listed her address at 163 Newbury Street, but returned to the East Bay early in the following year.⁷⁶ She maintained her two Berkeley addresses into 1909. Thereafter the two sisters occupied a new residence with an attached atelier at 1528 Spring Way.⁷⁷ Using this address in 1912 Elizabeth registered on the Berkeley voter index as a "Republican."⁷⁸ As

late as 1923 Miss Strong advertised her Berkeley studio in the Directory's classified section.⁷⁹ From 1916 to 1920 Ninole and Lizzie changed their Berkeley address twice: 2720 Hillegass Avenue and 1143 Euclid Avenue.⁸⁰ In 1920 Miss Strong registered to vote from her Euclid address.⁸¹ From 1920 to 1923 the sisters had a studio-residence at 1530 Scenic Avenue.⁸²

Lizzie became a favorite of the society pages in the Berkeley press which reported on her recently framed paintings and expressed concern when illness impeded her work or required recuperation in quiet Bolinas.⁸³ Her rather exotic canvas of a *Master and Slave in a Turkish Interior* (à la Gérôme) at Oakland's Rabjohn & Morcom Gallery attracted more than normal interest.⁸⁴ At this venue her dog pictures, which were said to rival those of her friend Rosa Bonheur, as well as her landscapes of Berkeley and the Monterey Peninsula, always proved popular.⁸⁵ In 1907 one reviewer characterized her portrait of *Two Setter Dogs* thus:⁸⁶

The dogs are pointing, and the suppressed excitement, the quivering nostrils, the animation of the whole scene, is most natural. One can almost hear the Irish setter pant as his tongue lolls out, and see his sides move in and out with the beating of his heart. The picture is simply a bit out of a hunting morn, and the beauty of it lies in its truth to nature.

In mid December of 1910 an exhibition of her "recent animal pictures," primarily portraits of dogs and horses, was held at San Francisco's Rabjohn & Morcom Gallery.⁸⁷

Elizabeth was a regular contributor to the Berkeley art colony, including the Studio Building Exhibition in 1906, all three of the Annuals of the Berkeley Art Association between 1907 and 1909 and the Hillside Club in 1911 and 1912.⁸⁸ She also exhibited her canvases at the Alameda County Exposition in Oakland's Idora Park in 1907.⁸⁹ Part of her early exhibition history encompassed the: SFAA between 1875 and 1912,⁹¹ Mechanics' Institute Fair from 1875 to 1879,⁹² Boston Art Club between 1885 and 1907,⁹³ Macbeth Gallery in New York in 1887, Pennsylvania Academy of the Fine Arts from 1891 to 1897, Art Institute of Chicago in 1894-95, California State Fair between 1894 and 1935,⁹⁴ Dartmouth Art Club in 1907, Ebell Club of Oakland in 1908,⁹⁵ Arts and Crafts Exhibition at Oakland's Idora Park in 1908,⁹⁶ Sketch Club of San Francisco in 1909,⁹⁷ Del Monte Art Gallery in 1910,⁹⁸ Golden Gate Park Memorial Museum of San Francisco in 1910,⁹⁹ Oakland Art Gallery from 1918 to 1920,¹⁰⁰ and Jack London Memorial Library Benefit Exhibition at San Francisco's St. Francis Hotel in 1920.¹⁰¹ Strong won "Honors" for her paintings at the 1908 California State Fair and a silver medal a year later at the Alaska-Yukon-Pacific Exposition in Seattle for her north Berkeley landscape with grazing cattle entitled *Cragmont Hills*.¹⁰² Her second submission to the Seattle exhibit was *Japanese Poodles* and not the life-size dog portrait, *Trusty Messenger*, which she painted in France and exhibited at the Salon as well as the Boston Art Club.¹⁰³

