

**ROWENA FISHER MEEKS ABDY** (1887-1945) was born on April 24<sup>th</sup> in Vienna, Austria, to American parents who compensated for her deformed leg by encouraging a natural talent in art. She moved with her family to San Francisco about 1898.<sup>1</sup> For the academic year 1904-05 Miss Meeks was a pupil of Alice Chittenden, Charles Judson, Will Sparks and Arthur Mathews at the Mark Hopkins Institute of Art.<sup>2</sup> In the spring of 1905 she received an honorable mention in the California School of Design's drawing-life class.<sup>3</sup> She was one of the artists who remained in San Francisco after the great earthquake and fire in April of 1906.<sup>4</sup> In 1908 her San Francisco residence was listed as 2577 Post Street. She periodically exhibited her street scenes and landscapes with great success at the: San Francisco Sketch Club between 1908 and 1913,<sup>5</sup> Del Monte Art Gallery from 1908 thru 1929,<sup>6</sup> and San Francisco Art Association (SFAA) between 1912 and the 1930s.<sup>7</sup> At the February 1908 Sketch Club exhibition she displayed five scenes of historic Monterey houses and one work entitled *An Alley in San Francisco*. Her sketches were characterized as "beautifully harmonized, low toned reproductions of places with which one is more or less familiar" and her *Alley* study was said to be idealized "out of recognition . . . it is one of the best things in the collection."<sup>8</sup> Soon thereafter she was elected a director of the Sketch Club and had a studio at 417 Montgomery Street.<sup>9</sup> For the U.S. Census in April of 1910 she listed her occupation as "artist" and resided at 2996 Jackson Street in San Francisco with her stepmother.<sup>10</sup>

In the fall of 1910 she moved to the Monterey Peninsula and married Henry Bennett Abdy, the English-born writer. At this time she maintained a "Carmel studio" where she displayed and sold her scenes of adobes and seascapes.<sup>11</sup> The couple purchased property in the old capital a year later. According to the *Del Monte Weekly*, she had "spent two or three summers of sketching" on the Peninsula prior to her move.<sup>12</sup> Jennie Cannon mentioned her 1912 visit to the Abdys' "charming" Monterey home which was known locally as Forest Haven.<sup>13</sup> In the summer of 1913 Rowena contributed her *Monterey Landscape* to the Seventh Annual Exhibition of the Arts and Crafts Club in Carmel.<sup>14</sup> That December she exhibited at the California Club in San Francisco.<sup>15</sup> At San Francisco's Schussler Brothers Gallery Mrs. Abdy exhibited in January of 1914 a Monterey scene that she "has painted strongly and given the swishing waves a touch of opalescence that suggests the poetic."<sup>16</sup> She spent that summer at Indian Park Springs in the high Sierras and rented her Monterey home to Armin C. Hansen and his sister.<sup>17</sup> After making a sketching tour of Lake Tahoe she returned to Monterey in September.<sup>18</sup> That fall she exhibited sixteen of her "oil sketches" at Schussler's and included "views from Monterey, Marin, San Francisco and the northern counties."<sup>19</sup> At this time both Armin Hansen and Francis McComas expressed great enthusiasm for her work; she also studied printmaking with Pedro Lemos.<sup>20</sup>

In June of 1915 several of her sketches appeared at the Helgesen Gallery in San Francisco.<sup>21</sup> She spent part of that spring and summer with her husband in Sausalito where she entertained artists Armin Hansen, Gottardo Piazzoni and Lester Boronda; all were visiting the Panama-Pacific International Exposition.<sup>22</sup> In the fall of 1915 the Abdys converted a posh touring car into a traveling studio and made a steamboat and "automobile tour through the Mississippi valley" with Armin Hansen.<sup>23</sup> After visiting New Orleans and St. Augustine they motored to Pittsburgh and then to New York City where in March of 1916 Rowena displayed her paintings at the Braus Galleries.<sup>24</sup> That January in San Francisco she contributed to the Second Exhibition of California Artists at the Golden Gate Park Memorial Museum and in November to the Summer Exhibition of California Artists at the Palace of Fine Arts; from the latter show her work was selected to be part of a traveling exhibit with stops in Cleveland, St. Louis, Kansas City, Newark, Boston and New York City.<sup>25</sup> In mid 1916 the Abdys traveled the length of California and lived briefly in San Juan Bautista. Their adventures resulted in a book which was written by Henry Abdy, illustrated with ten watercolors by Rowena, and published with a preface by Gottardo Piazzoni under the title, *Old California*. It was printed in San Francisco by J. H. Nash in 1924; Piazzoni declared: "With an inborn love of the beautiful, her selection of the picturesque is quite distinctive. With skillful draughtsmanship and true color she portrays fast disappearing landmarks, happily combining at times the new with the old."<sup>26</sup> Early in 1917 she exhibited some of her new works at the Oakland Art Gallery.<sup>27</sup> She continued her private studies in Monterey with Hansen, who painted her portrait that July, and finished a series of Peninsula "winter scenes."<sup>28</sup> By early August she had sold her Monterey home, briefly took an apartment in San Diego and permanently moved to San Francisco.<sup>29</sup> From late 1917 through 1921 she advertised her San Francisco studio at 728 Montgomery Street, the former atelier of Henry Joseph Breuer.<sup>30</sup> She shared this address with several artists and in the fall of 1917 exhibited her studio-collection of twenty canvases under the title "The Winter Moods of Monterey." That December her "sketch of the Robert Louis Stevenson house in Monterey" at the Second Jury-free Exhibition in the California Palace of Fine Arts was characterized by Louise E. Taber of *The Wasp* as "interesting from its historical connotation if from no other, but it has artistic value as well, having a good surface and correct perspective."<sup>31</sup> For the SFAA spring Annual in 1918 she displayed the paintings *Winter Mood-Montgomery* and *Casa Tulita*; the latter was dominated by "bright green hills and a rambling white house."<sup>32</sup> At that same event three of her four "excellent" charcoals were entitled: *Street of a Thousand Stairs* (Telegraph Hill in San Francisco), *The Plaza: San Juan*, *Castro Adobe: San Juan*.<sup>33</sup> In March of 1919 at the Annual of the SFAA she displayed two works: *Mission*

of *San Juan Bautista* and *Village of San Juan Bautista*; the latter was reproduced in the exhibition catalogue.<sup>34</sup> That same month at Helgesen's Gallery in San Francisco she held a solo exhibition of forty black & white crayon sketches, charcoals and watercolors, primarily scenes of Mission San Juan Bautista that "caught many delightful phases of the old sanctuary and the old town that staggers around it, in a bibulous sort of fashion, albeit subdued and sorrowful."<sup>35</sup> Anna Winchell, art critic for the *San Francisco Chronicle*, noted that her work combined "good technique and sympathetic presentation of subjects . . . sketches in watercolor testify to Mrs. Abdy's unquestionable advance in strength and breadth since her last exhibition here about two years ago."<sup>36</sup> This show was a traveling exhibit that had been seen in Los Angeles and was scheduled for the East Coast.<sup>37</sup>

According to the U.S. Census in January of 1920, the Abdys resided in an apartment at 174 Ellis Street.<sup>38</sup> At that time she occupied for a brief period the former studio of E. Charlton Fortune on Sutter Street.<sup>39</sup> By July the couple had purchased a San Francisco home at 1050 Lombard Street on Russian Hill.<sup>40</sup> The lower floor of the house was carefully converted into a spacious studio-exhibition room and decorated with "rare old furniture from Colonial days."<sup>41</sup> She reportedly arranged in her will for this studio-home to be converted after her death into a pension where American art students could complete their studies.<sup>42</sup> In 1920 she won a silver medal at the SFAA Annual "for her group of drawings."<sup>43</sup> About this time she contributed a selection of charcoal drawings, which included such titles as *The Village Broadway-San Juan* and *Ancient Willows*, to be used as illustrations for an article by Irving F. Morrow in the journal *The Architect and the Engineer*. Morrow observed that "where Mrs. Abdy has dealt with buildings she has done so with a scrupulous respect for their architectural truth as well as for their spiritual value . . . everything superfluous or irrelevant has been unquestionably suppressed. Yet the architect will delight in the sureness with which she has conveyed not alone contours, masses, profiles, details, materials and textures, but the sense of structural feeling."<sup>44</sup> In the spring of 1921 she contributed to the Third Jury-free Exhibition at the Palace of Fine Arts a portrait of her husband Harry Bennett Abdy which was re-exhibited in July at the Oakland Art Gallery.<sup>45</sup> At the Forty-fifth Annual of the SFAA in the fall of 1921 she exhibited several works that had "character and a subtle refinement," including *Broadway*.<sup>46</sup> Her watercolor, *Russian Hill From My Balcony*, received a first prize at the Southwest Museum in Los Angeles later that year.<sup>47</sup>

In the spring of 1922 Abdy's watercolor entitled *Wild Geese* appeared at the Third Annual Exhibition of Southern California Artists in the Museum at Exposition Park and was reproduced in the *Los Angeles Times*.<sup>48</sup> She also contributed to the Annual of the Oakland Art Gallery and to the Shriners Exhibition at San Francisco's St. Francis Hotel.<sup>49</sup> In September she exhibited *San Juan Bautista* at the Art and Industry Exposition of the Monterey Peninsula.<sup>50</sup> For an exhibition of California artists organized by Phillips Lewis at Morcom's in Oakland she submitted *The Wall Street of San Francisco* which was reproduced in *The Oakland Tribune*.<sup>51</sup> Also in October of 1922 her work appeared at the Inaugural Exhibition in the California Gallery of American Artists in San Francisco.<sup>52</sup> Between 1922 and 1925 she exhibited in Los Angeles at the Annuals of the California Water Color Society thirteen works with such titles as: *Japanese Tea Garden-San Francisco*, *Interior Old Mansion-Boston*, *Doorway-San Juan Capistrano*, *Fishing Villages-Gibraltar*, *The Intruder* and *The Monterey Pitcher*.<sup>53</sup> Her contribution *My [Studio] Garden-Late Winter* to the Water Color Society's Third Annual received an honorable mention in the late summer of 1923.<sup>54</sup> Regarding her four submissions to that exhibition Antony Anderson, the art critic for the *Los Angeles Times*, observed that they "rank among the very best in the show. . . Her *Still Life*, in fact, is so crisp and fresh and spontaneous, and at the same time so lovely in color and so true in drawing, . . . there is a fine seriousness of purpose and she invariably achieves beauty."<sup>55</sup> About this same time she contributed to the opening of the art gallery in Oakland's Jackson Furniture Company.<sup>56</sup> In 1923-24 she was one of twenty-five Pacific Coast artists included in the traveling exhibition of the American Federation of Arts.<sup>57</sup> In November of 1923 at the Jury-free Exhibition in the San Francisco Auditorium she submitted two "dominating canvases," one "a composition of silver stream winding through green banks against a grey sky, with geese the decorative note."<sup>58</sup> She exhibited at the California State Fair from 1923 to 1925.<sup>59</sup>

In the spring of 1924 Abdy contributed to shows at the Pennsylvania Academy of Fine Arts and at the Commercial Club of San Francisco.<sup>60</sup> In the fall her work appeared at San Francisco's Galerie Beaux Arts and continued into the early winter.<sup>61</sup> Her donated sketch of San Juan Bautista to that venue's "patrons' drawing" was selected by the wealthy Charles Templeton Crocker.<sup>62</sup> In December of 1924 she abruptly returned from New York City due to serious illness and entered Stanford University Hospital.<sup>63</sup> At this time her work was chosen by the Western Association of Art Museum Directors to be part of a traveling exhibition of Water Colors by Western Artists and her picture *Coaling* was purchased by the Commercial Club of San Francisco.<sup>64</sup> In January of 1925 she displayed *San Juan Bautista* at the Fourth International Exhibition of Water Color in the Los Angeles Museum.<sup>65</sup> A month later her *Mission San Juan Bautista* at the Exhibition of Western Water Color in the Oakland Art Gallery was called "faultless" by H. L. Dungan, art critic for *The Oakland Tribune*.<sup>66</sup> Her *Olive Shaded Doorway* was displayed at the same time in the Galerie Beaux Arts.<sup>67</sup> In February she exhibited her prize-winning watercolor, *My Studio Garden*, at the Del Monte Hotel Art Gallery and three watercolors with the California Water Color Society at the Stanford University Art

Gallery.<sup>68</sup> At the Forty-eighth Annual of the SFAA she displayed the watercolor, *October Morning: Plymouth*.<sup>69</sup> In the summer of 1925 she contributed to the Jubilee Exhibition of the Galerie Beaux Arts a work "full of sun and warmth" entitled *Main Street in Spanish California Days* and a watercolor of Monterey's *Stevenson's House* that was characterized by Dungan "as unusual and interesting in composition . . . handled with the vigor of an oil."<sup>70</sup> For the opening of the new Mills College Art Gallery in Oakland she sat on the "advisory art committee" and was part of the Inaugural Exhibition.<sup>71</sup> Also that fall she purchased C. S. Price's large acclaimed canvas entitled *Calves* at the Galerie Beaux Arts.<sup>72</sup> She won first prizes at the Arizona State Fair in Phoenix in 1925 and again in 1930.<sup>73</sup> Her growing reputation was celebrated by her husband in a 1925 article on his wife.<sup>74</sup> *On the Coast near Monterey*, one of her paintings in this article, was displayed at the Del Monte Hotel Art Gallery and was purchased by a Pasadena collector.<sup>75</sup> Other Abdy works reproduced in her husband's article were: *An Old Fashioned Room*, *Coaling* and *Wild Geese*; the last was owned by Mills College.<sup>76</sup> In 1925 she contributed still lifes to the exhibits at the Los Angeles County Fair and the First Annual of the San Francisco Society of Women Artists in the Clark Hobart Gallery.<sup>77</sup> That December she displayed her "warm, rich" watercolor, *A New Orleans Courtyard*, at the Galerie Beaux Arts.<sup>78</sup> The art critic, Grace Hubbard, reproduced Abdy's charcoal drawing, *Interior of Church-Mission San Juan Bautista*, in the Christmas edition of *The Wasp* and noted the following:<sup>79</sup>

Rowena Meeks Abdy's significance as a California painter cannot be overrated. Her work is usually in black and white or watercolor, and it is familiar to and well loved by thousands of people all over the United States.

Where Mrs. Abdy's work deals with buildings she not only fits the broad aspects of their appearance into her composition, but shows the greatest respect for architectural truth. Her drawings have a fine structural quality which approaches the architectural point of view; in fact, her work as a whole has a virility which would be immediately ascribed to a man were it not for her signature.

A group of her watercolors have been collected and published in a beautiful book called "Old California," and it is old California that Mrs. Abdy loves. Her missions, developed in warm, rich tones, are unsurpassed. She paints the atmosphere which pervades them as well as the composition actually seen in them – the warm sunlight, the smell of the heavy stone walls, slowly decaying, the rich, mellow tone which time and weather alone give.

Mrs. Abdy has already compiled for posterity one of the finest records of the California of yesterday. Through her work – and she came just in time it seems – we are linked by a chain of sympathy and understanding to that splendid, romantic phase of our history of which these crumbling missions are the only visual remains.

Also that fall Abdy's charcoal drawing, *Ship Building at Camden-Maine*, was accepted at the National Academy of Design in New York City.<sup>80</sup>

Between December of 1925 and July of 1927 she exhibited watercolors, including the title *Main Street in Old California*, at the Hotel Claremont Art Gallery in Berkeley.<sup>81</sup> Her work was included in the permanent collection at the Claremont.<sup>82</sup> In February of 1926 she contributed to the "Picture Week" Exhibition in San Francisco.<sup>83</sup> In the spring her painting entitled *Madame Butterfly* appeared at the Fourth Annual of the Oakland Art Gallery, was reproduced in *The Oakland Tribune* and was selected as one of twenty-five pieces from that show to be re-exhibited at Haviland Hall on the U.C. Berkeley campus.<sup>84</sup> Her work was exhibited at Berkeley's All Arts Club in the Northbrae Community Center in April.<sup>85</sup> A month later she displayed several new paintings at the Claremont, including a still life with a model of a ship entitled *The Golden Hind* and the watercolor, *Old Street in Monterey*.<sup>86</sup> In June and September of 1926 she contributed to the members' exhibitions at the Galerie Beaux Arts and one of her displayed works, *Old Corbett Road*, was donated to the annual patrons' drawing.<sup>87</sup> That painting was said to be "interesting in line and color, tapestry-like, almost suggesting the mosaic."<sup>88</sup> Another of her Beaux Arts works, *The Robert Louis Stevenson House*, was reproduced in the *San Francisco Chronicle* and was described in the *Carmel Pine Cone* as "painted with a plastic touch as though she worked in clay."<sup>89</sup> In November at her first solo exhibition of oils, watercolors and "black & whites" in the Galerie Beaux Arts Gene Hailey, art critic for the *San Francisco Chronicle*, observed that her sketches of "Eastern subjects," San Francisco, the Monterey Peninsula and missions were possessed of "Effective translucent color and strong pictorial composition . . . ingenious and intuitive . . . revealing a sense of storytelling with artistic purpose."<sup>90</sup> Junius Cravens' review in *The Argonaut* was more specific:<sup>91</sup>

Though she now and then wanders afield, most of Miss Abdy's landscapes are of local subjects and California atmosphere runs rife, particularly in several paintings in oils treating Monterey. "Where Sea Lions Play" casts the spell of our rockbound, but scarcely stern coast. There are several watercolors which are rich in color but at times worked rather too far to retain the crispness which that medium allows. There are some tuneful charcoal sketches of interest. Of these, "Camden Harbor, Maine," is true of summer evenings in New England coast towns. Possibly the exhibition, as a whole, might have been simplified to its advantage. Some of the still life and figure subjects are the least interesting features.

The critic from the *Carmel Pine Cone* observed that her "work can be called decorative in the way the brilliant color is applied, but putting her subject on

canvas is not in the least whimsical, and her sense of drawing is good."<sup>92</sup> From this exhibit *The Oakland Tribune* reproduced her painting *On the Coast of Monterey*.<sup>93</sup> Some of her other titles included: *Where Ends the West*, *The Mountain in Rain* and *The Blue and Gold of the Monterey Coast*. Also that November her painting entitled *Old Spanish Street-Monterey* was in the exhibition of American Masters at the Palace of the Legion of Honor and was called a "well-arranged canvas."<sup>94</sup> Her work appeared a month later at the San Francisco Society of Women Artists' Christmas show of "small pictures."<sup>95</sup> For several weeks that winter she painted in Yosemite.<sup>96</sup>

In February of 1927 she displayed at the Hotel Claremont "a large canvas" of the James House, one of those famous stone residences in the Carmel Highlands.<sup>97</sup> Early that spring just before leaving on an extensive "motor tour of Italy" and the French Riviera in her mobile studio she donated one of her paintings to the Galerie Beaux Arts for its annual drawing by patron members.<sup>98</sup> While in Europe her painting of the James House was reproduced on the cover of the *Literary Digest*.<sup>99</sup> Also that spring an issue of *Motorland*, the publication of the California Automobile Association, used three of her paintings for illustrations, including a study of the cypresses at Point Lobos and another of Mission San Carlos.<sup>100</sup> Immediately on her return in July she was placed on the "conservative" jury of selection for the Exhibition of Western Women Artists at the Oakland Art Gallery.<sup>101</sup> She exhibited in the summer show at the Hotel Claremont.<sup>102</sup> In September and December of 1927 her work reappeared at the Galerie Beaux Arts.<sup>103</sup> One of her entries, *Above the Sea Mists-Carmel Highlands*, was painted after her return from Europe and displayed, according to H. L. Dungan, "a freer and bolder hand than the artist's canvases of a year ago."<sup>104</sup> The Galerie Beaux Arts included her work in a joint exhibition with such artists as Maynard Dixon and Frank Van Sloun; that show was sent to the Mark Hopkins Hotel of San Francisco in September and to Tucson and Phoenix in November.<sup>105</sup> At San Francisco's East-West Gallery her watercolors were part of an exhibit of Western Artists that December.<sup>106</sup> In 1928 and 1929 Abdy displayed several works, including a "colorful poetic water-color" entitled *A Street in San Juan*, at the Del Monte Art Gallery.<sup>107</sup> From December of 1927 through February of 1928 her submissions to the Black And White Exhibition at the Galerie Beaux Arts "received favorable comment" and the *San Francisco Chronicle* reproduced her drawing *Yosemite*.<sup>108</sup> She contributed to both of the Beaux Arts exhibitions in June. At the first, which was staged in the Mark Hopkins Hotel, she displayed *From a Hilltop-City Hall* and at the second, in the members' gallery, she submitted her painting *Fisherman's Cottage* which was reproduced in the *San Francisco Chronicle*.<sup>109</sup> She donated her work entitled *San Francisco Wall Street* to the Beaux Arts patrons' drawing.<sup>110</sup> In summer of 1928 she was represented in a watercolor exhibition at the Los Angeles Museum.<sup>111</sup> When the Galerie Beaux Arts reopened in the fall, she was an exhibitor.<sup>112</sup> At that venue during the December show Cravens characterized her "mature" canvas entitled *Evening-Perugia* as possessing a "nicely conceived pattern in space, rich color, solidity and depth" and Florence W. Lehre of *The Oakland Tribune* offered the following commentary:<sup>113</sup>

One of the most striking features of the members' exhibition at the Galerie Beaux Arts is the public alignment of Rowena Meeks Abdy with the evident traces of the "Moderns." By this we mean that in her "Evening-Perugia" Mrs. Abdy frankly tells the public for the first time that she believes in the modern art movement. There have been signs for sometime past that this artist was preparing to forsake the academic fold.

"Evening-Perugia," a large oil given a center at the Beaux Arts showing, tells us plainly that it is a declaration of independence of her new faith. Mrs. Abdy refuses, so far, to discard certain niceties of color, surfaces and representation from her former incarnation. But she adopts all else that gives the appearance of "Modernism" – and something of its spirit.

She continued at the Galerie Beaux Arts through 1930 with contributions that included such titles as: *Arrivederci-Genoa*, *The Fawn* and *The Last Stand*.<sup>114</sup> Her landscapes of Yosemite appeared at the Second Annual of the Pasadena Art Institute in early 1929.<sup>115</sup> That November she exhibited with the San Francisco Society of Women Artists.<sup>116</sup> Prior to 1930 Abdy divorced her husband and kept a live-in servant.<sup>117</sup>

In February of 1930 her work was accepted at the Third Annual State-wide Exhibit of the Santa Cruz Art League and reappeared at that venue a year later.<sup>118</sup> To the Oakland Art Gallery's Jury-free Exhibition of February 1930 she contributed *The Harbor-Genoa*, "a beautifully executed drawing of hills and houses."<sup>119</sup> At the Print Exhibition in the Palace of the Legion of Honor during March she displayed a lithograph entitled *Camden Harbor-Maine*.<sup>120</sup> In January of 1931 her work was added to the gallery of Contemporary California Artists at the Palace of the Legion of Honor.<sup>121</sup> Concurrently, the Courvoisier Gallery of San Francisco staged a major solo exhibition of her oil paintings, pastels and watercolors, one of which was reproduced in the *San Francisco Chronicle* under the title *Along the Bayshore*.<sup>122</sup> The reviews were uniformly positive. In the *San Francisco Call* John Emmett Gerrity exclaimed that a "wide variety of subject, poetic treatment and versatile mastery of many media mark the show of works by Rowena Meeks Abdy."<sup>123</sup> Grace Hubbard declared in *The Wasp* that she "has abandoned her style of drawing with watercolor washes for the more direct method of using pure watercolor throughout. The result is fine as a technique and her color combinations exquisite."<sup>124</sup> From the *San Francisco Chronicle* there was a sympathetic account and several important observations:<sup>125</sup>

Mrs. Abdy's work has a gracious quality, friendly and encouraging. In no sense academic, it is carefully ordered and graceful in composition.

An interesting feature of the exhibition is a collection of landscapes in pastels. "Experimental," Mrs. Abdy terms them, since it is only recently that she began to work in that medium. Her pastels, however, lack none of the detail and finish marking her earlier work, and they are distinguished by an interesting, velvety texture.

... She has shown in recent years at the Art Institute of Chicago, the Pennsylvania Academy of Fine Arts and in the American Federation of Arts traveling show. She was represented in the International Water Color Traveling Show sent out by the Chicago Art Institute.

Florence Lehre claimed that Abdy some years before had abandoned her watercolors of a "somewhat conventional nature" and was "submerged in the modernistic revolution," but presently has "effected a compromise between her earlier convictions and contemporary practice."<sup>126</sup> Some of the titles in her Courvoisier exhibition included scenes of Italy and California: *Verona*, *Machiavelli's House*, *Cambolgi*, *The Wine Cart*, *Winter-Yosemite* and *San Juan Bautista*. In December of 1931 at the members' exhibition of the SFAA she again displayed her painting of the James House which was described by H. L. Dungan as "a study in blue and yellow; an effective arrangement in planes and angles handled somewhat after the manner of a decoration."<sup>127</sup> In 1931, 1933 and 1935 she exhibited single paintings at the Water Color Society in Los Angeles: *Winter-Yosemite*, *Grey Morning* and *Spanish Church*.<sup>128</sup> She also painted an oil with the title *Winter-Yosemite*.<sup>129</sup>

In March of 1932 her drawings and paintings from California and Italy were given a one-man exhibition at San Francisco's Palace of the Legion of Honor.<sup>130</sup> Grace Hubbard concluded that Abdy "shows a preoccupation with pattern, even in those canvases which are allegorical. This emphasis on design is equally evident in the charcoal drawings."<sup>131</sup> Junius Cravens' review of that show was mixed:<sup>132</sup>

Dazzling color is the predominating characteristic . . . [and] in most cases well sustained and consistent. In some instances, however, her compositions strike us as being weak in that they lack unity and logic. At times she appears to have been led astray from solidity of organization by small but weakening devices. This is notably true in "Deep River" and "Spring Valley," and in the unfortunate foreground of "Village Street."

H. L. Dungan, who reproduced her *Italian Coast Scene*, had a decidedly more positive view:<sup>133</sup>

Rowena Meeks Abdy has her convictions concerning art. She paints with dash, in clean colors and with an entertaining imagination. Landscapes change under her brush to suit her fancy, yet familiar ones are easily recognizable, although this is one of minor consequence. Her colors are usually carried in masses. Fussy detail she avoids. Many of the canvases she is showing at the Legion of Honor are large but even in her small canvases her work has a feeling of bigness.

... Certain "mannerisms" of Mrs. Abdy may not suit everyone, as for instance the introduction in a landscape of a large flower far in front of the foreground. In her drawings her trees are square, instead of round, but the result is a ruggedness which nicely rounded trees would not give.

A reviewer for the *Berkeley Daily Gazette* characterized her style as steering "a middle course between the academic and the less extreme type of modernism."<sup>134</sup> Also that spring Abdy's work appeared in a solo show at the Haggin Memorial Museum in Stockton.<sup>135</sup> In April of 1932 she was one of five California artists chosen for a group show, which included Paul Dougherty, at the Palace of the Legion of Honor.<sup>136</sup> She contributed her "outstanding" painting *Old Walls at Ravello* to the First Annual Summer Exhibition of California Artists at the Legion of Honor that July.<sup>137</sup> In the fall of 1932 her work was included in the "first annual competitive exhibition" at the Gump Gallery in San Francisco.<sup>138</sup> The following January she contributed a "fine" landscape to the Annual Water Color Society Exhibition of Western Painters at the Palace of the Legion of Honor.<sup>139</sup> She returned to Gump's that November for a solo show.<sup>140</sup> In February of 1934 at the State-wide Annual in Santa Cruz she displayed *The Sentinel* which H. L. Dungan described as "a strong poster-like . . . view of Point Lobos, with sea, rocks and trees handled effectively with little detail."<sup>141</sup> At San Francisco's Valdespino Gallery that April she staged a solo exhibition of her watercolors that included "flower studies" as well as urban and rural scenes, including industrial subjects, done in a method far more "modern" than her former work.<sup>142</sup> Junius Cravens in the *San Francisco News* offered a balanced assessment:<sup>143</sup>

Rowena Meeks Abdy is one of the most popular and prolifically productive women artists in the bay cities. Her landscapes are frequently reproduced on magazine covers and for other commercial purposes. Her current showing of water colors at Valdespino's is large and varied. The exhibition includes landscapes, urban scenes, factory subjects, still life arrangements and studies of plant and flower forms.

Though Mrs. Abdy's work is not always essentially decoration, it frequently tends toward decorative treatment, not only in still life but also in landscape. This is especially true of her most recent paintings, which are admirably simplified through careful

design. Her work is characterized by an appealing tranquility and an abstention from sensational experimentation. . . . it continues to mature and to gain merit through conservative broadening toward the contemporary trend.

An example of her work from this period is the *Flowering Eucalyptus*.<sup>144</sup>

By the early spring of 1934 she had joined the Carmel Art Association (CAA) and exhibited in its April show.<sup>145</sup> That October at the CAA's Black and White Exhibition she displayed two works described as "delicate in mood," *Roman Fountain* and *The Patriarch*; the latter was "a drawing of a beautiful old oak."<sup>146</sup> She contributed to the CAA exhibition in January of 1935.<sup>147</sup> Early in 1936 Abdy's work appeared at the Delphic Studios in New York City.<sup>148</sup> At that same time her entry at the Fifty-sixth Annual of the SFAA, *The Window*, was described by Alfred Frankenstein, the distinguished art critic for the *San Francisco Chronicle*, as an "interesting study in patterns of color. A fresh, vernal exterior shades down to the somber richness of shadowed tones in a deeply painted interior scene."<sup>149</sup> In the 1937 Christmas edition of *The Wasp-News Letter* four of her works were reproduced in color: *From a Hilltop in San Francisco*, *View from Twin Peaks*, *Homes and Gardens of Italian Fishermen* and *Main Street of Early Spanish California*.<sup>150</sup> In 1939-40 she contributed to the Golden Gate International Exposition. Due to declining health Abdy often spent the long winters in the desert, but resided 1050 Lombard Street with her cook, Essie, and consistently registered on the voter rolls of San Francisco as a "Republican."<sup>151</sup>

After a hiatus of more than four and a half years she returned to the CAA Gallery in September of 1939 to exhibit three oils: *The Sentinel*, *Maine Harbor* and *White and Gold*.<sup>152</sup> To that venue's monthly exhibitions Abdy frequently contributed her watercolors, drawings and oils of the Monterey Peninsula and the California Missions between October of 1939 and July of 1945.<sup>153</sup> In January of 1940 she displayed *Still Life* and *San Juan Capistrano*.<sup>154</sup> At the CAA's May Exhibition that year she contributed two oils, *Monterey Lagoon* and *Old Monterey*, and three watercolors: *Norwegian Village*, *Eucalyptus-Hunter's Point* and *Flower Study*.<sup>155</sup> Eleanor Minturn-James, art critic for the *Carmel Pine Cone*, compared Abdy's painting *Point Lobos* at the CAA's February show in 1941 to "stained glass with a hint of leaded panes marking out the design of crags and white pooling foam. A familiar landmark stripped of the unessentials of its usual realistic mien."<sup>156</sup> In the spring of 1942 at the CAA she displayed *Winter Yosemite* and *The Monterey Pitcher*.<sup>157</sup> She captured much attention that April with a one-man exhibition of her Death Valley scenes at the Palace of the Legion of Honor.<sup>158</sup> Alfred Frankenstein said of this show that she "evokes the atmosphere of that locale in a deft, simple and totally un-sensational manner, and . . . is obviously concerned with nothing in the world but doing her job as effectively as possible. The drawings are particularly good, and seem especially well adapted to book illustration."<sup>159</sup> In June the Maiden Lane Gallery of San Francisco held a smaller solo exhibit of her work.<sup>160</sup> The local City of Paris Galleries staged a large one-man show of her watercolors in August of 1944.<sup>161</sup> Rowena M. Abdy died on August 18, 1945 in San Francisco.<sup>162</sup>

**ENDNOTES FOR ABDY:** 1. *TOI*, March 27, 1932, p.6-S. / 2. Halteman, p.153. / 3. *SFL*, May 13, 1905, p.9. / 4. *SFC*, June 20, 1907, p.5. / 5. Schwartz, *Northern*, p.35; *SFC*, March 28, 1909, p.37; *SFL*, April 7, 1909, p.7; November 28, 1909, p.31; December 5, 1909, p.30; April 10, 1910, p.34; November 13, 1910, p.42; November 3, 1912, p.65; March 23, 1913, p.31; *TOI*, April 10, 1909, p.10; *SFC*, November 8, 1910, p.9. / 6. Schwartz, *Northern*, p.35; *SFL*, October 9, 1910, p.42; *SFC*, November 12, 1911, p.29; February 17, 1924, p.6-D; September 8, 1929, p.D-5; *BDG*, June 25, 1921, p.6; June 1, 1928, p.11; *MDC*, June 30, 1921, p.2; July 7, 1921, p.4; *TOI*, July 3, 1921, p.S-3; *LAI*, September 1, 1929, p.3-18. / 7. Halteman, p.189; *SFAI*; *TOI*; November 12, 1916, p.27; December 2, 1917, p.21; March 24, 1918, p.36; April 22, 1928, p.S-5; *SFB*, March 24, 1919, p.15; *SFX*, May 9, 1920, p.6-N; *TOI*, November 26, 1922, p.7-S; *BDG*, April 26, 1924, p.5; *SFC*, February 2, 1936, p.D-6. / 8. *SFL*, February 9, 1908, p.31. / 9. *AAA* 8, 1910-11, p.405. / 10. U.S. Census of 1910 [ED 283, Sheet 5B]. / 11. *SFL*, October 9, 1910, p.42; *TOI*, August 5, 1917, p.20. / 12. *DMW* 2.1, 1910, p.10. / 13. Cannon, *Diaries*, June 5, 1912; *TWP*, September 22, 1917, p.20. / 14. Appendix 2. / 15. *SFL*, December 8, 1913, p.3; *SFC*, Dec. 14, 1913, p.62. / 16. *SFC*, January 18, 1914, p.21. / 17. *SFC*, May 31, 1914, p.30. / 18. *SFC*, September 6, 1914, p.17. / 19. *SFC*, October 25, 1914, p.26; November 1, 1914, p.26. / 20. *SFC*, November 8, 1914, p.23; *TOI*, March 23, 1924, p.S-7. / 21. *SFC*, June 20, 1915, p.44. / 22. *Sausalito News*: April 10, 1915, p.1; June 26, 1915, p.4; *SFC*, July 4, 1915, p.16. / 23. *SFC*, October 31, 1915, p.16. / 24. *SFC*, March 26, 1916, p.19; *TWP*, December 30, 1916, p.11. / 25. *SFC*, January 22, 1916, p.8; *TWP*, November 11, 1916, p.11. / 26. *SFC*, September 14, 1924, p.D-3; February 6, 1927, p.D-7; *CPC*, November 12, 1926, p.11. / 27. *SFC*, February 11, 1917, p.D-3. / 28. *TOI*, July 29, 1917, p.20; *TWP*, June 30, 1917, p.11. / 29. *TWP*, September 22, 1917, p.20. / 30. *SFC*, November 25, 1917, p.S-9; Crocker: 1918, p.1836; 1919, p.1778; 1921, p.1602. / 31. *TWP*, December 8, 1917, p.15. / 32. *TWP*, April 27, 1918, p.16. / 33. *TWP*, May 11, 1918, p.16. / 34. *SFAI*. / 35. *TOI*: March 23, 1919, p.10; March 30, 1919, p.10-A. / 36. *SFC*, March 16, 1919, p.E-3. / 37. *SFC*, March 9, 1919, p.E-5; March 23, 1919, p.E-9. / 38. U.S. Census of 1920 [ED 264, Sheet 6B]. / 39. *SFC*, June 20, 1920, p.E-3. / 40. *CPC*, July 22, 1920, p.1; *SFC*, September 12, 1920, p.6-S; *AAA* 18, 1921, p.334. / 41. *TOI*, October 31, 1926, p.6-S. / 42. *SFC*, December 27, 1925, p.D-3. / 43. *SFX*, May 9, 1920, p.6-N; *TOI*, May 9, 1920, p.11; *MDC*, May 10, 1920, p.3; *TWP*, May 15, 1920, p.9. / 44. As cited in *TOI*, March 27, 1921, p.S-7. / 45. *TAT*, May 14, 1921, p.318; *TOI*: May 15, 1921, p.2-B; July 31, 1921, p.S-5. / 46. *TOI*: October 12, 1921, p.13; October 16, 1921, p.S-5; November 6, 1921, p.2-B. / 47. *BDG*, November 12, 1921, p.6; *LAI*, November 16, 1921, p.2-5; *TOI*, December 11, 1921, p.6-S. / 48. *LAI*, April 20, 1922, p.2-12. / 49. *TOI*: June 4, 1922, p.A-13; June 5, 1922, p.5; June 18, 1922, p.S-7; *BDG*, June 10, 1922, p.5. / 50. *TOI*, September 10, 1922, p.S-9. / 51. *TOI*, October 8, 1922, p.S-7. / 52. *TOI*, October 22, 1922, p.7-S. / 53. *Moure*, p.A-6. / 54. *LAI*, September 20, 1923, p.2-2. / 55. *LAI*, September 23, 1923, p.3-24. / 56. *SFC*, October 21, 1923, p.D-6. / 57. *SFC*, July 13, 1924, p.D-3. / 58. *TOI*, November 25, 1923, p.S-5; cf. *SFC*, November 25, 1923, p.6-D. / 59. *LAI*, August 25, 1925, p.1-4. / 60. *SFC*, April 20, 1924, p.6-D. / 61. *SFC*, October 5, 1924, p.D-3;

TOI, December 14, 1924, p.4-B; IAT, February 14, 1925, p.11. / **62.** TOI, May 31, 1925, p.S-7. / **63.** SFC, December 21, 1924, p.D-3. / **64.** TOI, December 21, 1924, p.S-7; SFC, January 4, 1925, p.D-3. / **65.** LAT, January 18, 1925, p.3-34. / **66.** TOI, February 15, 1925, p.6-S. / **67.** SFC, February 1, 1925, p.D-3; TOI, February 8, 1925, p.6-S. / **68.** SFC, February 15, 1926, p.D-3; DPT, February 20, 1925, p.8. / **69.** SFAI. / **70.** TOI, June 28, 1925, p.S-5; August 23, 1925, p.S-5; September 6, 1925, p.S-5; SFC, September 6, 1925, p.D-3; CPC, September 12, 1925, p.5. / **71.** TOI, September 27, 1925, p.6-S; October 18, 1925, p.S-5. / **72.** SFC, October 11, 1925, p.D-3. / **73.** AAA 30, 1933, p.403. / **74.** H. Bennett Abdy, "Paintings by Rowena M. Abdy," *INS* 81, 1925, pp.193-97. / **75.** CPC, September 12, 1925, p.5; December 12, 1925, p.5; SFC, December 6, 1925, p.10-F. / **76.** CPC, June 27, 1925, p.6. / **77.** LAT, September 6, 1925, p.23; BDG, November 14, 1925, p.6; CPC, November 21, 1925, p.12; TOI, November 22, 1925, p.6-S; SFC, November 22, 1925, p.D-3. / **78.** SFC, December 13, 1925, p.D-3. / **79.** TWP, December 19-26, 1925, pp.15, 26. / **80.** SFC, December 27, 1925, p.D-3. / **81.** TOI, December 6, 1925, p.S-5; December 13, 1925, p.S-7; January 10, 1926, p.8-S; January 17, 1926, p.6-S; BDG, January 6, 1926, p.6; October 14, 1926, p.11; July 7, 1927, p.6; TWP, January 16, 1926, p.23; SFC, January 17, 1926, p.D-3. / **82.** TOI, April 25, 1926, p.S-7. / **83.** SFC, February 14, 1926, p.D-3. / **84.** TOI, March 5, 1926, p.9; March 14, 1926, p.S-7; BDG, March 6, 1926, p.7. / **85.** BDG, April 29, 1926, p.6. / **86.** TOI, May 16, 1926, p.S-9; SFC, May 23, 1926, p.8-F; June 6, 1926, p.8-F. / **87.** IAT, June 12, 1926, p.12; SFC, June 13, 1926, p.8-F; September 5, 1926, p.8-F; TOI, August 22, 1926, p.S-5; BDG, August 25, 1926, p.7; TWP, September 4, 1926, p.23. / **88.** TOI, June 20, 1926, p.6-S. / **89.** CPC, October 15, 1926, p.11. / **90.** SFC, October 31, 1926, p.6-F; November 7, 1926, p.6-F; cf. TOI, October 17, 1926, p.S-5; October 24, 1926, p.4-B; November 7, 1926, p.S-5; CPC, November 5, 1926, p.11. / **91.** IAT, November 13, 1926, p.11. / **92.** CPC, November 12, 1926, p.11. / **93.** TOI, October 31, 1926, p.6-S. / **94.** TOI, November 21, 1926, p.S-5; CPC, November 26, 1926, p.11; TWP, December 18-25, 1926, p.13. / **95.** SFC, December 5, 1926, p.6-F; CPC, December 10, 1926, p.11. / **96.** SFC, January 2, 1927, p.6-F. / **97.** BDG, February 3, 1927, p.7; TOI, February 6, 1927, p.S-5. / **98.** SFC, February 6, 1927, p.D-7; March 29, 1927, p.D-7; CCY, February 9, 1927, p.6; TOI, April 17, 1927, p.6-S; BDG, June 4, 1927, p.6. / **99.** CPC, April 1, 1927, p.9; SFC, December 11, 1927, p.D-7. / **100.** CPC, April 22, 1927, p.10. / **101.** TOI, July 10, 1927, p.4-W. / **102.** TWP, July 23, 1927, p.23. / **103.** BDG, September 10, 1927, p.7; SFC, September 18, 1927, p.D-7; December 11, 1927, p.D-7; TOI, December 11, 1927, p.8-S; December 25, 1927, p.S-3. / **104.** TOI, September 4, 1927, p.S-5. / **105.** TOI, September 18, 1927, p.S-7; SFC, November 13, 1927, p.D-7; CPC, November 18, 1927, p.5. / **106.** SFC, December 25, 1927, p.D-7. / **107.** ARG, February 1928, p.4; CPC, February 10, 1928, p.4; SFC, May 27, 1928, p.D-7; LAT, September 1, 1929, p.3-18. / **108.** SFC, December 25, 1927, p.D-7; February 12, 1928, p.D-7; February 26, 1928, p.3-RP. / **109.** SFC, June 3, 1928, p.D-7; June 17, 1928, p.D-7; June 24, 1928, p.D-7. / **110.** SFC, June 10, 1928, p.D-7. / **111.** LAT, August 12, 1928, p.3-22. / **112.** SFC, October 7, 1928, p.D-7. / **113.** IAT, December 15, 1928, p.6; TOI, December 16, 1928, p.S-7; cf. SFC, December 23, 1928, p.D-7. / **114.** IAT, June 16, 1928, p.9; June 23, 1928, p.13; November 9, 1929, p.5; January 4, 1930, p.7; TOI, June 17, 1928, p.5-S; BDG, June 21, 1928, p.7; February 28, 1929, p.7; November 29, 1929, p.7; SFC, October 7, 1928, p.D-7; June 30, 1929, p.D-5; September 1, 1929, p.D-5; September 15, 1929, p.D-5; September 22, 1929, p.D-5; November 24, 1929, p.D-5; December 8, 1929, p.D-5; June 15, 1930, p.D-5; SFX, September 15, 1929, p.10-E. / **115.** LAT, January 13, 1929, p.3-18. / **116.** SFX, November 10, 1929, p.10-E; SFC, November 10, 1929, p.D-5; TOI, November 10, 1929, p.5-B. / **117.** U.S. Census of 1930 [ED 38-341, Sheet 15A]. / **118.** TOI, February 2, 1930, p.7-S; February 8, 1931, p.S-7; SFC, February 16, 1930, p.D-5. / **119.** TOI, February 9, 1930, p.4-M; February 23, 1930, p.7-S. / **120.** BDG, March 13, 1930, p.7. / **121.** SFL, January 31, 1931, p.14; TOI, February 1, 1931, p.S-7; SFC, February 1, 1931, p.D-5. / **122.** SFC, January 4, 1931, p.D-5; March 22, 1931, p.D-5. / **123.** SFL, March 21, 1931, p.8. / **124.** TWP, March 14, 1931, p.12; March 28, 1931, p.12. / **125.** SFC, March 15, 1931, p.D-5. / **126.** TOI, March 15, 1931, p.C-3. / **127.** TOI, December 13, 1931, p.6-S. / **128.** Moore, p.A-6. / **129.** B & B, December 8, 1998, No.2350. / **130.** TOI, March 13, 1932, p.6-S; SFW, March 19, 1932, p.7; SFC, March 20, 1932, p.D-3. / **131.** TWP, March 26, 1932, p.12. / **132.** IAT, March 25, 1932, p.13. / **133.** TOI, March 27, 1932, p.6-S. / **134.** BDG, March 18, 1932, p.7; cf. TOI, March 20, 1932, p.6-S. / **135.** TOI, November 15, 1931, p.6-S. / **136.** TOI, April 10, 1932, p.6-S. / **137.** SFL, July 9, 1932, p.9; SFX, July 10, 1932, p.6-E; SFC, July 10, 1932, p.D-3; SFW, July 16, 1932, p.7; TOI, July 17, 1932, p.8-S; CPC, July 22, 1932, p.7. / **138.** SFL, November 12, 1932, p.9; BDG, November 17, 1932, p.6. / **139.** TWP, January 7, 1933, p.12. / **140.** TOI, October 8, 1933, p.8-S. / **141.** TOI, February 25, 1934, p.12-S; cf. SFW, February 10, 1934, p.11. / **142.** SFC, April 1, 1934, p.D-3; TWP, April 7, 1934, p.12; April 14, 1934, p.12; TOI, April 8, 1934, p.12-S; BDG, April 13, 1934, p.7. / **143.** SFW, April 7, 1934, p.8. / **144.** B & B, April 8, 2008, No.232. / **145.** CSN, April 19, 1934, p.4. / **146.** CPC, October 19, 1934, p.4. / **147.** CPC, January 11, 1935, p.3. / **148.** NYI, January 27, 1936, p.14; February 3, 1936, p.14. / **149.** SFC, February 2, 1936, p.D-6; SFAI. / **150.** TWP, December 17, 1937, pp.17, 21, 25, 29. / **151.** CVRI, City and County of San Francisco: 1922-40; U.S. Census of 1940 [ED 21-28, Sheet 7A]. / **152.** CPC, September 29, 1939, p.3. / **153.** CRM, October 13, 1939, p.10; November 17, 1939, p.3; CPC, November 10, 1939, p.4; December 8, 1939, p.13; December 18, 1942, p.3; Aug. 13, 1943, p.12; Nov. 17, 1944, pp.1, 4; July 27, 1945, p.2. / **154.** CPC, Jan. 12, 1940, p.2. / **155.** CPC, May 17, 1940, p.12. / **156.** CPC, Feb. 28, 1941, p.10. / **157.** CPC, May 22, 1942, pp.3, 11. / **158.** TOI, April 12, 1942, p.S-7; SFC, April 12, 1942, p.W-11; April 19, 1942, p.W-11; IAT, May 1, 1942, p.21. / **159.** SFC, May 3, 1942, p.M-22. / **160.** TOI, June 21, 1942, p.4-S. / **161.** TOI, Aug. 13, 1944, p.2-C. / **162.** TOI, Aug. 19, 1945, p.A-7; California Death Index; McGlauffin, p.9; Hailey, vol.12, pp.1-19; Donovan, pp.8-19; Kovicnik, pp.5f; Falk, p.47; Jacobsen, p.5; Hughes, pp.21f; Petteys, p.2; Wall Moure, p.1.

**WILLIAM CONSTABLE ADAM (1846/47-1931 / Plate 1a)** was born on August 29<sup>th</sup> just a few kilometers south of his paternal Scotland in Tweedmouth, England. After completing grammar school he took evening classes at the Glasgow School of Art.<sup>1</sup> According to the Scotland Census of 1861, he was a resident of "Campside House" at Cathcart in the County of Renfrewshire, just west of Glasgow, with his teacher-father, George Adam, his mother, Jane, six siblings, several boarders and a servant.<sup>2</sup> At this time the occupation of the fourteen-year-old William was given as "clerk." At the age of nineteen he traveled to South America where for several years he studied art in Buenos Aires with an Italian painter.<sup>3</sup> He later published a serialized travelogue of his South American "adventures."<sup>4</sup> In this lucid often amusing narrative he describes in the style of Herodotus the topography, flora, fauna, economy, unstable governments, military intrigues and natural disasters of Argentina, Uruguay, Paraguay and Brazil. He also relates his history of employment as a clerk in Uruguay.<sup>5</sup>

After being three years in Buenos Aires, where I acquired a knowledge of Spanish and had every opportunity of becoming an expert at horse riding and billiard playing, I was offered a good appointment with a produce broker in Montevideo, an elderly gentleman, whose business record I found in a frightfully neglected condition. Here I had an office in the Exchange, and got into some sort of system the many miscellaneous documents he had stored away in drawers and desks. Shortly afterwards I was introduced to his connections and friends as his partner, and became located at his villa or "quinta" in the country, from whence we daily drove or rode into town. I became acquainted with all the "Barraceros" or owners of produce stores in the suburbs of the town. Every other morning at an early hour I made the round on horseback of all these stores, and took note of all the produce received. These establishments were often wide apart and would entail a ride of over twenty miles before the round was accomplished. . . . However, after some six months, my health got very much out of sorts, I lost appetite and flesh, and during a very trying hot summer when cholera again became rampant, I got seriously alarmed and made up my mind to quit the country.

On his return to Scotland he continued his art training under Robert Greenlees and Robert Brydall. He was said to be "one of the five original organizers of the famous Glasgow Art Club."<sup>6</sup> Adam also visited central Europe as well as north Africa and had advanced training under Auguste Joseph Delécluse in Paris. He exhibited with both the Royal Scottish Academy and the Glasgow Institute of Fine Arts.<sup>7</sup> In 1881 he resided with his wife, Ada Rebecca Adam, her sister and a servant at 1 Albert Road in Cathcart; his profession was listed in the Census as "artist: landscape & figure."<sup>8</sup> Ada was twelve years younger than her husband. A decade later the childless couple had only a servant in residence at their new Cathcart address, 6 Woodlands.<sup>9</sup> Following the death of his wife he migrated to the United States in 1894 and settled in New England.

In Massachusetts he joined the Boston Art Club, which staged a solo exhibition of his work, and eventually moved to Lowell.<sup>10</sup> Adam was elected president of the Lowell Art Club, an organization that he helped to establish. In 1898-99 he relocated to California and by 1900 worked as an "accountant" in Tuolumne County for a mining company.<sup>11</sup> Here he resided alone in the "Sixth Township." Within a year he had settled in the Monterey Peninsula.<sup>12</sup> His original plans "to make special studies of the sand dunes and the cypresses" from a permanent home on the shores of Lake Majella were altered in favor of a more centrally placed studio-residence in Pacific Grove.<sup>13</sup> His first address was on Willow Street where he gave art lessons and welcomed visitors to view his ever-changing exhibition of paintings. He reportedly executed several "striking studies of abalone shells" as well as portraits of Monterey's notables. According to the local press, he rented an exhibition space opposite the Del Monte bathhouse in January of 1903 and immediately thereafter received an invitation from W. K. Vickery to exhibit at his San Francisco gallery.<sup>14</sup> Adam offered paintings of Peninsula subjects as well as his habitual European scenes.<sup>15</sup> He also exhibited at Oliver's Emporium in Monterey. By 1905 he had relocated his studio-residence to 131 Sixth Street in Pacific Grove.<sup>16</sup>

Soon after his marriage in 1906 to Mary Taft Sleuman, who was a Maine-born widow and eighteen years younger, he purchased a home and an attached studio at 450 Central Avenue in Pacific Grove.<sup>17</sup> Between 1906 and 1915 Adam spent so much time painting in Carmel that the San Francisco press assumed he was a Carmelite.<sup>18</sup> In Pacific Grove he continued to teach art classes and was often referred to as the "professor." In July of 1908 he contributed to a rare joint exhibition in Pacific Grove with Frances S. Campbell, Mary DeNeale Morgan, Anita Murray and O. V. Lange at the Chautauqua Hotel parlor where his watercolors "attracted considerable attention."<sup>19</sup> That November he exhibited his canvas *Sand Dunes Beyond the Lighthouse-Pacific Grove* at the Second Annual Exhibition of the Berkeley Art Association.<sup>20</sup> He was described in the local Peninsula press as "a square-shouldered, slender man, with iron grey hair and so 'br-raid a brogue' there is no need to tell" of his Scottish origin.<sup>21</sup> Adam's renderings of historic Spanish architecture, overly lush gardens, wild local flora and picturesque coves were especially popular with tourists who appreciated his representational style infused with subdued "modern" elements. He repeated these scenes with great frequency, but he also executed landscapes with less tourist appeal in the far more dramatic brushwork of the Impressionists. These extremely successful oils are rarely seen today. One example is his beautifully composed *River Landscape-Carmel Valley*.<sup>22</sup> His first well-publicized introduction to the San Francisco market was a one-man show in 1910 at the Helgesen Galleries, which Margaret Doyle, art critic for the *San Francisco Call*, summarized:<sup>23</sup>

An interesting exhibition of 30 of the paintings of William Adam, the Glasgow artist who has made his home at Carmel for the late eight months, opened last week at the Helgesen galleries in Fillmore Street. It will continue until Wednesday afternoon. There is a wide range of work in this view, the first Adam has ever held in California, his scenes in oils and watercolors include marines and landscapes around Carmel and Monterey and even more striking studies off the coast of Scotland and throughout France. All of these are strong and vigorous in treatment in a very true, bold note; his marine studies being especially praiseworthy for their life and motion. Two of his smaller canvases, "Sunshine and Shadow in the Woods" and "In the Forest," are more appealing, being wonderful little

woodland scenes, with quiet, grass grown walks leading under arching trees, dappled with streaks of vividly rich golden sunshine, in startling contrast to the darker shadows of the undergrowth. . . . His Monterey and Carmel scenes along the seventeen mile drive, . . . are all equally meritorious and have brought no little favorable comment to Adam from the local art colony. All of Adam's painting is done entirely from nature and this alone is half of its strength.

He also sketched in the Santa Cruz Mountains, Yosemite and Napa.<sup>24</sup> He was recognized as one of the Peninsula's most important artists.<sup>25</sup>

In the spring of 1911 he exhibited his canvases and delivered a lecture at the Women's Club of San Jose.<sup>26</sup> That year Alice F. Laffer, the first woman curator of the Del Monte Art Gallery, summarized his work:<sup>27</sup>

While he has devoted considerable time to portrait painting, his chief love has been for the great out-of-doors – for the sea and the cliffs and the soft rolling sand dunes; in the sun and in the gray, by twilight and by moonlight. Always a keen student of nature, his work is honest and sincere; full of vitality, both in color and drawing. There is the freshness of wind-blown places and rain-washed grasses in these pictures, and however brilliant the canvas may be, the color is cool and sweet, with a sparkling play of light and dark. Every picture is a gleaming combination of colors, beautifully and clearly massed in a harmonious whole that satisfies the pictorial sense. Through the freshness and naturalness of his studies of our coast scenery he has grown gradually into the hearts of the nature-loving public.

To the Del Monte Gallery between 1907 and 1922 he contributed numerous titles, some of which included: *Boumemouth Harbour, Street in Nary-France, The Laguna-Monterey, