

Appendix 6

List and Explanation of Illustrations

(Unless otherwise specified all of the illustrated art is in private collections)

William Constable Adam

RIVER LANDSCAPE – CARMEL VALLEY (1910-30)

[Plate 1a]

Oil on canvas; 11" X 15"

Signed lower right: *Wm. Adam*

Provenance: This painting was sold with the above title on September 22, 2002 at the Clars Estate Auction Gallery.

Comments: Although Adam made his living by selling variations of local "genre" scenes to the many tourists on the Peninsula, he regularly experimented with a far more dramatic bravura brushwork in studies that were decidedly "Impressionistic" in character such as his *River Landscape – Carmel Valley*. Here he succeeds in converting the hushed stillness of a relatively mundane setting into an almost spiritual experience as if this were the dream of dim memories from his Scottish childhood. There are no sharp contrasts to entertain, but only a world of introspection where time has stopped. The palette of low-toned mauves, yellows and greens with the grayish-white mantle of somber clouds achieves an equilibrium in the reflection on the water. Trees and shrubs are crafted with a few bold strokes. No vacationer would buy this canvas as a memento of his Pacific visit. Adam's intent was far more personal. This piece may have been created for exhibition (refer to biography on Adam in Appendix 7).

Anna Roberta Balfour

POINT TO POINT OF SEVEN TIDES – PEBBLE BEACH (1936)

[Plate 1b]

Oil on board; 8.15" X 10"

Signed lower left: *R Balfour, Point*; titled and dated on reverse: *Point to Point of Seven Tides – Pebble Beach, California, 1936, Roberta Balfour*

Comments: By the mid 1920s Balfour had perfected her unique style of Expressionism in portraiture and was exploring the nebulous world of Post-Impressionism in landscapes. Her oils are characterized by viscous overlapping layers applied with a palette knife. These turbulent almost ferocious compositions combine with bold tonalities to expose forces below the visible world. Like John O'Shea and her teacher, William Watts, she reveals that mystical quality which underlies all movement and form. To achieve her ends customary spatial relationships are ignored. If painting were music, then her 1936 study, *Point to Point of Seven Tides-Pebble Beach*, would be Stravinsky's *Rite of Spring*. It is not a snapshot, but an accumulation of observations and viewpoints – a type of deconstruction without the discordant angles of Cubism. Inherent in her work is a certain sense of ambiguity that invites the viewer to share the experience. Balfour was a dedicated professional who painted for herself. To express her unique vision of the world she pushed far beyond accepted styles and habitually offended many of her fellow artists and those in the viewing public who were comforted by a more representational approach. As a personality she was urbane, assertive, compassionate, intellectually gifted and possessed of an unorthodox inquiring spirit that could best be described as a combination of George Sand and Auntie Mame. Through the 1920s and 1930s she was undoubtedly the most avant-garde female painter in Carmel (refer to biography on Balfour in Appendix 7 and to narrative in Chapter 7). She was equally proficient in watercolors.

Albert Winfield Barrows

BOUNTY (late 1920s)

[Plate 2a]

Oil on board; 20" X 24"

Signed lower right: *Albert Barrows*; on the reverse at the upper left is the notation: *Bounty, Albert Barrows*

Comments: Initially, Barrows favored portraits in somber keys, but soon adopted brighter colors and a somewhat harsh sculptural depiction of figures. Armin Hansen influenced Barrows' early outdoor studies, especially harbor scenes bathed in one dominant tonality, such as Albert's sapphire blue *Monterey Docks* and the chalky green *December Day* (refer to the biography on Barrows in Appendix 7). By the late 1920s he had perfected his artistic "Self" and produced some of his finest landscapes, including *Bounty*. In this work small indistinct structures at the plain's horizon and irregular recumbent patterns in the foreground provide delicate references to the soothing quietude of an agrarian world. The latter creates a perfect foil for the churning atmosphere. Distant hills are partially swallowed in the sky's torment. As with the Fauvists, un-delineated color becomes form, but Barrows goes a step further and blends the peripheries of his pigments to create alluring subtleties. Extraneous details are removed. The symbiotic dependence between the suggested space and color is wholly intuitive. His unique proto-minimalism, while popular with his fellow artists, had a limited appeal in the conservative San Francisco art market. In the early 1930s the privations of the Depression caused him to almost abandon easel painting and concentrate on public murals.

Margaret Bell Bruton

CALIFORNIA ROLLING HILLS (CARMEL VALLEY?) (1930s)

[Plate 2b]

Oil on canvas board; 11.75" X 20"

Signed lower right: *M. BRUTON*

Provenance: This work was sold with the above title on September 11, 2011 at the Clars Estate Auction Gallery.

Comments: Because so few of Margaret Bruton's paintings are dated, it is difficult to chart precisely her development. However, certain general conclusions can be drawn. She loved to experiment with different artistic philosophies and by the early 1920s she had adopted many of the features of the Post-Impressionist or "Modernist" movements, including the simplification of forms into color patterns, the use of rhythmic tones and the reduction of design to emphasize structure

and mass. For her well-received portrait of *Rosie* she borrowed the composition from Gauguin but rendered her subject with far more warmth and emotion (refer to her biography in Appendix 7). She experimented with Cubism and its dramatic use of tilted planes of color as we see with her 1928 still life *Acacia* and the portrait *The Harmonica* (B & B: August 7, 2006, No.1278; December 12, 1966, No.3380). At times, color becomes the dominant factor as in her *Taxco Tots* with its electric pinks, blues and tans; her scene of *Taxco-Mexico* is a vibrant study of urban architecture almost reduced to the simplification of the Fauvists (B & B, October 4, 1992, Nos.223-224). Her 1932 gouache of *Virginia City* bears a remarkable similarity to the contemporary work of Raoul Dufy with its floating compositions and cut down renderings in broad strokes of bright discordant colors (B & B, August 8, 2005, No.244). In Bruton's landscapes of Monterey County we find a clearer picture of her artistic development. The carefully controlled composition and brushwork of her 1925 oil *Barns on Cass Street* resemble the structured formulae of contemporary illustrations (Trenton, p.22). Three years later her award-winning *Monterey Landscape* was far more animated with its dramatically posed clouds and buildings (TOI, February 5, 1928, p.S-5). The *California Rolling Hills*, which was probably completed by the mid 1930s, offers in its rough delineation a scene that is far more emotional and devoid of many representational expectations. The clouds are not in the regimented configuration of 1925, but rather a churning amorphous mass of gray and white that threatens the hills with bewildering black shadows. Even the bright lower left quadrant has a thin arcing silhouette that cuts across a roof to remind the viewer that there is no haven from turbulence. This agitation is reflected in the striations of paint on the water and in the solid slow roll of trees and hills which are alive with nature's movement.

Henry Joseph Breuer

SAND DUNES AND THE STORMY SEA (1898)

[Plate 3a]

Oil on canvas; 14" X 18"

Signed and dated lower left: *H. J. Breuer, 98*

Provenance: This work was sold with the above title in the SoMa Estate Auction of San Francisco's Bonhams and Butterfields on January 13, 2008.

Comments: The late 19th-century example here, apparently one of his earliest dated paintings, emphasizes the subdued tonalities of the "poetic" Barbizon school where soft light dominates the landscape (cf. B & B: July 13, 1989, No.2597; December 8, 2004, No.198). Breuer's visual symphony of grays and blues melds distant sea and sky; the trees, sand dunes and grasses all seem in perfect harmony. A small barely discernible seagull racing across the turbulent clouds at the upper right adds a lyrical touch. His 1899 visit to France had a profound influence on his artistic development. After several years he abandoned the Barbizon movement and adopted some of the tenets of the French Impressionists, including a far lighter palette, surfaces of bright reflected light immediately adjacent to shadows and an "open" brushwork. A superb example of Breuer's evolved style is his 1903 *Panoramic View of the Sierras from Independence-Inyo County-California* (B & B, June 15, 1994, No.4682). This oil on canvas, which measures approximately thirteen by ninety-six inches, is breathtaking in its dramatic illumination of the continuous rocky peaks that rise triumphantly from the flat semi-arid plateau (refer to the biography on Breuer in Appendix 7 and to the narrative in Chapter 3).

Ferdinand Burgdorff

BLUE TWILIGHT (1909)

[Plate 3b]

Watercolor on board; 7.70" X 9.75"

Signed and dated lower left: *Ferdinand Burgdorff, 1909*; on the reverse of the original frame at the upper left is the title *Blue Twilight* and at lower left the official gallery label: "Rabjohn & Morcom, San Francisco." On the reverse of the watercolor is the notation: *Burgdorff, Blue Twilight, \$40.00*.

Provenance: This "delightfully delicate and ethereal" watercolor was displayed to glowing reviews in January of 1910 at the Rabjohn and Morcom Gallery (SFL, January 2, 1910, p.28; cf. SFL: January 16, 1910, p.30; February 20, 1910, p.67; refer to the biography on Burgdorff in Appendix 7).

Comments: Throughout Burgdorff's career his paintings are characterized by the sympathetic exaggeration of color and the seamless blending of tones in scenes that are "academically" rendered. As his work matures his compositions become increasingly stylized, but they are always subordinate to those vibrant hues that reveal the deep spiritual qualities in Nature and evoke the greatest pleasure. In his 1909 watercolor *Blue Twilight* the subtle influence of 19th-century Japanese art is expressed in the silhouette of a truncated pine branch dramatically placed as a diagonal in the upper register. From this bird's-eye perch we are drawn past the abbreviated rocks and fading waves of Carmel Bay to the luminous delicately modulated display of day's end that dominates the background horizon and sky. The asymmetrical arrangement captures our attention. *Blue Twilight* was the first of his extremely popular "pine-branch themes" that he repeated for decades under various titles (e.g. *The California Coast-1919* in B & B, June 9, 2002, No.8224). Burgdorff also developed a successful secondary career as an etcher.

Jennie Vennerström Cannon

SAN LUIS REY (1905)

[Plate 4a]

Oil on canvas; 16" X 20.25"

Signed lower left with the initials: *JVC*; on the reverse the upper bar of the stretcher at center left is the printed inscription: *J. Vennerstrom Cannon*. To the right of this inscription in a faded but discernible cursive, which bears a remarkable similarity to Cannon's own handwriting, is the title *San Luis Rey* followed by unidentifiable symbols. The canvas has the original gilt frame that was made by Jennie herself.

Provenance: It is absolutely certain that Cannon's painting depicts the west façade of the California Mission Church at San Luis Rey de Francia, located near Oceanside, approximately 39 miles northwest of San Diego (Mary Null Boulé, *The Missions, California's Heritage: Mission San Luis Rey de Francia*, 1988, pp.3ff). Founded on June 13, 1798 this site became the largest and most populous of the California Missions. It was also the place where the first pepper trees were

planted in the state. Renovation of this complex began in 1892/93 under the direction of Father O'Keefe and the Franciscan Order. Repairs to the Church and Quadrangle were completed in 1904-05. A devastating earthquake in 1926 reduced to rubble almost half of the massive bell tower, which was not rebuilt until late 1927. Paintings and photos of the west façade as well as correspondence from 1905 allow us to determine when Jennie Cannon executed this painting. Photographs securely dated between 1894 and 1897 show that the west façade had large patches of missing adobe and scattered plants growing in the walls (University of California at Riverside, California Museum of Photography; Archives of the San Diego Historical Society Photograph Collection). The foreground was treeless. Paintings executed before 1901 by Edwin Deakin, Alexander F. Harmer and Will Sparks confirm that there were still no trees preceding the church's west door (Ruth Manhood, Paul Mills et al., *A Gallery of California Mission Paintings by Edwin Deakin*, Los Angeles, 1966, pp.52f; John Moran's Auction Catalogue, *California & American Paintings*, June 21, 2005, No.030; B & B, November 19, 2002, No.8183; cf. Norman Neuerburg, "As Artists Saw Mission San Luis Rey," *The Masterkey*, 56.4, 1982, pp.147-49). Pre-1903 photos of this treeless mission were published by *Sunset* magazine and George W. James (*SNT*, 2.4, 1899, pp.70-73; *TCT* 5.4, 1904, pp.324, 330f; Chris Jörgensen's 1903 watercolors from the west do not show a tree). A pepper tree (*Schinus molle*) was planted by 1903 within close proximity to the west entrance of the church. In a photograph of the latter taken by W. A. Haines between 1909 and 1910 a large pepper tree appears at the left. A 1913 photograph records the identical tree (Zephyrin Engelhardt, *San Luis Rey Mission*, San Francisco, 1921, p.246). This same pepper tree stands at the left in Cannon's painting and is far smaller than the one in the 1909-10 photograph, indicating that she painted it some years prior to Haines' arrival. In Tucson, where Cannon had her winter residence, a local newspaper published a front-page story on this restored Mission along with offers of bargain railway fares to visit the site which had its own train station (*ADS*, September 25, 1904, p.1; cf. *SNT*, 1.3, 1898, p.52). It is certain that she seized this opportunity to paint there in 1905 because a letter dated 24 June 1905 from her husband specifically states that his wife and son are to make this trip "tonight" via La Jolla (MacDougal, Letter of June 24, 1905 from William Cannon to Daniel MacDougal, Box 5, Folder 40, p.2). A pepper tree was still present in the early 1920s when Charles Bergman painted this scene (B & B, December 10, 2003, No.6311, p.186). A watercolor, which was completed by Elmer Wachtel of the west façade between 1927 and 1929, graphically shows the earthquake repairs and a treeless foreground (B & B, April 11, 2005, No.131, p.89). Cannon's painting was auctioned on June 8, 2004 by Auctions by the Bay, Inc., Alameda, California and was labeled erroneously "A Southwest Mission" (*Fine Art and Furniture Catalogue*, No.1073).

Comments: Cannon's 1905 study of *San Luis Rey* is one of the first Impressionist paintings of an historical subject in California. Here her complete mastery of technique animates an ostensibly sleepy scene. Dozens of soft reddish dabs vibrate in the bright blue sky. The tree's luxuriant green foliage quivers in a matrix of arcing strokes that sprawl under the frame; vermilion pepper corns and lavender shadows provide complementary foils to animate the leaves. In sharp contrast the sober massive solidity of the church rises as an imposing extension of the trodden earth. The defining elements of the west façade are subtle shadings and soft traces of ochre on the moldings and niches; the openings and corners of the upper bell tower are delicately delineated. Like her mentor, William Merritt Chase, she converts the foreground into an extra-pictorial space to create a very intimate perspective (Gallati, p.87). Chase's influence is most apparent in the chromatic "harmony" and the virtuoso display of control over the viscosity of the oils (Pisano, pp.150-57). Cannon's composition is structured geometrically. The implied diagonal created by the tops of the courtyard gate, bell tower and tree is cropped at the upper left to render an air of informality and spontaneity. That diagonal is a counterbalance to the horizontal foreground and vertical tree. The subtle almost indiscernible suggestion of figures in front of the white arcade at the lower left does not detract from the stately features of the colonial architecture.

Jennie Vennerström Cannon

THE TIDES (1914)

[Plate 4b]

Oil on board; 15" X 19.25"

Signed lower left: – J.V.Cannon – ; the very faint but discernible notation on the reverse of the board near the upper right gives the complete title and date: *The Tides '14*. Another simple inscription in cursive at the upper left, *Laguna*, may indicate that it was exhibited at the Laguna Beach Art Association or sent to a dealer in that area. A modern printed label from the K. Nathan Gallery of La Jolla, California is attached to the back of this painting.

Provenance: In her diary entries for 1914 Cannon notes that both William Merritt Chase and William Ritschel complimented her on a "marine" painting that she had undertaken that summer (Cannon, *Diaries*, September 15-16, 1914; refer to narrative in Chapter 5). There is no rock solid evidence that *The Tides* is the same painting. However, it is highly likely that this work was executed in July or early August of 1914 as a class exercise in the Chase Summer School. Two paintings by other students in that school have the identical scene in respect to the foreground, horizon line, background and weather conditions. One was executed by Myron Oliver (now in a private collection) and the other by Mary DeNeale Morgan (B & B, December 12, 2005, No.184). Undeniably, this is the view southeast from Carmel Beach with Point Lobos in the background on the right and Huckleberry Hill to the left (Clark, pp.80-87, 224, 407-09). *The Tides* was sold in 2002 at Butterfields Auctioneers in San Francisco and was given the title "Carmel Dunes" to associate the work with a specific piece of geography (B & B, November 19, 2002, No.8287).

Comments: Cannon was always fascinated by the atmospheric qualities of light in various weather conditions. In some cases she employed an "idée-fixe" of tonality to set the mood for the whole painting without the overwhelming shadows and diminished glow of the Tonalists. In *The Tides* the carefully modulated blue-gray palette and the superbly simplified composition reflect more the influence of Whistler than Chase. One has the sensation of movement after the storm when the lapping waves have calmed and the once turbulent air has subsided in the parting clouds. Here the perspective is influenced by the camera's spontaneous impression. Instead of placing the foreground at a distance in a neatly framed composition, the scene almost emerges, as with the earlier *San Luis Rey*, from the artist's feet. With the instincts of an accomplished colorist she applied an undiluted splotch of green vegetation in the immediate foreground as a monochromatic device to provide contrasting fidelity and to emphasize the sweeping arch of the dune along a gently

approaching sea. The viewer's gaze follows the powerful curve of the sand which eventually parallels the mountainous topography as it descends toward the west. In opposition the clouds and surf move left toward the east as a stabilizing counterbalance; the sky becomes a second celestial tide. In 1894-95 Chase used a similar compositional device at the coast when depicting his family in *Idle Hours*; Cannon's undertaking is far more abstract and moody (Gallati, p.83 and Pisano, pp.12, 123). The opalescent gray-white of the beach and the darkened flotsam stranded amid the vegetation on the crown of the dune are rendered with exquisite graduations. Here Cannon has abandoned the soft dabs of melded colors that we see in her 1905 painting for long bold striations of overlapping thickly applied hues with minute contrasting touches of bright orange. The mountain, which is rendered in carefully layered tracks of a greenish blue-violet with highlights of red, appears to emerge from a dissolving mist. The more prominent application of this rust red appears in the surging mass of white-fringed gray clouds which capture the eye with the dazzling effects of light. The water below harmonizes with the sky and clouds. Cannon's compressed softened topography gives expression to that immediate passing moment. Her intimate viewpoint and mysterious forms are designed to capture the viewer's attention and invoke a meditative state. This is not a "beach narrative" with frolicking children, but a timeless dream waiting for an interpretation. Nature has been reduced to the bare essentials to expose a deeper spiritual meaning.

Jennie Vennerström Cannon

DUTCH DREAM (1907-09)

[Plate 5a]

Oil on board; 20" X 16"

Signed lower left of center: *JVCannon*

Provenance: At present this is the only known example of the twelve commercial illustrations executed by Cannon for Pedro Lemos between 1907 and 1909 (refer to narratives in Chapters 2 and 3). This painting was donated in 1982 by Joan Tweit, the granddaughter of Jennie Cannon, to the Otter Tail County Historical Society of Minnesota which supplied the photograph reproduced here.

Comments: There is no documentation as to the product or event this illustration was intended to advertise. The style of the work reflects the nature of the commission and Jennie's deep affection for the Arts and Crafts movement. In keeping with that tradition she harmonizes earth tones into a very symmetrical composition.

Jennie Vennerström Cannon

CHINATOWN (or A STREET IN CHINATOWN) (1918-19)

[Plate 5b]

Oil on ?; dimensions unknown

Signed lower right: *JVCannon*

Provenance: This is one of Cannon's more popular paintings that remained for years in her private collection. It postdates her return to Palo Alto from New York and Laguna Beach in the fall of 1918. *Chinatown* was first exhibited in March of 1919 at the Forty-Third Annual Exhibition of the San Francisco Art Association. It received such critical acclaim that it was reproduced in the official exhibition catalogue and was one of only six paintings used to illustrate John Norton's review-article for New York's *The International Studio* (SFAI; "A Western Exhibition," *INS* 67 [May], 1919, p.cxxiv). This oil reappeared in public at least three times: in Monterey's Del Monte Art Gallery during the summer of 1921, with a retrospective of Cannon's work at the Oakland Art Gallery in February 1922 and in a joint exhibition at Gump's of San Francisco in November 1924 (refer to Appendix 5 and Chapter 6). She capitalized on its popularity by painting other street scenes in Chinatown. The original painting has yet to be located. The black and white print of *Chinatown* reproduced here was supplied by the Otter Tail County Historical Society of Minnesota.

Comments: Jennie's stay in New York during 1917-18 exposed her to the American avant-garde which had a profound influence on her constantly evolving style. At this time she jettisoned a number of Impressionistic idioms, which had atrophied on her canvas, for what was conceptually viable. *Chinatown* is unusual in the Cannon corpus because the ratio of the length to the width is almost 2 to 1. This elongation is designed to emphasize the geography. The scene is dissected diagonally by a long steeply inclined street in San Francisco's Chinatown. On the left are the distinctive sloping tile roofs with their waving banners and colorful store fronts; shaded pedestrians are reduced to symmetrical clusters of paint. The sun-swept variegated façades on the opposite side disappear into the contracting horizon, just above center left. The uncomplicated appearance of the sky and the cobblestone street turning left at the bottom cleverly frame and focus attention on the accelerating axis of the center. The surface of the painting is roughly scored and controlled to enhance the sense of depth. The agile perspective, animation, and exotic subject are deftly combined. This is one of Cannon's few urban scenes. Like William Merritt Chase, Cannon was never committed to recording the spectacle of modern life, a tendency common among Impressionists. She chose this topic to capture the color and dramatic perspective.

Jennie Vennerström Cannon

LAGUNA CLIFFS AND SEA (1918 to early 1930s)

[Plate 6a]

Oil on board; 20.75" X 31.75"

Signed lower right: *JVCannon*

Provenance: The title of this painting is not recorded in the Cannon corpus of exhibitions and thus its precise history is untraceable. It is certain that Cannon's oil shows the Laguna coast since a contemporary work by Franz Bischoff from the identical perspective depicts the same topography and bears the title "Laguna Cliffs." (George Stern Fine Arts, *Small Gems, July 24th – August 28th 2004*, Hollywood, 2004, p.1) Her earliest recorded stay in the Laguna Beach area was in 1918, but she made numerous and lengthy subsequent visits through the 1930s (refer to the narratives in Chapters 6, 7, 9, 11 and 14). As will be shown in Chapter 13, this work belongs stylistically to Cannon's corpus of work after 1917. *Laguna Cliffs* was sold in 2000 by a private collector to Mitchell Brown Fine Art, Inc., of Scottsdale, Arizona, who generously provided the measurements and the photograph of the painting reproduced here.

Comments: *Laguna Cliffs* is one of Cannon's larger pieces that has come to light. Here an habitual subject is rendered in her more "abstract manner" which drew censure from several critics. Cannon relished this sort of experimentation. On the surface it has the spontaneous handling of the French Impressionists, but the rough application of paint is not intended to record the momentary effects of light as much as the seething movement of an implacable ocean. Close examination reveals that the oils are carefully layered for the specific textures of the surf and the rock face. The latter, as seen in the foreground right, has strong verticals in colors which contrast with the vibrating rhythms of blues and grays in the former. The entire composition is alive with the elemental forces of nature – a brilliant frothy sea seems to boil out of control, threatening to escape its cauldron of cliffs. Above the high horizon line is a grayish-yellow mass of amorphous clouds. Cannon's composition is assertive and convincing.

Euphemia Charlton Fortune

WINE BOATS AT ST. TROPEZ (1923-25)

[Plate 6b]

Oil on board; 14.65" X 18.15"

Provenance: This painting dates from Charlton Fortune's first visit to St. Tropez between 1923 and 1925 and may have been similar to a work seen at the Del Monte Gallery in 1929 (refer to the biography on Fortune in Appendix 7, note 157).

Comments: During Fortune's career two major phases are apparent in her later landscape paintings. Her 1914 canvas, *Summer* (or *Summer Landscape*), represents the first stage with its pure "Impressionist" style that reflects the profound influence of several late 19th-century French artists (refer to the biography on Fortune in Appendix 7, especially note 47, and to the narrative in Chapter 5). What becomes obvious when comparing her canvases after 1921, especially those of St. Tropez with her earlier Monterey-area scenes, is that the Post-Impressionists, primarily the Nabis and Fauvists, have inspired her continued development (cf., Howell, pp.41, 45-55, 59-75; Brennan, pp.18ff; B & B: December 10, 2007, No.99; April 8, 2008, No.65; November 22, 2010, No.69). However, Fortune's mature work at St. Tropez is not a slavish imitation of European schools, but rather a departure which yielded many highly original paintings. A superb example is her *Wine Boats* where the broad application of large areas of complementary colors – the red and orange against blue, mauve and white – resonate and completely replace her earlier self-conscious fluttering brushwork and contrived color harmonies. The striations and shadings on the painted surface add a softer texture to her striking designs, flattened planes and bold linear contours in contrast to the unmodulated colors and simplified compositions of European Fauvists such as André Derain. At St. Tropez Fortune synthesizes vivid dramatic color patterns into geometrically balanced plans.

Charles Matthew Crocker

WINDSWEPT LANDSCAPE: SANTA ROSA (1910-19)

[Plate 7]

Oil on canvas; 32" X 28"

Signed lower center: *Chas M. Crocker*. "Santa Rosa" is clearly inscribed on the stretcher at the lower right; also on the reverse are affixed three printed gallery labels from "California View Fine Arts of Los Gatos, California."

Provenance: This work dates between 1910 and 1919, the period when Crocker owned a ranch near the city of Santa Rosa. It may have been exhibited at the Santa Rosa Public Library in November of 1913 and at San Francisco's Fairmont Hotel in the fall of 1919 (*The [Santa Rosa] Press Democrat*, November 18, 1913, p.1; SFC: November 30, 1919, p.E-5; December 14, 1919, p.E-9; TOI, December 7, 1919, p.6-B; refer to the biography on Crocker in Appendix 7 and to the narrative in Chapter 3). The title *Windswept Landscape* was attached to what is probably a Santa Rosa scene in the early 21st century by California View Fine Arts of Los Gatos. This canvas was sold under that title in December of 2006 at San Francisco's Bonhams and Butterfields (B & B, December 11, 2006, No.128).

Comments: Early in his career Crocker perfected a style of painting based on the Barbizon movement, but by 1906 he began to experiment with more "modern" techniques. A year later his work was described as "Psychic-Impressionism," the colorful byproduct of both an emotional and subconscious interpretation of reality during meditation. With a complete disregard for most academic conventions he soon embraced a philosophy that combined a scientific explanation of Nature – one that sympathized with the Neo-Impressionists but rejected their rigid templates for rendering color and form – with an extremely introspective almost Gestalt Expressionism. In practice Crocker favored the impasto application of "rhythmically arranged" masses of color as the most expedient method to translate onto canvas the essence of all forms and sensations. He offered at the 1919 Fairmont Hotel exhibition his deepest artistic convictions to an unprepared art world that found his paintings "not within the mental scope of many visitors." In *Windswept Landscape: Santa Rosa* the formal elements of the scene are not created synthetically with flat patches of pure color in the style of Gauguin and the Nabis, but with shapes that emerge from a patchwork of contrasting hues. The density can vary from the thick cacophony of colors in the grassy foreground to the lean stylized mountains of azure and tangerine in the background. The contrasts continue with the somber solidity of the swaying trees and the whimsically delicate cotton clouds that race across the dimming blue heaven like decorative putti. Critics often agreed that his landscapes appeared to vibrate with a celestial harmony.

Josephine Mary Culbertson

COASTAL LANDSCAPE NEAR ASILOMAR (ca.1925-35)

[Plate 8a]

Oil on canvasboard; 12" X 16"

Signed lower left: *JMCulbertson*; notations on the reverse of the frame are undecipherable except for the single printed word in pencil at lower right: *Asilomar*. On the reverse of canvasboard at the upper right in faint pencil is the notation in cursive: *Melanie(?) Diller, Teachers College, Columbia University, New York City*.

Comments: Unlike the other members of the Carmel art colony in 1905, Culbertson and Ida Johnson had not embraced the Barbizon or Tonalist aesthetics, but rendered their subjects with a brighter palette following more modern academic traditions. Over time Culbertson's forms were less precise and rendered with a heavier application of paint. Many of her seascapes, as seen in *Coastal Landscape Near Asilomar*, employ a slightly gauzy effect over the ocean. Her chromatic

values, which vary from pastels to bright solid colors, are always unified into a harmonious composition (refer to Chapters 2 and 7 as well as to the biography on Culbertson in Appendix 7).

Carl Christian Dahlgren

BAY OF SIR FRANCIS DRAKE (POINT REYES) (prior to 1909)

[Plate 8b]

Watercolor on paperboard; 7.50" X 11"

Signed lower left: *Carl Dahlgren*. On the reverse is the label of "Sanborn, Vail & Company," framer, art supplier and dealer located in San Francisco on "Mission Street between Third and Fourth." Also on the tattered paper backing in the upper right is the notation in cursive: *Bay of Sir Francis Drake*. This watercolor is in the original gilded frame.

Provenance: Prior to the earthquake of 1906 Sanborn's address was at 741 Market Street; from 1907 to 1908 it relocated to several shops on Mission Street between Third and Seventh (Crocker: 1899, p.1869; 1901, p.1928; 1905, p.1624; 1907, p.1403; 1908, p.1555). The above label provides us with a rough terminus pro quem for the date of this painting.

Comments: Dahlgren's work was popular because he combined European academic traditions with a very personal fantasy that included dramatic perspectives, theatrical lighting and vivid cloud effects as well as movement. This watercolor depicts a small sailing craft traversing the churning waves of what is today Point Reyes National Seashore. His application of colors on brownish-gray paperboard varies from a light wash to a heavy opaque and renders subtleties seldom seen in that medium (refer to the biography on Dahlgren in Appendix 7 and to the narrative in Chapter 3).

Maren Margrethe Froelich

PORTRAIT OF A YOUNG CHINESE GIRL (1897-1912)

[Plate 9a]

Gouache on paper; 6" X 5"

Signed lower left: *Maren Froelich*; Chinese inscription in upper right translates as: *Happy New Year*.

Comments: Between 1897 and 1912 Froelich found considerable success in the art market with her studies of ballet dancers and Chinese children. Although the gouache reproduced here, *Portrait of a Young Chinese Girl*, is a minor work, it offers a charming snapshot of a shy Chinese girl attired in an ornamented headband, thick colorful blouse and pants. She casually holds her doll in this period snapshot. In 1908 Froelich continued her art education in Paris where her subject matter was greatly expanded and her palette adopted the brighter colors of reflected light. She continued to receive acclaim for her figure studies, especially the somewhat somber work, *The Chinese Robe* (refer to the biography on Froelich in Appendix 7). Near the end of a long career her still lifes display the application of more "modern" techniques, including the simplification of color patterns and the use of spatial ambiguity as seen in her *Flowers in a Vase* (B & B, April 8, 2008, No.87).

William Alexander Gaw

ARRANGEMENT WITH SPHERE #151 (1950s)

[Plate 9b]

Watercolor on paper; 10.25" X 7"

Signed lower right: *Wm. A. Gaw*; on the reverse the "Maxwell Galleries of San Francisco" label carries the above title.

Provenance: The Maxwell Galleries staged several exhibitions of his modern works in the 1950s. This watercolor was resold in the SoMa Estate Auction of San Francisco's Bonhams and Butterfields on August 16, 2009 to benefit the Hospice of Contra Costa County.

Comments: To understand the art of William Gaw requires some patience. He was never content with any particular style or approach, but constantly sought new avenues for his creativity. Early in his career he abandoned the tenets of the Impressionists in favor of experiments with the appearance and substance of forms. Some critics compared his work to Cézanne's with whom there was at times a superficial similarity. A number of Gaw's paintings, such as *A Boat Shed in Belvedere*, *A Rocky Coast*, *A Still Life with Lupine*, *Poppies and Peaches-1930* and *Beehives-1942*, employ patterns of bright colors to distort natural contours as a way of exploring the relation of surface and depth (B & B: December 13, 2000, Nos. 3247, 3287; June 13, 2001, Nos.5297, 5355). Elsewhere, he paints with broad uniform dashes of color in still lifes that are almost devoid of perspective, as with his *Flowers in a Pink Vase-1947* (B & B, June 11, 1997, No.2813). Some of his studies, such as his *Flowers in a Blue Vase*, have the iridescent hues and sharp contrasts reminiscent of Odilon Redon, while others present semi-abstract renderings in dark browns and reds as in *Floral Still Life* (B & B: June 13, 2001, No.5353; November 24, 2008, No.2097). It is not uncommon to see bold outlines in black. In other instances, as with his *Still Life with Fruit and Bottle* and *A Still Life in the Studio*, he adopts some of the solid and very introspective elements of Europe's New Realism which is characterized by a simplified yet precisely contoured modeling and spatial ambiguity (B & B: December 12, 1995, No.5091; December 11, 2006, No.253). Gaw brings to still life painting a transcendent quality that is unprecedented in regional art. His landscape, *Belvedere Lagoon*, employs basic forms created with flat, broad swaths of paint in an approach similar to the Fauvists, but with a more subdued tonality (B & B, December 8, 1993, No.3460). Gaw's 1946 cubist work, *The Musician*, exploits solid colors in a daring and highly original fashion (B & B, August 8, 2005, No.241). His abstract art from the late 1940s is complex, colorful and rhythmical. While devoting part of the late 1950s and 1960s to a revival of his earlier work, he also chose, like the intrepid explorer, to draw on his years of experimentation with structural analysis and probe deeper into reality. Mindful of his first career as an engineer, he carried out the prediction that he made during his June 1935 interview, namely the fusion of a mechanical aesthetics with the purely creative trends in contemporary art (refer to the biography on Gaw in Appendix 7). Soon he perfected a unique approach to "non-representational" art with geometric constructions. In his *Arrangement with Sphere #151* Gaw organizes an assemblage in a compact vertical alignment, devoid of the jarring angular patterns and discordant colors of Kandinsky. Here shapes are balanced with the precision of a timepiece and the delicacy of a still life. Gaw's dashes of color define seemingly unrelated yet fusing patterns of mass. This work caresses the eyes of the beholder who is drawn to interpret a charming world in pastel hues. His non-figurative works, the culmination of a long career, as well as his unique still lifes, are among the most important contributions to 20th century art in California.

Armin Carl Hansen**MONTEREY WATERFRONT (1926-48)****[Plate 10a]**

Watercolor on paper; 14.25" X 18.50"

Signed lower left: *ARMIN HANSEN A.N.A.*

Provenance: In 1926 Hansen was elected an Associate ("A.N.A.") of the National Academy of Design in New York City and was elevated to the rank of full Academician in 1948 at which time he appended "N.A." to his signatures. This work was sold with the above title in April of 2010 at San Francisco's Bonhams and Butterfields (B & B, April 20, 2006, No.86).

Comments: Until a sizable corpus of datable paintings by Hansen is assembled, it will be impossible to make any definitive statements about the development of his non-graphic art. However, a few general conclusions can be drawn from several dated works. It is apparent that at the time of his return to San Francisco in 1912 he had abandoned the "academic" aesthetics and Tonalism taught at the School of Design for the more open dramatic brushwork and contrasting colors of the European Impressionists, as seen in his *Seascape, Belgium, 1912* and *Winter Near Newport* (B & B, December 9, 1999, No.5401; April 11, 2005, No.182). The passing of every year brought a new assertiveness to his marines and a constant desire to experiment. Hansen himself described this development as a "natural evolution" (refer to the biography on Hansen in Appendix 7). On occasion he publicly stated his support for non-representational art. Although he never adopted abstract structures in his own work, he embraced several of the elements of Post-Impressionism, including radically simplified and distorted forms as well as flat masses of colors juxtaposed for heightened emotional content. His animated subjects and powerful chromatic surfaces emphasize very theatrical spatial arrangements. Hansen's *Monterey Waterfront* with its almost monochromatic palette of blue-grays and subtle red highlights strikes a somber note of quietude, cold and dampness. The obtrusive and rather mundane crossbeams may partially block the view, but they also create an intimate contemplative space that speaks to our subconscious.

Edith Bethune Maguire**THE DOCKS – MONTEREY (1930-45)****[Plate 10b]**

Watercolor on heavily textured handmade paperboard; 11" X 15"

Signed lower right: *EDITH MAGUIRE*

Comments: Edith Maguire, who studied under Armin Hansen, was the preeminent female watercolorist of Monterey. Her style slowly evolved from late 19th-century classicism until it became in the 1930s a unique and very modern approach to an admittedly difficult medium. Exploring a variety of subjects from landscapes, wharf scenes, still lifes and portraits she created bold renderings in dramatically opposed colors. This was not achieved with the precise controlled lines of Stanley Wood, who was another of her teachers on the Monterey Peninsula. In fact, her broad strokes often wander outside the sketchy pencil outlines. Like the French Impressionists, she revels in the play of reflected light, especially in contrast to the darker static façades of buildings and piers, so admirably presented in *The Docks-Monterey*. Here the bright surfaces on the boat's hull and on the choppy water are created by leaving the white textured paper unpainted or covered with a sporadic thin wash (refer to the biography on Maguire in Appendix 7).

Christian August Jörgensen**GIANT SEQUOIA (1910-20s)****[Plate 11a]**

Watercolor on paperboard; 11.25" X 15.50"

Signed lower right: *Chris Jorgensen*; on reverse of frame at lower right is the (recent?) inscription: *Giant Sequoia*; on the paper backing on the left is the stamp: "Saber's Framing, 4209 Park Blvd., Oakland, Ca." and the notation: "1/29/80."

Provenance: This work was framed or reframed at Saber's in late January of 1980. It was sold under the title *Redwoods* at the SoMa Estate Auction of San Francisco's Bonhams and Butterfields on August 16, 2009.

Comments: Certain tentative conclusions can be drawn about the development of Jörgensen's watercolors (refer to the biography on Jörgensen in Appendix 7 and to the narrative in Chapter 2). Into the very early 1900s he had a tendency to choose dramatic wilderness vistas that were rendered in soft blended colors and uniformly diffused light as we see in *Vernal Falls-Yosemite-1900* and *Yosemite Falls-1901* (B & B: June 8, 2004, No.4183; December 12, 2005, No.129). By the end of the first decade and through the 1920s he favored (though not exclusively) a brighter tonality in more intimate scenes with the central subject in sharp illuminated focus; the immediate periphery is either blurred or darkened as seen in his *Yosemite Woodland-1916* and *Seaside Cove-1920* (B & B: June 8, 2004, No.4182; December 8, 1998, No.2095). This is certainly apparent in his *Giant Sequoia* where the base of this living monument glows and seems almost supernatural in its gauzy surroundings. Jörgensen's deftly handled overlapping application of washes renders beautifully the detailed texture and sinuosities of the tree.

Ralph Helm Johonnot**THE MAGIC MOON (early 1930s)****[Plate 11b]**

Oil on board; 20" X 24"

Signed lower right: *R. H. JOHONNOT*; on the reverse at lower left is the exhibition label: "The Magic Moon; Ralph Helm Johonnot; \$1,200.00." At the lower right is the printed gallery label: "Gump's: San Francisco and Honolulu."

Provenance: The labels on the reverse provide no date. In respect to its composition, the painting resembles a Carmel scene that he produced in 1930 (CRM, January 29, 1930, p.4).

Comments: Johonnot's highly original works encompass oil on canvas or board, pastel, etching, watercolor and ink drawing (refer to biography on Johonnot in Appendix 7). In addition, he sometimes co-produced with his talented wife, Salome, furniture, ceramics, textiles and jewelry. He gained widespread fame for his holistic approach to art theory that allowed him to combine the simplified and rhythmic elements of the British and American arts and crafts movement with the broad sweeping lines of French Art Nouveau, the austere composition of Japanese art and the colors of the Fauvists. Fantasy plays a large part in his uninhibited art which can at various times resemble a Walt Disney cartoon, a Buddhist

illumination or a stage design for grand opera. His advice on harmonious color combinations to evoke specific emotional responses was widely published and followed. Color is the key for understanding Johonnot's creations which are emancipated from most academic conventions. In his iridescent twilight scene, *The Magic Moon*, the chromatic values are not local colors intended to explain the composition, but hues of simultaneous contrast searching for a deeper subconscious meaning. The blue, green, yellow and orange in the upper half also derive intensity by their proximity to the earth tones below. The countless variations on gray, sometimes enhanced with pink, are revealed only after prolonged study. The matt finish given to the entire scene renders perfectly the effects of moonlight and is reminiscent of early 20th-century Tonalist work. Whimsy, almost too subtle at times, is introduced in the center with clusters of pink flowers and two playful gray rabbits camouflaged on the rocky surface. Rhythmically spaced white caps on the blue sea at center left echo the stylization of the Orient. With a dramatically foreshortened perspective Johonnot has created a level of fascination far greater than any representational depiction. The "magic" of the full moon has been celebrated from antiquity in literature, song and art for its powers over lovers.

Alice Gene Kloss

EUCALYPTUS AT SAN CARLOS (RANCH – CARMEL VALLEY) (1926)

[Plate 12a]

Etching; 8.85" X 6.85"

Signed in pencil lower right: *Gene Kloss*; titled lower left: *Eucalyptus at San Carlos 16/50*.

Provenance: *Eucalyptus at San Carlos* is listed in the catalogue of etchings published by Kloss' husband and dated to 1926 (Kloss, pp.2ff). It was executed from studies made at the twenty-thousand-acre San Carlos Ranch, directly south of Carmel Valley (Clark, p.503). On several occasions the Klosses were guests of the ranch's owner, George G. Moore. This print is the sixteenth in an edition of fifty.

Comments: In this etching the tall elegant eucalypti frame a road escaping into the soft hilly horizon. Their powerful curved trunks support lofty clusters of streaming leaves. These giants are dramatically balanced and accentuated on each side by a diminutive oak. The eucalypti are boldly defined and assertive. This is an example of vigorous modeling combined with a unique and uncluttered delicacy. Several of the hallmarks of Kloss' distinctive style are apparent here, including the "dominant diagonal" pattern in her landscapes and the subtle variation in the thickness and symmetry of crosshatched lines. In Gene's corpus of etchings the subject of the "eucalyptus" was as popular as the "cypress" (refer to the biography on Kloss in Appendix 7 and to the narrative in Chapter 7).

Perham Wilhelm Nahl

BOUND (1926)

[Plate 12b]

Etching; 9.75" X 7.85"

Inscribed in plate and dated lower right: *Perham W. Nahl, 1926, ©*; signed in pencil lower right outside of plate: *Perham W. Nahl*; on the reverse is the printed label: "Atherton Gallery, Menlo Park, California."

Provenance: *Bound*, one of his most popular etchings, was first exhibited at the 1926 Annual of the California Society of Etchers in San Francisco's Vickery, Atkins & Torrey Galleries with a very similar fantasy of naked bodies, *Whispers*; the former won the popular vote "cash prize," but the far more erotic *Whispers* was favored by the critics for its "vibrant symbolism with life" (BDG: September 23, 1926, p.6; May 21, 1927, p.7; TOT, September 26, 1926, p.4-S; SFC, October 10, 1926, p.6-F; CPC, October 15, 1926, p.11; refer to the narrative in Chapter 3 and to the biography on Nahl in Appendix 7). From the address on the Atherton Gallery label we learn that it was sold about 1960. Presently, there is no history available on the size of the edition.

Comments: This portrayal of a man and woman, who uncomfortably become the trunk and branches of an autochthonous cypress, was influenced by the depictions of contorted love-making scenes in 19th-century Japanese art which Nahl enthusiastically collected and catalogued for the University of California. His etchings are characterized by strong clean lines, balanced forms and a superb eye for detail. Why anthropomorphize the tree? Is the constricted musculature Nahl's attempt to understand the vicissitudes faced by the noble cypress? The more one studies this work, the more questions arise. Nahl was only content when he challenged the viewer. Between 1906 and 1935 he was one of the more influential art teachers at the California School of Arts and Crafts and the University of California.

Pedro Joseph (de) Lemos

EARLY MORNING – VENICE (1924)

[Plate 13a]

Pastel on paper; 15.50" X 11"

Signed in black ink lower right: *Pedro J. Lemos*; titled lower left: *Early Morning – Venice*. A small label on the reverse is from the art gallery at "The White House, San Francisco."

Provenance: It is highly probable that this pastel was exhibited with his other European sketches at the Stanford Art Gallery in January and February of 1925 (refer to the biography on Lemos in Appendix 7). It must have been purchased prior to 1932 when Lemos prefixed the "de" to his family name and added this new spelling to all of his unsold art.

Comments: Lemos was an unrelenting proponent of the arts and crafts movement. As an exhibitor he mastered a variety of mediums, but was well known for his virtuoso control of pastels and for his dazzling etchings. The latter received an honorable mention at the 1915 Panama-Pacific International Exposition in San Francisco. An outstanding example of his pastels is the 1924 work entitled *Early Morning-Venice*. This scene is a tour de force with its impeccable draftsmanship and sensuous coloring. It is presented as a "narrative" piece with a gondola passing quietly through the clear night and its single passenger taking the additional precaution of hiding her identity under a parasol. Was she leaving a secret assignation or escaping some torment? Whatever the answer, the depiction is ripe with subtleties, including the complex melding of reflected colors on the canal's shifting surface and the restrained gradations in the tonality on the buildings. Unlike the rather stodgy and somewhat ornate arts and crafts style of Arthur Mathews, Lemos' productions reflect the more simplified aesthetic of the "Pure Design" movement as promoted by Arthur Wesley Dow, Denman W. Ross and

Ernest A. Batchelder. Lemos created a unique approach to graphic art, painting, ceramics and sculpture, one that depicted the underlying unity or “ideal beauty” of a scene with the same clear lines that had dominated Japanese art for over a millennium (refer to the narratives in Chapters 3 and 7).

Mary DeNeale Morgan

GARDEN FLOWERS (mid 1930s to 1948)

[Plate 13b]

Pastel on paper; 13.50" X 10.50"

Signed lower right: *M. DeNeale Morgan* (possibly an estate stamp)

Comments: No other artist has succeeded so admirably in depicting the glories and subtleties of the Monterey Peninsula cypress and sand dunes as has DeNeale Morgan. Unfortunately, so many of her cypress paintings were in circulation that some critics accused her of mass producing these scenes for the tourist industry (refer to the biography on Morgan in Appendix 7 and to the narratives in Chapters 2 and 7). What is forgotten today is that Morgan embraced innovation. Under the influence of William Merritt Chase she gradually abandoned the Tonalist aesthetic for the open brushwork and vibrant colors of the Impressionists. She seized every opportunity to experiment with color-created moods, stark contrasts and sharply juxtaposed forms; she rendered a world beyond mere surface appearance and challenged her own creativity (B & B: June 25, 1998, No.5198; December 8, 1998, Nos.2105 and 2132). By the mid 1930s the majority of her subjects were not Carmel seascapes, but came from gardens, still lifes, urban settings and the countryside (B & B, August 7, 2006, Nos.1146 and 1208). Her trips to the Palm Canyon desert with its intense sun and descriptive shadows opened new vistas for her interpretation of color (B & B, June 8, 2004, No.4353). While she did not embrace “Modernism” in its cubist or truly abstract forms, she never hesitated to simplify her subjects with the bold broad strokes and dark heavy colors of the Expressionists (B & B, November 24, 2008, Nos.2054-55). Some of her most creative later work was with pastels in floral still lifes such as the *Garden Flowers* reproduced here. Mums, cinerarias and zinnias explode like fireworks barely tethered to stems and a vase enwrapped in broad leaves. It is a joyous assertive display of color for color’s sake and the culmination of a lifetime of experiments.

Xavier Tizoc Martinez

BENT FIGURE (a); PORTRAIT – HEAD (b) and PRANCING FIGURE (c) (1920-21)

[Plate 14a]

Three silverpoints on paper: 4.85" X 2.85" (a); 7" X 5.25" (b); 5.50" X 2.85" (c)

Each is inscribed with Martinez’s archetypal monogram “(M)”; the *Portrait – Head* carries the date “1920”

Provenance: All three were part of his solo exhibition in February of 1921 at The Print Rooms of San Francisco (refer to the biography on Martinez in Appendix 7).

Comments: In the first decade of the 20th century Martinez was the undisputed master of California Tonalism, a genre in which his landscapes, portraits and urban scenes reveal much experimentation. Like many talented artists he recreated himself and eventually adopted the bright colors of the Fauvists. According to critics, one of his great contributions was to graphic arts with his “reinvention” of silverpoint. This technique first appeared in medieval Italy and was common enough in late 19th-century Paris that he undoubtedly saw it exhibited. Instead of the traditional and uniform soft coating of Chinese white, which can render the subtleties that appear in Albrecht Dürer’s first self portrait, Martinez applied in his silverpoints an unconventional dark ground on paper with inconsistent almost abstract striations. His drawing is clean, sparse and deft in handling, but also “primitive” and “futuristic” with its strong simplification of planes. The subject for the *Portrait – Head* in profile may be the artist himself with his hair covered by a beret; the model for the two female figures in American Indian costume is his seven-year-old daughter, Micaela. The above drawings should not be confused with graphite *frottage* (French: “rubbing”), a technique that was created by Max Ernst about 1925.

Jules R. Mersfelder

LANDSCAPE WITH TWO FIGURES (ca. 1897-1908)

[Plate 14b]

Oil on canvas; 22" X 28"

Inscribed, lower left: *Jules Mersfelder*

Provenance: This painting may have been exhibited in Berkeley at the 1901 Loan Exhibition (refer to the biography on Mersfelder in Appendix 7 and to the narrative in Chapter 3).

Comments: Mersfelder was an immensely talented artist who frequently experimented with tonalities and brushwork within the limits of the Barbizon aesthetic. Among these painters one of the commonplace scenes was the depiction of an enveloping forest with a small body of reflecting water near the center and gauzy clouds above in the dim light of dawn or sunset. Figures and animals were added as subtle props to complete the contemplative vision (cf. B & B, June 11, 2003, No.4194). As Jennie Cannon discovered in 1907 Mersfelder’s search for spiritual truth periodically induced him to render extremely dark scenes such as the magnificent *Landscape with Two Figures* reproduced here. Within the confines of its diminished light and dark palette careful observation reveals a web of delicately contoured forms, such as the bark on the foreground oak. The two women are depicted with white blouses.

Katherine White Newhall

CARMEL (1905)

[Plate 15a]

Oil on canvas; 8.15" X 13.15"

Signed lower right: *K W Newhall*; below the signature is the unambiguous date 1905 preceded by a somewhat indistinct title: *Carmel*.

Provenance: This painting was undoubtedly displayed at Carmel’s first documented exhibition in May of 1905 at the Wallace Johnson home where half of one room was devoted to Newhall’s canvases (refer to the biography on Newhall in Appendix 7 and to the narrative in Chapter 2). This work was sold under the title *Carmel Coast* at the SoMa Estate Auction of San Francisco’s Bonhams and Butterfields on April 17, 2011.

Comments: The example here is one of the few dated paintings by Newhall and shows the view across Carmel bay from Point Lobos. Stylistically, it falls within the academic traditions of representational art in the late 19th and early 20th centuries. Compared with many of her Barbizon-inspired twilight scenes of breaking surf, this composition is relatively bright and filled with topographical details. The trees and rocks are executed with small concise brush strokes of thickly applied oils evocative of contemporary miniature painting. The white of the crashing waves and drifting clouds is rendered with a thinner and more haphazard application befitting the subject.

John Garret O'Shea

COASTAL ROCKS (1937-47)

[Plate 15b]

Watercolor on paper; 9.50" X 13.25"

Signed lower center: *O'Shea*

Comments: O'Shea's paintings are perceived as truly modern because they do not accurately record an objective reality, but rather they capture that highly subjective intellectual experience that often ignores conventional expectations of form and color. He rejected the credo of the Impressionists, namely that art is the record of a momentary experience captured in reflected light. Like Cezanne, O'Shea sought to deconstruct his world and record in one painting successive observations. By using a very different method than the French master, he achieved a rare degree of originality in his landscapes and seascapes. These are not simply visual critiques on external forms, but rather glimpses at forces welling up like magma and sensuously portrayed in the curving strokes of his brush. Watercolor with its subtle transparencies allowed him the greatest freedom to achieve his goals. In O'Shea's *Coastal Rocks*, one of a series of shoreline scenes that he painted intermittently off the Carmel Highlands for over a decade, rocks rise as overlapping tectonic plates, which are built with the sequential deposits of his meditation, and stand against the time-lapsed force of an overwhelming sea. The tension within the pictorial design is heightened by the absence of precise boundaries between rocks, sea and air; the three have one existence (refer to the biography on O'Shea in Appendix 7 and to the narrative in Chapter 7).

Charles Peter Neilson

CHINATOWN ALLEY – SAN FRANCISCO (1896)

[Plate 16a]

Watercolor on paper; 8.50" X 5"

Signed and dated lower right: *C. P. Neilson 1896*

Provenance: Neilson's Chinatown scenes were especially popular in the late 19th century and were frequently exhibited at the Annuals of the San Francisco Art Association (Halteman, pp.1.237f; *TAT*, November 18, 1895, p.14; *SFB*, April 24, 1897, p.5; *AAA* 1, 1898, p.392). This watercolor may have been exhibited at the Alameda Art League in 1896.

Comments: Unlike his contemporaries, he created more out of a subject by painting less. Jennie Cannon admired the economy in his approach and compared his work to Asian art. An excellent example is Neilson's scene, *Chinatown Alley – San Francisco, 1896*. His limited palette is perfectly suited to the ambiance of the narrow passage where he captures the fan-like display of jutting irregular awnings, the tottering gait of an infant and the ponderous figures of adults amid the crenellated shadows. Neilson was by far the most "modern" watercolorist of his day (refer to Neilson's biography in Appendix 7 and to the narrative in Chapter 3).

Mary Herrick Ross

ORANGE ROSES (1910-31)

[Plate 16b]

Oil on board; 13.75" X 10"

Signed lower left: *Mary Herrick Ross*

Comments: The paintings of Mary Herrick Ross constantly evolve, but they appear to have two major phases of development. Prior to her 1909 studies in Europe she follows a formal academic style with subdued carefully melted colors; her floral still lifes display a discerning use of light and shadow with subtle highlights on the petals. Thereafter her colors become far more emotional and pure, often juxtaposed in complementary hues to create a reciprocal enhancement; forms have lost that traditional balance, almost approaching the distortion of the Expressionists. A superb example is her *Orange Roses* where a dull grayish-mauve background and diminutive blue mug provide the stage for a theatrical explosion of color. The surreal roses appear to leap from their two dimensional cage, ill-fitted for the scene and uncomfortable with their thick dull leaves. The flowers are not reflecting light, but emanating a passionate brightness. In her outdoor scenes of houses and boats Ross creates slightly elongated forms and always illuminates her subjects with a directness that is antithetical to her earliest Tonalist-inspired works. Her seascapes from the Monterey Peninsula, which date between 1916 and 1930, depict the rocky coast with a bold impasto application of oils in the foreground and are decidedly "modern" in their simplicity (B & B, November 19, 2002, Nos. 8206-07; refer to her biography in Appendix 7). She often ignores the spatial relationships of traditional art in favor of a dramatic presentation.

Ralph Mooker Pearson

SHANTIES ON THE MISSISSIPPI (1910)

[Plate 17a]

Etching; 6" X 5.25"

Signed in pencil lower right: *RalphmPearson*

Provenance: Pearson was an early member of the Chicago Society of Etchers and at its 1910 exhibition in the Detroit Museum of Art he displayed *Shanties on the Mississippi* and three other prints (CHSE, 1910). *Shanties* was re-exhibited in December of 1913 with five of his other prints at the Annual of the California Society of Etchers held at the San Francisco Sketch Club on Post Street (Schwartz, *Northern*, pp.30, 93). No history is available on the size of the edition.

Comments: Through the 1920s Pearson's style evolves with the "Modernist" movements. At times he even experiments with abstract forms. There is a tendency toward simplification and a casual, less structured handling of subjects. His early work, *Shanties on the Mississippi*, goes beyond the simple mastery of a representational framework and displays

great dexterity in the depiction of surfaces and depth with diverse line-forms. A massive diagonal artfully divides the scene into the haphazard arrangement of hovels on the right and the nearly undisturbed surface of the mighty river on the left (refer to Pearson's biography in Appendix 7 and to narrative in Chapter 7).

George Taylor Plowman

IMPASSE DES BOEUFS – PARIS (1912-13)

[Plate 17b]

Etching; 8.85" X 5.75"

Signed in pencil lower right: *George W. Plowman*; titled lower left: *Empasse [sic] de Boeuf*

Provenance: This etching was exhibited in December of 1913 with four of his other European prints at the Annual of the California Society of Etchers held at the San Francisco Sketch Club on Post Street (Schwartz, *Northern*, pp.30, 99). It was one of seventy-seven exhibited prints at his one-man show in the Hill Tolerton Print Rooms of San Francisco during the fall of 1914 (Schwartz, *Northern*, pp.31, 99). *Impasse des Boeufs* appears in Plowman's Catalogue Raisonné (William H. Downes, "George T. Plowman's Etchings" and "Catalogue Raisonné of the Etchings and Dry-Points of George Taylor Plowman," *The Print Connoisseur*, vol.2.1, 1921, pp. 26-49). The edition size is unknown, but it probably numbers between twenty-five and fifty.

Comments: When this architect became a professional artist, he never lost his appreciation of the spatial relationships between urban structures and their inhabitants. Equipped with a draughtsman's skill and a compassionate romantic soul Plowman recorded Western society from its loftiest cathedrals to its most mundane denizens. Each of his etchings is an intricately faceted gem. A superb example from his highly regarded Parisian series is the *Impasse des Boeufs*. Here he has transformed the tenements of a drab working-class neighborhood into a charming vignette with a clutch of dour gossiping women at the *brocanteur* (second-hand store), laundry casually flapping in the breeze and bright joyful birds sailing before a cloudy backdrop. The viewer is enticed by the clever combination of shaded walls and illuminated architectural details. The closely laid planes with their juxtaposed lines at conflicting angles seem to bulge and contract in asymmetries that are reminiscent of Cézanne. Unlike his commissioned etchings of stately monuments and churches, which in their balanced details almost become too ponderous and magisterial, Plowman's intimate scenes allow for a high degree of creativity and playful perspective (refer to his biography in Appendix 7 and to the narrative in Chapter 3).

William Seltzer Rice

THE OLD SHIPYARD – ALAMEDA (1927-28)

[Plate 18a]

Color wood block print; 9.25" X 12.50"

Signed in pencil lower right: *W. S. Rice*; titled lower left: *The Old Shipyard-Alameda*

Provenance: In the early spring of 1928 this print was exhibited in Rice's one-man exhibition at Berkeley's Casa de Mañana Gallery; the show featured "many ancient landmarks of California that are fast falling into decay" (BDG: March 1, 1928, p.6; March 8, 1928, p.7; March 15, 1928, p.7; ARG, March 1928, p.16). His block prints are habitually unnumbered, but he reportedly made no more than fifteen copies before destroying the block.

Comments: His prints display a refined use of flat shapes and austere colors. Rice's clever schematic renderings place related objects in different perspectives, reminiscent of the 19th-century *ukiyo-e* woodcuts of Japan. While he often embraced unpretentious themes in nature, he also found challenges in complex subjects that offered commentaries on a changing world. For example, his print *The Old Shipyard-Alameda* depicts abandoned rotting wharves, made redundant by more modern facilities in nearby Oakland, and a derelict scow-schooner, replaced by fleets of trucks on new highways. Between 1870 and 1910 over four hundred of these flat-bottomed sailing scows carried bulk cargo through the shallow waters of the Bay and Delta. Only one survives today, "The Alma," in the collection of the San Francisco Maritime National Historic Park. In this block print the wharves and the scow are structured by Rice on independent planes at different scales. This dramatic juxtaposition heightens the solitude of a dying world made even more poignant by the playful turquoise waves lapping against the decaying wooden hull. The sky adds a mournful tone with its carefully striated pastels. His tendency toward the simplification of forms and abstraction creates a poignancy that characterizes much of his work. Rice performed all of the artist's tasks, including the design, carving and printing of each woodcut (refer to the biography on Rice in Appendix 7 and the narrative in Chapter 3).

Harry Washington Seawell

POINT-O-PINES – FALLEN LEAF LAKE (1923-24)

[Plate 18b]

Watercolor on paperboard; 7" X 9.25"

Signed lower right: *H. W. Seawell*. Two complete inscriptions in cursive are on the reverse: "Christmas 1924 – From Mr. H. W. Seawell who camped at Fallen Leaf Lake last summer" and "May 1939 – Sybil S. Jones – This is for you; its *Point O Pines* as it once looked – 1923 – I think that was the year it was painted [signed] H.P.B." A third cursive notation on the reverse is fragmentary and mentions ". . . point of timber in front of cabin."

Provenance: This sublime watercolor, which was painted in the environs of Lake Tahoe, was part of Seawell's "Sierra series," three of which were exhibited at San Francisco's Bohemian Club Annual in 1925 (SFC, March 15, 1925, p.14). It was sold under the title "Trail to Fallen Leaf Lake & Cathedral Peak" on March 14, 2010 at Clars Estate Auction Gallery.

Comments: Seawell's watercolors display a marked sensitivity. Although the tonality is subdued, he controls the medium with a meticulous hand that is especially sensitive to details and perspective (refer to his biography in Appendix 7).

James Blanding Sloan

ENTHUSIASTIC STUDENT (1925)

[Plate 19a]

Etching printed in relief; 10" X 7"

Inscribed lower right within plate: *Blanding Sloan* followed by his monogram; signed in pencil lower right margin outside of plate: *Blanding Sloan Imp*; titled in lower left margin outside of plate: *#10 Enthusiastic Student*.

Provenance: This was one of his most popular etchings and was frequently displayed. It was included in his one-man shows at the: Gump Gallery of San Francisco in March of 1925, Stanford University Art Gallery in April of 1926 and Courvoisier Gallery of San Francisco in February of 1929 (refer to Sloan's biography in Appendix 7). It is No.25 in Sloan's published catalogue of etchings where H. L. Dungan described it as "one of his fine things" (Sloan, p.18). Not only did Sloan insist on grinding and blending his own ink, but he printed all of his work and proudly noted after his name: "Imp." The print reproduced here is number ten in an edition of one hundred.

Comments: The *Enthusiastic Student* is a brilliantly composed satirical study of a devoted Carmel painter at work in the rain with a gnarled Cypress placed menacingly overhead. Its sparse carefully incised images are thrown into sharp relief by the stark black background. Black ink covers more than ninety percent of the surface and allows the natural golden tones of the finely woven ochre-colored paper to shine through.

James Blanding Sloan

SANCTUARY – CARMEL (1924-25)

[Plate 19b]

Etching; 13.75" X 9.75"

Inscribed left of center within plate: *Blanding Sloan* followed by his monogram; signed in pencil lower right margin outside of plate: *Blanding Sloan Imp*; titled in lower left margin outside of plate: *No.5 – Sanctuary, Carmel*.

Provenance: This etching was frequently exhibited and was reproduced in April of 1926 in *The Wasp*, San Francisco's prestigious weekly, and in July of 1926 on the rotogravure page of the *San Francisco Chronicle* (It may have been first exhibited in Carmel simply as *Sanctuary* in 1924; refer to the biography on Sloan in Appendix 7 and to the narrative in Chapter 7). It is reproduced as No.91 in Sloan's published catalogue of etchings and described by the art patron Albert Bender as the artist's impression of his Carmel retreat which offers a "sense of intimacy with the trees and birds who obviously know that it belongs . . . conveying a quiet aliveness . . . combined with a nearness to the city yet set apart and contrasted to it" (Sloan, pp.32-34). The example reproduced here is number five in an edition of one hundred.

Comments: This humorous allegorical narrative depicts in the lower right corner Sloan's informal, battered and very cluttered studio-home in Carmel's Eighty Acres tract. This cabin, which is rendered in minute detail with Sloan himself sitting at work in the doorway, is bathed from above in the inspiration of streaming light with encircling birds and protected by a gigantic tree. At the lower left is the ominous San Francisco skyline connected to Carmel by telephone lines and a highway; Sloan's stripped-down Ford is racing from the dark urban landscape to his "sanctuary."

James Blanding Sloan

THE EDGE OF THE WOODS (1925-26)

[Plate 20a]

Woodblock print; 12" X 10.40"

Signed in pencil lower right: *Blanding Sloan Imp*; titled lower left: *#9 The Edge of the Woods*

Provenance: This admired woodcut appeared in many exhibitions, including his solo show at the Gump Gallery in March of 1926. At that time it was reproduced in *The Oakland Tribune*; in July of that year it was seen in the *San Francisco Chronicle* (refer to Sloan's biography in Appendix 7). This work is No.36 in Sloan's published catalogue of block prints and is described thus: "A tiny figure emerges from the edge of the wood toward the sunlight – open hills, tilled fields, farm houses and meadows" (Sloan, p.50). The example reproduced here is number nine in an edition of one hundred.

Comments: Rumored to be a rendering of a Carmel Valley farm, this print is more of a fantasy. The exaggerated dramatic perspective in the foreground is reminiscent of a theatrical stage framed by a bulging fence and the strong flanking verticals of trees. The latter are articulated with horizontal bands and a curtain of branches above. The horizontals are continued in the background sky, but are interrupted by the almost monstrous vortex of cumulus clouds in the center. The middle ground with the field, house and pedestrian is dwarfed and humbled by nature's power. In respect to its composition and level of abstraction this is one of Sloan's finest achievements.

James Blanding Sloan

CHURCH GATE – SAUSALITO – CALIFORNIA (1926)

[Plate 20b]

Woodblock print; 9" X 6.75"

Signed in pencil lower right: *Blanding Sloan Imp*; titled lower left: *#24 Church Gate – Sausalito – Calif.*

Provenance: This woodcut was reproduced in July of 1926 on the rotogravure page of the *San Francisco Chronicle* (refer to the biography on Sloan in Appendix 7). It is No.7 in Sloan's published catalogue of block prints (Sloan, p.46). The print reproduced here is number twenty-four in an edition of one hundred.

Comments: The thick dark contours, which show the faint traces of wear on the surface of the woodblock, portray a silhouetted figure before the enclosure of a small basilica with a prominent bell tower. Unlike the carefully executed lines in most of Sloan's work, the edges here have a rough far more spontaneous quality as if to emphasize the strong wind.

James Blanding Sloan

CAMPANILE FROM BERKELEY HILLS – UNIVERSITY OF CALIFORNIA (1926)

[Plate 21a]

Etching; 13.80" X 9.75"

Inscribed lower left within plate below monogram: *Blanding Sloan*; signed in pencil lower right outside of plate: *Blanding Sloan Imp*; titled lower left margin outside of plate: *#10 of 100, Campanile from Berkeley Hills – University of California*.

Provenance: In the summer of 1926 this work was exhibited at Sloan's solo exhibition in the Claremont Hotel Art Gallery and was reproduced in *The Oakland Tribune* (refer to Sloan's biography in Appendix 7). It is No.12 in Sloan's published catalogue of etchings (Sloan, p.13). This print reproduced here is number ten in an edition of one hundred.

Comments: The *Campanile from Berkeley Hills* is a dramatic snapshot through a break in a eucalyptus glen. It is apparent in the texture of the trees and in his unique combination of representational and semi-abstract forms that he has brought to the print medium a remarkable degree of subtlety. Devoid of the hatched and crosshatched fabric used by

many of his contemporaries, Sloan creates tonalities that are unobtainable with the traditional use of hard-ground lines. His approach emphasizes an unerring linear precision, a dramatic almost chiaroscuro shading and a penchant for unorthodox perspectives. The recurrent arboreal theme in much of his work symbolizes nature's protective strength as seen in *The Edge of the Woods*. In an interview Sloan admitted that he never strove to make every print identical, but with the uneven application of ink he created slightly different moods from the same plate.

James Blanding Sloan

WATER WHEEL ORE CRUSHER – ANGELS' CAMP, CALIFORNIA (1931)

[Plate 21b]

Etching; 10.75" X 7.75"

Inscribed lower right in plate: *Blanding Sloan '31* with his monogram directly above; signed in pencil lower right outside of plate: *Blanding Sloan*; titled lower left outside of plate: *Water Wheel Ore Crusher – Angels' Camp, Calif.* Below the inscriptions is this quotation by Philip Johnston: "From treasure troves in the hills, miners once carried this ore to be crushed at a primitive *arrastra*. The miners are gone and the wheel is still – but their memory lives in sage and story."

Provenance: The *Water Wheel* was part of his series of etchings on the ghost towns of California's "Mother Lode" and was intended to preserve the last traces of the abandoned settlements in the Sierra mining country (refer to Sloan's biography in Appendix 7). This etching appeared in two separate publications of 1931-32: *California Gold Rush Scenes* (as one of fourteen prints) and *Etchings of Early California* (as one of eight prints); a short description by Philip Johnston accompanied each etching. The *Water Wheel* was one of Sloan's prints that was gifted by the Los Angeles Junior League to the State Library in Sacramento. The size of the edition is unknown.

Comments: This work is among the most literal and representational in Sloan's corpus. The carefully structured vocabulary of harmonized forms obtains an unusual degree of refinement with the precise cutting of each line. In the lower half the diagonals crossing the reflection of the stream point to the maze of cross-spars above.

James Blanding Sloan

ASCETIC (before 1927)

[Plate 22a]

Block print; 9" X 6.65"

Signed in pencil lower right: *Blanding Sloan Imp*; titled lower left: *#7 of 100 Ascetic*; some proofs in color.

Provenance: This work, No.2 in Sloan's catalogue of block prints, is described by Maxwell Bodenheim (Sloan p.44):

The bizarre, mordant, elliptical derangement of "Ascetic" – disputes the cruel, monstrous truculence of the universe and exposes the mathematical calamities and incoherent convulsions with which life contradicts its own pretences of immaculate compensation. The agonized and contorted central figure of the drawing symbolizes the elaborately tortured, ethereally lacerated, fiercely abstract conflict which asceticism wages against the moistly wriggling, stiffly lunging, furtively elastic, unctuously slobbering lusts and flesh-squeezings of sex as it is practiced by the clowns, dreamless drudges, clumsy Machiavellis, and sex cringing procurers of life. The upper arm of the central figure reaches into the oblique, guiltless, furbished aloofness of a black sun and slays the word impossible, with one luminously straining, magnificent gesture. The drawing is a subtly devastating, impressively coordinated revolt against the shallow crawlings and mendacities of human existence.

The example reproduced here is the seventh in an edition of one hundred.

Comments: The *Ascetic* is one of Sloan's more clever creations. In this author's opinion, Sloan simply takes the opportunity to lampoon the excesses of the trendy devotees of self-mortification and denial. This work is a tour de force that combines a balanced composition in an Art Deco motif with dramatic effects in design through sweeping movements, precise delineations and the elimination of detail. Like Henri de Toulouse-Lautrec, the physically handicapped artist whom he greatly admired, Sloan saw art as the perfect vehicle for social commentary and humorous criticism. His most controversial works are often his most original (refer to the biography on Sloan in Appendix 7).

James Blanding Sloan

DUAL CHRIST (1927 to mid 1930s)

[Plate 22b]

Linoleum print in two colors; 12" X 9.75"

Signed in pencil lower right: *Blanding Sloan Imp*; titled lower left in pencil: *#2 Dual Christ*

Provenance: The print reproduced here is the second in an edition that may have numbered one hundred.

Comments: What is most extraordinary in this work is the delicate interplay between realism and abstraction. In his very serious attempt to define Christ simultaneously as both man and God, a task that has challenged ecclesiastical iconography for two millennia, he superimposes the head of a divine Jesus in red on the chest of the crucified Messiah in black and white. The fluid pouring from his left side is undoubtedly the blood and water released by the soldier's lance (John 19:34f); the whirlwind of ambiguous lines and forms symbolizes the earthquakes and tumultuous darkness at the crucifixion (Matthew 27:45-54; Mark 15:33). Sloan offers a highly original approach to this emotionally charged and controversial subject. Here his use of color is limited, but quite dramatic when laid on the white fibrous Japanese paper. Among the Modernist print makers on the West Coast Sloan was by far the most versatile and inventive (refer to the biographies in Appendices 7 and 14). For him art was not only an exploration, but also a rebellion against convention.

Elizabeth B. Strong

VIEW FROM CRAGMONT – BERKELEY – 1918

[Plate 23]

Oil on canvas; 18.50" X 36"

Signed and dated lower right: *ELIZABETH STRONG – 1918*; the exhibition label on reverse from the Oakland Art Gallery bears the title: *View from Cragmont – Berkeley*.

Comments: According to Jennie Cannon, Strong began to experiment with a far brighter palette by 1907, but she continued as late as 1910 to produce scenes in her "academic style" with subdued tones (refer to the biography on

Strong in Appendix 7, to the narrative in Chapter 3 and to Strong's oil *Tilling the Fields* in B & B, March 7, 1993, No.41). Due to the changing tastes of the market she began to deemphasize (but not abandon) animal portraiture in favor of landscapes. By the second decade of the 20th century she had adopted the open brushwork and sharp contrasting colors of the Impressionists. An excellent example is her captivating view of Mt. Tamalpais from the highlands near her Euclid-Avenue home entitled *View from Cragmont-Berkeley-1918*. This scene is devoid of any animals and juxtaposes the electric blues and pinks of Marin, Albany and Richmond in the center with a massive foreground cluster of brownish-green trees on the right. The view is cropped in the "modern fashion" to show only the center of the trees as if it were a casual scene from an open window. Within ten years she would further simplify her subjects by painting on a smaller scale with more abstract forms. In her *Cypress at Point Lobos*, which measures nine by seven inches, the impasto application of oils perfectly depicts the wind-blown crags (Kovinick, p.295).

Eda Saint John Smitten

ESTUARY TWILIGHT (1890s-1906)

[Plate 24a]

Watercolor on textured paper; 8.25" X 12.25"

Signed lower right: *E. St. J. Smitten*; on the reverse is the label: "F. N. Morcom, Art Dealer, Oakland."

Provenance: Because F. N. Morcom briefly functioned as an independent art dealer in 1905-06, we have a terminus pro quem for the date of this work. The Oakland art supplier T. H. Rabjohn joined F. N. Morcom in 1907 to form "Rabjohn and Morcom" which became an art gallery and art supply house (Polk: 1904, p.692; 1906, p.774; 1908, p.1672).

Comments: Smitten was counted among the most successful female artists in the Berkeley art colony (refer to the biography on Smitten in Appendix 7 and to the narrative in Chapter 3). Her Tonalist watercolor, *Estuary Twilight*, represents the triumph of the sublime. On a heavily textured paper in seamlessly blended soft muted hues she reveals a dream-like world of serene quietude. The intent is to engender within the observer an imaginative response that leads along Smitten's very personal path through the mysteries of nature.

William Clothier Watts

ROCKY COAST (1930s-1940s)

[Plate 24b]

Watercolor on heavy paper; 11.25" X 14.50"

Signed lower right with a broad watercolor brush in his typically smudged block letters: *WCWatts*; on the reverse is an unsigned nearly abstract watercolor sketch of rocks and surf. According to an attached label, the work was framed at the Carmel Craft Studios and Gallery in 1988.

Provenance: This watercolor was sold in the SoMa Estate Auction of San Francisco's Bonhams and Butterfields on January 23, 2011 under the title *Rocky Coast* and was erroneously reported to be unsigned.

Comments: Along with fellow Post-Impressionist John O'Shea, William Watts was one of the preeminent watercolorists on the Monterey Peninsula. Critics have called him the master of the "broken-color technique" and marveled at the rhythmic luminosity of his kaleidoscopic palette which he miraculously created by blending only eight basic pigments. He achieves a remarkable degree of solidity and movement with the careful delineation of forms and the subtle manipulation of color values as we see in his *Rocky Coast*. The swirls in the churning mass of the sea with its mix of green, yellow and sapphire are in sharp contrast to the vertical thrust of the cliffs articulated by the integral facets of bluish-gray and brown tones shifting in light and shadow. Watts' fame rested not only with his scenes in and around Carmel, but with his many masterful studies from trips around the world, especially settings with frenetic pedestrians. His style constantly matures and by the mid 1950s subjects become far more simplified and are marked by the increasing use of bold outlines as seen in his *Lobos Rock* (MPH, November 1, 1958, p.A-11; refer to the biography on Watts in Appendix 7).

Hamilton Achille Wolf

THE CONDUCTOR – CARMEL MUSIC FESTIVAL (1927-34)

[Plate 25]

Pastel and charcoal on paper; 30.50" X 27.50"

Signed in charcoal lower right: *Hamilton Wolf*; on the reverse at bottom right of the original paper backing is the fragmentary cursive notation in ink: *Carmel Music Fest.* and the official gallery label: "Saake, 525 14th Street, Oakland."

Provenance: The Saake Gallery moved to the 14th-Street address in the mid 1930's and remained there for a decade. The notation on the reverse is a specific reference to the "Carmel Music Festival" which began under the sponsorship of the Carmel Music Society in 1927 and was eclipsed by the "Carmel Bach Festival" that opened in 1935. Considering Wolf's frequent visits to Carmel through the 1920s and 1930s, it is highly likely that this work dates between 1927 and 1934. Unfortunately, the paper backing has deteriorated to such an extent that other entries are illegible and/or missing. It is highly likely that the Saake Gallery framed, displayed and sold this work in the mid 1930s. It was resold at the Clars Estate Auction Gallery in Oakland under the title *The Conductor* on January 10, 2009.

Comments: By 1917 Wolf began to deemphasize his Symbolist and Allegorical painting and turned to the techniques of the Post-Impressionists, Cubists, Futurists and eventually the Abstract Expressionists to expose in a very personal way the inner meaning and substance of his subjects. He decried the imitation of European art movements whose principles, he believed, should inspire not enslave. He found much inspiration in the art of Vaclav Vytlacil, but ultimately fashioned his own highly original styles. Wolf constantly challenged his audience with the unconventional, not as a callous nihilist, but as a didactic iconoclast who probed the limits of human perception to bring a deeper understanding of the world. He was one of the most deeply religious artists of the 20th century and often depicted Christ's life, especially the crucifixion. There is a pronounced fascination in his work with the rendering of movement. An excellent example is his large pastel and charcoal, *The Conductor – Carmel Music Festival*, which reflects the influence of Futurism. Beyond the extreme political philosophy of its Italian creators, the visual intent of the Futurists was to place the observer in the center of a vortex of dynamic motion. As in Cubist art, objects are simultaneously fragmented, scattered and fused to create a synthesis of the entire visual and psychological experience. In this example musical instruments penetrate from the

periphery at obtuse angles as if dancing around their maestro. Typically, in Wolf's work the hands of the subject have become a focus point. This is one of his most captivating studies and a virtuoso display of his abilities in an extremely challenging medium. Unlike many Futurists, Wolf eschewed some of that school's clichés, including the angular semi-mechanical construction of forms. Instead he favored a soft, rounded and very harmonious interpretation befitting his subject (refer to the biography on Wolf in Appendix 7 and to Chapter 7). Futurism was considered unacceptably radical by many San Francisco critics and was routinely condemned by the formidable Willard Huntington Wright (SFB: February 11, 1919, p.4; March 1, 1919, p.13; March 17, 1919, p.7; May 19, 1919, p.15; May 20, 1919, p.15).

Clark Hobart

THE WOOD ROAD (1913-22)

[Plate 26a]

Monotype; 8.15" X 12.85"

Signed lower right: *Clark Hobart*; below monotype signed in pencil at left: *Clark Hobart*, titled at right: *The Wood Road*.

Comments: Hobart, more than any other American artist, exploited the monotype's potential to render tangible and very dramatic impressions through the luminous textures of sweeping brush strokes and with carefully modulated contrasting colors. The trees in *The Wood Road* are vividly animated by touches of red throughout the variegated matrix of greens and blues. Hobart was regarded as the undisputed master of this genre (refer to the biography on Hobart in Appendix 7).

Stanley Huber Wood

PURPLE HILLS – SAN JOSE CANYON (1926-32)

[Plate 26b]

Watercolor on paper; 19.50" X 24"

Signed lower center: *Stanley Wood*; below signature is the note in Spanish: *San Jose Cañón* (Eng.: *San Jose Canyon*).

Provenance: San Jose Canyon is today an ecologically protected area in Cibola County, New Mexico. Wood painted in the Southwest between the mid 1920s and the early 1930s. This watercolor was sold by San Francisco's Bonhams and Butterfields Auctioneers under the title *Purple Hills* in November of 2008 (B & B, November 24, 2008, No.2104).

Comments: By the second half of the 1920s Stanley Wood had moved thematically to the edge of Surrealism, not with grotesque or disconcerting scenes, but through the infusion of reality with a very subconscious experience. His sharply focused landscapes are often contradictions, as we see in his *Summer Hillside*, (B & B, August 5, 2008, No.112). On one hand, this work unifies the appearance and essence of natural forms, and on the other, it makes ambiguous the distinction between imagined and actual topography. His excursions to the Southwest infused his works with a dream-like quality, especially in the depictions of adobe houses which seems to be ghostly extensions of the barren earth (B & B: August 8, 2005, No.245B; April 10, 2006, No.1282). His study of *The Kiva at Walpi Pueblo-Arizona* is dominated by the massive rock-cave whose sinuities billow like clouds, symbolic of the kiva's ceremonial importance (B & B, August 8, 2005, No.245A). Here he skillfully uses light to reveal the anatomy of the geology. One of his most brilliant examples, *Purple Hills – San Jose Canyon*, has a zoomorphic quality; the descending outcrops become tentacles or lazy serpents and the brownish-purple soil the translucent skin. The whimsical and deeply sensual quality of this work is arresting in its capacity to affect the viewers' emotions and to demand our attention like a carefully crafted poem. His 1946 watercolor entitled *Timbering* is a curious study with a cluster of almost black cross-beams in the foreground and a smokestack, telephone pole and filthy industrial sky as the depressing backdrop (B & B, December 11, 2006, No.275). This scene finds subtle beauty in the weight, cracks and weathering of the wood as well as in the juxtaposition of man-made forms. Unlike the French Impressionists, who popularized intimate and narrowly focused views of an essentially charming world, Wood peers behind the façade. For example, he declines to depict the colorful animated entrance of a circus tent, but instead finds haunting scenes at the abandoned rear of the big top with its flapping bits of canvas and empty trailers. Wood challenges the viewer by making mysterious the ostensibly mundane. Whether it is a tangled mass of wires, a sooty fire escape or a landscape that is not what it seems, he meticulously renders the observations from his own subliminal "Twilight Zone." His watercolor techniques range from carefully blended semi-transparent washes to the solid exquisitely layered application of paints (refer to his biography in Appendix 7 and to the narrative in Chapter 7).

Sydney Jones Yard

CATTLE POND (1898-1908)

[Plate 27]

Pencil and watercolor on paper; 9.75" X 13.50"

Signed lower left: *Sydney J. Yard*; on the reverse of its modern frame is the label: "William A. Karges Fine Arts, Carmel, California" and the title "Cattle Pond."

Comments: Throughout most of his life Yard was a disciple of Tonalism. In this aesthetic a painting is rendered in a dominant subdued color to which all other hues harmonize. The result is the elimination of sharp contrasts and the creation of a greenish-gray or brownish-yellow tonality as we see in his superb *Cattle Pond*. Since the intent was to idealize the divine beauty of nature, precise contours are dissolved into the soft timeless images of a visual sonnet. Pastoral subjects predominate and habitually include sheep or cattle. In 1907 Yard experimented with brighter colors in his palette (refer to the biography on Yard in Appendix 7 and to the narrative in Chapter 2).

PORTRAIT PHOTOGRAPH OF JENNIE VENNERSTRÖM CANNON – SUMMER OF 1895

[Plate 28a]

Provenance: The photographer remains unidentified. This photo, which was taken at the time of Jennie's appointment as Assistant Principal to the Monticello School District, Minnesota, was supplied by Joan Tweit.

PORTRAIT PHOTOGRAPH OF JENNIE VENNERSTRÖM CANNON – Mid 1920s

[Plate 28b]

Provenance: The photographer remains unidentified; this photo was supplied by Joan Tweit.

Comments: This photo was used frequently to illustrate reviews and articles on Cannon (e.g. BDG, March 28, 1928, p.8).