Lizzie's artistic world was divided between Berkeley, the Monterey Peninsula and opportunities elsewhere. In 1907 she favored a vacation sketching with friends at Seaside in Monterey County.¹⁰⁴ Thereafter she followed the habitual summer migration of Berkeley artists to Pacific Grove and Carmel; her activities were closely monitored in the East Bay newspapers.¹⁰⁵ With the decline of the Berkeley art colony she lengthened her vacations on the Peninsula and continued to find inspiration along the Seventeen Mile Drive and at Point Lobos. Prior to 1933 the latter was private property that she secretly entered by slipping under the fence to avoid the admission charge. According to one legend, she was given the opportunity to buy Point Lobos in 1897 at a price between four and six hundred dollars, but declined.¹⁰⁶ With her niece, Miss Margaret Locan, she also began a study of "the old missions."¹⁰⁷ When her nephew, Clarence, became a staff reporter for *The Oakland Tribune*, his aunt's artistic activities were duly reported. About 1911 Lizzie returned from a short visit to Paris and accepted for the academic year 1912-13 a "professorship" at St. Mary's Episcopal College, an all-girls' school on the Hudson river in New York.¹⁰⁸ There she assumed the position of "director" of the Art Department. In 1914 the entire Locan family, including aunt Lizzie, leased a house in Carmel from the late spring through the summer.¹⁰⁹ She spent most of 1917 and the first half of 1918 in Berkeley where she painted her *View from Cragmont*, one of her "Impressionist works," that was exhibited shortly thereafter at the Oakland Art Gallery.¹¹⁰ In the fall of 1918 Strong accepted a brief appointment as an art instructor at Bryn Mawr College. She sketched in Pennsylvania and as far north as Gloucester, Maine, before returning to her Berkeley studio in the spring of 1919.¹¹¹ That year she purchased a small studio cottage in Carmel, affectionately known as the "Nut Shell," on Casanova Street between Tenth and Eleventh Avenues.¹¹² Her sister acquired the adjoining house.¹¹³ By 1921 both women were spending a substantial portion of each year in Carmel and Pasadena.¹¹⁴ Strong registered for the first time on the Carmel voter index in 1922 and continued into 1938.¹¹⁵

Strong's official residence was at the Berkeley property of her sister until the great fire of 1923 destroyed their home, studio and extensive gallery of paintings.¹¹⁶ As a result her Impressionist-inspired landscapes of the East Bay are extremely rare today. Thereafter she maintained a single studio-residence in Carmel where for many years she was influential in the local art colony.¹¹⁷ Two of her paintings, *Sunset on the Beach* and *Cliffs on Point Lobos*, were prominent in the 1921 Carmel Artists Exhibition at the Stanford University Art Gallery.¹¹⁸ In 1922 she was included in the list of the Peninsula's most influential painters.¹¹⁹ One year later she made substantial improvements to her Carmel studio.¹²⁰ Into the mid 1920s she

continued to spend part of each year with her sister in Pasadena.¹²¹ There in late 1923 she staged a large solo exhibition at the Studio Exchange. The art critic for the local *Times-Star* said of this show:¹²²

Carmel in all her fascinating moods is right here in the heart of Pasadena. In these landscapes is that peculiar aliveness characteristic of the animal portraits that made Elizabeth Strong famous on two continents. Her work still earns the praise that a French critic gave it years ago: "Elizabeth Strong is distinctly a colorist whose canvases show depth, freshness and strength."

In the spring of 1924 at Pasadena's Jubilee Exhibition she displayed four works: *Canton To Ti*, a "gripping" Carmel landscape, "a wonderful portrait of a Russian wolf hound" and a canvas of French cart horses - one of "the smallest paintings shown, but one of the best in the whole collection."¹²³

Strong exhibited at the Annual and special exhibitions of the Carmel Arts and Crafts Club.¹²⁴ At the Fifteenth Annual in 1921 she displayed three works: *The Hillside Pasture*, *The End of the Day* and *Drifting Fog Cloud*. The last was described in the *Carmel Pine Cone* as "the ever-lovely spot where the Carmel River meets the Carmel Bay; the golden green meadow in the foreground; in the background the faintly outlined blue of the mountain showing through the softly drifting fog, pink-tinted, contrasting gently with the azure of the sky."¹²⁵ She also participated in the Fall Exhibition of 1921. The next summer at the Club she contributed *The Sentinels*. This was followed at the 1923 Annual by three Point Lobos landscapes entitled, *The Incoming Tide*, *Point Lobos-Crags* and *Cliff Side*, as well as a portrait of a tawny Pekingese, *Canton To Ti*. Jane Holloway, art critic for the *Pine Cone*, said that this dog study was "the first of its kind" that Strong had displayed in Carmel and added:¹²⁶

... Seeing this character study of a dog, we understand why her canvases were hung for seven consecutive years at the Paris Salon. *Canton To Ti's* picture is no stereotype portrait of a lap dog carefully and stiltedly posed by a doting mistress. It is a spirited likeness of a frolicsome dog that with feathered ears aslant and red tongue hanging out of a saucy black face sits panting and patient waiting for the artist to throw the ball again with a "Just once more" expression in his large, persuasive, brown eyes. It is obvious that Miss Strong knows the biography of her model. And she is sure of her anatomy, for under the dog's soft biscuit-colored coat his little body and bow legs are accurately modeled. . . . Her seascape at the exhibition, "The Incoming Tide," has strength and freshness of color.

Another reviewer for the *Pine Cone* said that her *Point Lobos Crags* "would be improved if the composition had not so many parallel lines. The color is excellent and effect is good."¹²⁷ At the Club's Eighteenth Annual in 1924 her *Russian Wolf Hound* garnered much attention as did her other pieces: *At the Point*, *Our Picnic Place*, *Bijou*, *Angora Guinea* and *A Sketch*.

Strong also displayed and sold her art at small venues in Carmel, including Kay's Tea Room in late February and early March of 1927.¹²⁸ Among the exhibited titles were: *The Gold Fish Pond*, *Cliffs near the Cannery at Point Lobos* and *Wind and Tide at Point Lobos*. She staged solo and joint shows at the Hall of the Arts and Crafts Club in July of 1926 and July of 1927.¹²⁹ On the latter date she exhibited with Isabel Nicholson and Clara McChesney. At that same venue in August of 1927 she displayed "several interesting pieces of craftwork."¹³⁰ In addition, her local landscapes appeared at some of the private galleries in the area, including a 1926 show at Oliver's Emporium in Monterey and at the private Carmel Art Gallery in 1926 and 1927.¹³¹ At the latter she exhibited both oils and water colors; some of her titles included *Point Lobos*, *Still Water Cove* and *From Hilltop Point Lobos*. In April of 1927 she was invited along with William Ritschel and Josephine Culbertson to join an exhibition of California Artists sponsored by the Biltmore Hotel of Los Angeles at the Oxnard Community Center and showed her "lovely" canvas, *The Gold Fish Pond*.¹³² That month she was twice interviewed by reporters from the *Pine Cone*. When Perry Newberry remarked on the excellence of her guinea pig portrait, she responded:¹³³

"When that little canvas was on exhibit at the American Woman's Club in Paris, many years ago, Whistler, heading the board of critics, was heard to remark as he handled the painting, 'This is Art,' and so saying, he marked upon the back of it, many times, Class 1. At that particular exhibit he marked as Class 1 but ten canvases. I did not realize at that time what a precious honor he had bestowed upon me. I did not feel then as I do now, that I am only a beginner. I have much, so much to learn. Where then I used to go to greater artists for knowledge, I now go to nature; she holds within her beauty the secrets of great art as well as the wisdom of healthful living."

The art critic for the *Pine Cone* observed of Strong:¹³⁴

In bright tweed knickers with a flannel sport shirt opened at the throat, the little delicate woman who paints animals with a masterly hand stood waiting for me in the garden path outside her studio home. Elizabeth Strong has been called the Rosa Bonheur of America. Her animal portraits have as much of character, of expression and of individuality in them as any group of respectable portraits of men and women. She goes straight to the mark in these likenesses and reads the intimate quality of her sitter. In viewing her canvas of *Canton To-Ti*, a most arrogant and aristocratic Pekingese, I asked, "How did you ever succeed in persuading him to pose that way?"

"Doughnuts," was her astonishing reply. "To-Ti's only interest in life was doughnuts. I kept one on my easel and when he

grew too obstreperous I would toss him a bit of his favorite morsel. Thus I pacified him for hours at a time."

... "Here [Carmel] I have neither the room nor the proper facilities for maintaining kennels, that is why I have forsaken, temporarily, my painting of animal portraits and am confining my work mostly to landscapes and marines."

Miss Strong's work lives and moves in fields of light and sunshine, in purple moorland or sun-flecked forest. Here is the art of real impressionism that the average eye can understand and appreciate. Every canvas she paints bears the impress of truthful delineation and coloring. . . .

Her most recent painting is a portrait . . . of a child's charm and sweet youth, she has caught not only the radiant coloring of the child but her vivid personality as well. About the fine brow there is a delicate light of spirituality and in the soft of the mouth that unconscious feeling that one finds in extreme youth.

She was one of sixteen Peninsula artists who exhibited at the California State Fair in the summer of 1927.¹³⁵

Strong attended the first meeting of the Carmel Art Association (CAA) on August 8, 1927 and frequently contributed her recent landscapes and "historic" animal pictures to its exhibitions between 1927 and 1937.¹³⁶ At the Fourth Exhibition of the CAA in March of 1928 she displayed *The Gold Fish Pond* and *Point Lobos Crag*.¹³⁷ For the CAA's Ninth Exhibition in January of 1929 she offered "a true picture of Carmel river when at its highest, with quiet feeling of placid waters and soft distant hills."¹³⁸ Two of her works, *Canton To Ti* and *An Old Cypress*, appeared in July of 1930 at the Thirteenth Exhibition.¹³⁹ In November of 1931 for the Fifteenth CAA show her portrait of a "wire-haired fox terrier" named *Mitzi* attracted much attention.¹⁴⁰ She returned to that venue in June of 1932 with another dog study, *Mrs. James' Fox Terrier*.¹⁴¹ She donated several of her canvases to the exhibition-raffles in support of the CAA Gallery in 1934.¹⁴² Regarding her contribution to the CAA show in June of 1935 Thelma B. Miller, art critic for the *Pine Cone*, observed: "Elizabeth Strong has an amazing but not inaccurate blue in the ocean as seen from the Seventeen Mile Drive, through a pattern of cypress branches."¹⁴³ At the CAA that August Miller praised her *Half Dome* at Yosemite for "an interesting blue-silver light."¹⁴⁴ In February of 1936 at the CAA's Jury-free Exhibit Miller noted that "Strong's *Pebble Beach* is charming."¹⁴⁵ A month later she exhibited *Point Lobos* and in July of 1937 her poppy field entitled *By the Sea*.¹⁴⁶

In 1929 Strong's portrait of *Peke*, "a Pekinese in Pasadena," won an award in Los Angeles and was reproduced in the *Los Angeles Times*.¹⁴⁷ She displayed her painting *Cliffside* at the reopening of the private Carmel Art Gallery in May of 1930.¹⁴⁸ Her oils with "vivid little glimpses of the coast" returned to that venue in November.¹⁴⁹ In 1930 the *Daily Palo Alto Times* still regarded her as important in the art world:¹⁵⁰

Miss Elizabeth Strong of Carmel left for home today after a few days in Palo Alto as a guest of Mr. and Mrs. Walter C. Smith. She stopped here on her way south from Ukiah, where she had been making sketches of native deer.

For many years a resident of Paris, Miss Strong now lives in Carmel, where she devotes her time to painting both landscapes and animals. During her residence abroad, she exhibited annually at the Paris Salon. Animal pictures by her have been included in school readers and in the volume, "Women Painters of Europe." Recently, she has exhibited paintings of dogs at the Sacramento State Fair and at Santa Cruz.

By the mid 1930s her portrait commissions for humans and pets were rare; she concentrated on landscapes and marines.¹⁵¹ At the Monterey County Fair in October of 1932 she displayed her "famous little guinea pig" and her study of *Canton To Ti*.¹⁵² That November she exhibited *Still Water* and *Del Monte Point* at the show of "thumb-box" sketches in Carmel's Pine Inn and a portrait of a reluctant Irish Setter in the foyer gallery of the local Sunset School.¹⁵³ She donated to that school her portrait of *Bob*, the beloved police dog "who distinguished himself by winning an important medal for bravery."¹⁵⁴ Early in 1932 her work returned to the State-wide Annual of the Santa Cruz Art League.¹⁵⁵ Her paintings were displayed at the 1933 California State Fair.¹⁵⁶ In May of 1934 the *Pine Cone* named her, along with Jennie Cannon and DeNeale Morgan, one of the "Twelve Women Who Have Helped immortalize Carmel" by encouraging the arts.¹⁵⁷ *The Californian*, a local newspaper, published in May of 1937 a highly laudatory biography on the eighty-two-year-old artist and included a photograph with Strong at work on a dog canvas.¹⁵⁸ That October she was among the select group of CAA artists to exhibit at the Stanford University Art Gallery.¹⁵⁹ For reasons of health she began to winter in Palm Springs and painted desert scenes.¹⁶⁰ By early 1941 she was living at her sister's house on Casanova Street.¹⁶¹ Miss Elizabeth Strong died in Carmel on October 29, 1941 and was survived by her sister, Ninole, and two brothers, Mark and Nathan.¹⁶²

ENDNOTES FOR STRONG: 1. Strong, pp.i-ii, 1-10. / 2. *TOT*, January 26, 1907, p.17; *CPC*, August 7, 1931, p.13. / 3. Mark was affectionately called "Babe" in the Census (U.S. Census of 1860 [ED Oakland, Sheet 52]); Nathan, the youngest of the six children, was born shortly thereafter. / 4. *CPC*, January 8, 1937, p.9. / 5. In 1875 Revered Strong was listed as the former pastor of Oakland's First Presbyterian Church (Polk 1875-76, p.62). / 6. Polk: 1871, p.262; 1872-73, p.226. / 7. *SFX*, April 23, 1889, p.4; *DAC*, April 24, 1889, p.8. / 8. *DAC*: December 10, 1875, p.1; December 12, 1875, p.1. / 9. *SFN*, September 18, 1875, p.13. / 10. *IAT*, October 5, 1878, p.4; *CHQ* Summer, 1973, p.159. / 11. *TOT*, April 27, 1912, p.7. / 12. Charles W. Stoddard, *In the Footprints of the Padres*, San Francisco, 1912, pp.180-83, as cited in Hjalmarson, pp.53f. / 13. Isobel Field, *This Life I've Loved*, New York, 1937, pp.115ff; *CPC*,

October 31, 1941, p.3; Spangenberg, pp.24f. For decades Lizzie's close association with Robert L. Stevenson was commented on in the press, although she declined to attend her brother's wedding (LAT, November 27, 1896, p.8; CPC, October 3, 1930, p.5). / 14. SFC, December 8, 1878, p.1; cf., CPC, August 7, 1931, p.13; CCY, November 6, 1941, p.9. / 15. TAT, October 31, 1898, p.14. / 16. Crocker 1879-80, p.1024. / 17. SFC, December 8, 1879, p.4; SFL, January 18, 1880, p.1. / 18. SFC, August 10, 1879, p.3; August 31, 1879, p.1. / 19. SFS, October 10, 1885, p.5. / 20. SFC, March 9, 1879, p.1. / 21. SFX, April 23, 1889, p.4. / 22. SDR, November 26, 1881, p.2. / 23. U.S. Passport Application No.18446, issued on September 13, 1880 in Massachusetts. / 24. SFC, March 6, 1881, p.1. / 25. CPC, January 8, 1937, p.9. / 26. SFC, May 8, 1887, p.1; SFL, June 12, 1896, p.11. / 27. SFX, April 23, 1889, p.4. Miss Strong publicly sided with Miss Mackay in the latter's international dispute over her commissioned portrait by Meissonier (DAC, April 4, 1884, p.1). / 28. TAT, April 25, 1885, p.11. / 29. TCN, August, 1881, p.179. / 30. Fink, p.394. / 31. CCY, November 6, 1941, p.9. / 32. Omaha Daily Bee, December 18, 1887, p.1; Middletown Daily Times (New York), April 9, 1892, p.1; Woodland Daily Democrat (California), August 18, 1892, p.4; Olean Weekly Democrat (New York), April 28, 1893, p.7. / 33. Fink, pp.394f; TAT, May 26, 1883, p.4; The Art Amateur, August, 1883, p.46; SFS, July 18, 1885, p.9. / 34. SFS, May 30, 1885, p.12; cf. DAC, April 30, 1885, p.4. / 35. Fink, pp.394f. / 36. SFC, June 21, 1884, p.5; DAC, March 16, 1885, p.2; SFS, June 20, 1885, p.9. / 37. SFC, December 20, 1885, p.2; cf. DAC, August 20, 1885, p.8; SFC, November 1, 1885, p.11; SFS, November 21, 1885, p.9. / 38. SFS, December 19, 1885, p.9. / 39. SFS, October 10, 1885, p.5. / 40. SFL, June 12, 1896, p.11; CPC, April 29, 1927, p.10. / 41. SFS, October 10, 1885, p.5. / 42. The most complete telling of this story is in CPC, April 29, 1927, p.9; cf., CPC: December 14, 1928, p.13; September 4, 1931, p.9; October 2, 1931, p.10; January 8, 1937, p.9; CCY, November 6, 1941, p.9. / 43. CPC, January 15, 1937, p.8. / 44. SFX, April 23, 1889, p.4; DAC, April 24, 1889, p.8; SFC, June 30, 1889, p.14. / 45. Salt Lake City Herald, November 24, 1889, p.6. / 46. As cited in TAT, April 21, 1890, p.11. / 47. CCY, November 6, 1941, p.9; for a fine example of Strong's dog portraiture refer to B & B, April 6-7, 2011, No.1016. / 48. SFL, May 17, 1891, p.13. / 49. CPC, June 13, 1931, p.2. / 50. NYT, April 20, 1894, p.4; SFL, September 8, 1895, p.18. / 51. CMIE, p.26; Schwartz, San Francisco, p.135. / 52. Schwartz, San Francisco, p.135. / 53. SDR, September 11, 1894, p.3. / 54. SFL: April 12, 1896, p.7; June 12, 1896, p.7. / 55. SFL, May 10, 1896, p.7; Schwartz, San Francisco, p.135. / 56. SFL: June 12, 1896, p.11; July 26, 1896, p.18. / 57. SFL, June 21, 1896, p.25. / 58. SFC, December 4, 1896, p.10. / 59. SFL: November 27, 1896, p.11; November 29, 1896, p.17; December 4, 1896, p.7. / 60. SFL: May 30, 1897, p.16; August 23, 1897, p.6; October 10, 1897, p.28; December 5, 1897, p.28. / 61. TAT, March 7, 1898, p.10. / 62. SFL, March 3, 1898, p.7. / 63. TAT, November 21, 1898, p.10. / 64. TAT, April 10, 1899, p.10; MHR, September, 1900, p.37. / 65. SFL, December 29, 1901, p.30. / 66. CPC, January 8, 1937, p.9. / 67. CHQ, Summer, 1973, p.164. / 68. SFL: February 18, 1906, p.42; February 25, 1906, p.23. / 69. SFL, March 4, 1906, p.23. / 70. Polk: 1906, p.706; 1907, p.1646; 1908, p.1355; 1909, p.1108; TOT, November 29, 1905, p.13. / 71. ICR: August 25, 1906, p.6; October 6, 1906, p.11. / 72. BDG, September 14, 1906, p.5; Polk: 1907, pp.1734, 1771; 1908, p.1450; 1909, p.1192; see narrative in Chapter 6. / 73. TOT: April 13, 1908, p.10; July 12, 1908, p.16. / 74. BDG, September 20, 1909, p.5. / 75. TOT, January 26, 1907, p.17. / 76. AAA: 6, 1907-08, p.421; 7, 1909-10, p.22. / 77. U.S. Census of 1910 [ED 40, Sheet 3A]; Polk: 1910, pp.1152, 1319; 1911, pp.1110, 1189; 1912, pp.157f; 1914, p.1138. / 78. CVRI, Alameda County, 1912. / 79. Polk 1923, p.1690. / 80. Polk: 1917, p.812; 1918, p.702; U.S. Census of 1920 [ED 16, Sheet 1B]. / 81. CVRI, Alameda County, 1920. / 82. Polk 1923, pp.991, 1495. / 83. BDG: July 22, 1907, p.5; December 22, 1908, p.5; ICR: April 27, 1907, p.13; December 19, 1908, p.14. / 84. ICR, December 15, 1906, p.13. / 85. ICR: January 26, 1907, p.13; March 30, 1907, p.13; July 20, 1907, p.13; August 17, 1907, p.13; November 2, 1907, p.16; December 12, 1908, p.14; January 16, 1909, p.14; February 20, 1909, p.14; September 18, 1909, p.14. / 86. ICR, June 1, 1907, p.13. / 87. SFL, December 11, 1910, p.42. / 88. Appendix 1, Nos.1-3, 5, 7; SFL, November 15, 1908, p.44; ICR, April 6, 1912, p.7. / 89. ICR: August 31, 1907, p.14; September 28, 1907, p.14; BDG, September 2, 1907, p.5. / 90. Falk, p.3205f. / 91. Halteman, pp.1284; SFL, March 13, 1906, p.5; BKR, March 13, 1906, p.3; ICR: April 4, 1908, p.11; April 3, 1909, p.14; TAT, April 11, 1908, p.234; TOT, March 4, 1911, p.15. / 92. Halteman, p.1175. / 93. ICR, February 9, 1907, p.13; in 1907 she displayed an unusual scene of an old Berkeley oak tree. / 94. Halteman, p.111.121; TOT, September 11, 1927, p.6-S; CPC: September 2, 1927, p.7; September 22, 1933, p.6. / 95. TOT, May 20, 1908, p.9; SFL: May 20, 1908, p.4; May 24, 1908, p.23; ICR, May 30, 1908, p.14. / 96. ICR, October 14, 1908, p.14; TOT, October 15, 1908, p.3. / 97. Schwartz, Northern, p.112; SFC, March 28, 1909, p.37; TOT, April 10, 1909, p.10. / 98. Schwartz, Northern, p.112; MDC, October 15, 1910, p.1; SFL, October 16, 1910, p.45. / 99. SFL, July 3, 1910, p.40. / 100. TOT, July 4, 1920, p.S-5; BDG, July 7, 1920, p.5. / 101. TOT: March 26, 1920, p.18; March 28, 1920, p.4-S. / 102. SFL, June 20, 1909, pp. 5-M, 31; November 16, 1909, p.9; TOT, November 16, 1909, p.5; ICR: December 5, 1908, p.14; January 30, 1909, p.14; June 26, 1909, p.14. / 103. Cf. ICR: January 2, 1909, p.14; November 20, 1909, p.14. / 104. TOT: July 3, 1907, p.4; July 7, 1907, p.20. / 105. TOT, February 18, 1910, p.4; BDG: June 9, 1910, p.5; July 15, 1910, p.5. / 106. CPC, December 19, 1930, p.9; TOT, September 6, 1935, p.39; CCY, November 6, 1941, p.9. / 107. SFL, June 24, 1910, p.9; ICR: July 2, 1910, p.14; August 20, 1910, p.14; TOT, July 3, 1910, p.24. / 108. TOT, April 27, 1912, p.7. / 109. TOT, June 9, 1914, p.12. / 110. Plate 23; Appendix 6. / 111. TOT: April 2, 1919, p.7; April 6, 1919, p.2-S. / 112. CPC: June 26, 1919, p.1; September 8, 1921, p.4; January 8, 1937, p.9. / 113. U.S. Census of 1930 [ED 27-44, Sheet 3A]. / 114. CPC, December 30, 1922, p.12. / 115. CVRI, Monterey County: 1922, 1934-1938. / 116. CPC, September 22, 1923, p.1. / 117. Perry/Polk: 1926, p.378; 1928, pp.445, 539; 1930, pp.454, 531; AAA 28, 1931, p.740; McGlauffin, p.411. / 118. CPC: June 2, 1921, p.4; June 9, 1921, p.2; June 30, 1921, p.10; DPT, June 3, 1921, p.8. / 119. CPC, July 6, 1922, p.7. / 120. CPC, April 28, 1923, p.9. / 121. CPC: April 5, 1924, p.10; March 7, 1925, p.7; TOT, March 15, 1925, p.S-7. / 122. As cited in ICR, January 12, 1924, p.8; cf. CPC, January 5, 1924, p.7. / 123. CPC, April 5, 1924, p.1. / 124. Appendix 2. / 125. CPC, September 8, 1921, p.4. / 126. CPC, July 28, 1923, p.1. / 127. CPC, August 11, 1923, p.2. / 128. CCY, February 23, 1927, p.1; CPC, February 25, 1927, p.10. / 129. CPC: July 9, 1926, p.11; July 16, 1926, p.11; July 29, 1927, p.6. / 130. CPC, August 19, 1927, p.6. / 131. CPC: June 25, 1926, p.11; October 8, 1926, p.4; October 15, 1926, p.11; December 24, 1926, p.11; January 28, 1927, p.11; May 20, 1927, p.10; CCY: October 13, 1926, p.13; February 9, 1927, p.1. / 132. Oxnard Daily Courier, April 9, 1927, p.1; CPC, April 22, 1927, p.10. / 133. CPC, April 29, 1927, p.9. / 134. CPC, April 29, 1927, p.10. / 135. MPH, August, 25, 1927, p.1; CPC, September 2, 1927, p.7. / 136. Citations that have the titles of her submissions and any significant commentaries are inserted in the body of the text; the following references provide some of the dates when she exhibited: Appendix 4; TOT, October 30, 1927, p.8-M; CPC: March 9, 1928, p.7; July 27, 1928, p.4; May 24, 1929, p.1; June 15, 1934, p.1; June 22, 1934, p.5; January 15, 1937, p.8; March 19, 1937, p.6; February 11, 1938, p.14; CSN: April 19, 1934, p.4; June 21, 1934, p.1; CRN, July 7, 1937, p.8; CCY, July 16, 1937, p.17; Ball, p.625. / 137. CPC, March 9, 1928, p.7. /

138. CPC, January 11, 1929, p.3. / 139. CRM, July 24, 1930, p.7. / 140. CPC, November 27, 1931, p.8. / 141. CRM, June 23, 1932, p.3. / 142. CPC: February 23, 1934, p.1; March 23, 1934, p.5; August 24, 1934, p.27. / 143. CPC, June 7, 1935, p.10. / 144. CPC, August 9, 1935, p.7. / 145. CPC, February 7, 1936, p.10. / 146. CPC: March 20, 1936, p.6; July 16, 1937, p.13. / 147. LAT, June 16, 1929, p.M-7, 19. / 148. CRM: May 1, 1930, p.12; June 12, 1930, p.6; CPC, May 2, 1930, p.5; SFC, May 18, 1930, p.D-5. / 149. CRM, November 13, 1930, p.6. / 150. DPT, October 31, 1930, p.7. / 151. CPC: April 29, 1927, p.10; December 15, 1921, p.11. / 152. CPC: October 2, 1931, p.10; October 9, 1931, p.8; CRM, October 8, 1931, p.7. / 153. CPC: November 6, 1931, p.11; November 13, 1931, pp.6, 8. / 154. CPC, November 27, 1931, p.16. / 155. TOT, February 7, 1932, p.6-S. / 156. CPC, September 22, 1933, p.6. / 157. CPC, May 4, 1934, p.12. / 158. CRN, May 12, 1937, p.6. / 159. TOT, October 31, 1937, p.S-5. / 160. LAT, February 19, 1939, p.3-8. / 161. Perry/Polk 1941, p.494. / 162. TOT, October 31, 1941, p.22; CPC, October 31, 1941, p.3; CCY, November 6, 1941, p.9; cf., Hjalmarsen, pp.52, 58, 64-66, 104f, 136-40, 211; Spangenberg, p.54; McGlynn, p.18; Shields, pp.263-66, 326; Kovicnik, pp.294f; Hughes, p.1074; Falk, p.3205f; Jacobsen, p.3130; Petteys, p.678; Wall Moure, p.528.

MAUDE (Maud) LOUISE SWAN (1879-19???) was born in July in Oakland, California. From the U.S. Census of 1880 we learn that her mother probably died shortly after childbirth or abandoned the family.¹ Maude and her six siblings resided with their father at 760 Eleventh Street in Oakland. By 1900 she had moved to San Benito County where she lived with her married sister, Addie Shaw.² The Shaws apparently had a large house with at least one servant within the city limits of Hollister. According to the local Directory, Maude resided in Berkeley by 1902 at 2642 Bancroft Way with her brother, Bert, and his wife, Nellie.³ Her occupation was officially listed as "artist." From 1903 to 1904 she studied at San Francisco's Mark Hopkins Institute of Art and quickly specialized in porcelain design and painting.⁴ She exhibited her painted ceramics with the California Ceramic Club at the St. Louis World's Fair in 1904.⁵ That December at her Berkeley studio she held an exhibition and sale of her porcelain work. Here the press described a "very dainty tea set in green and gold, also a smoking set in Egyptian design and coloring which is very beautiful."⁶ In 1905 she advertised for the first time in the classified section of the Directory her Berkeley studio-residence at Bancroft Way.⁷ Her primary "atelier" remained in San Francisco. After the destruction of the latter in April of 1906 she opened within three months a new fully equipped studio that was large enough to accommodate her classes in porcelain painting. Swan's style was characterized by critics as both "distinguished" and "conventional" and hence highly marketable.⁸ By late 1907 she had moved her residence to 2642 Sylvan Way in Oakland and her studio to 911 Twelfth Street in the same city.⁹ She exhibited at the First and Second Annuals of the Berkeley Art Association in 1907 and 1908.¹⁰ Her whereabouts after 1908 are uncertain.¹¹

ENDNOTES FOR SWAN: 1. U.S. Census of 1880 [ED 8, Sheet 23]. / 2. U.S. Census of 1900 [ED 7, Sheet 4]. / 3. Polk: 1903, p.634; 1904, p.677; 1905, p.708. / 4. Halteman, p.159; BDG, Oct. 31, 1903, p.8. / 5. SFL, June 19, 1904, p.29. / 6. BDG, Dec. 12, 1904, p.4. / 7. Polk 1905, p.773. / 8. BKR, July 25, 1906, p.6. / 9. Polk 1908, pp.1452, 1672. / 10. App. 1, Nos.2-3. / 11. Hughes, p.1082; Jacobsen, p.3152.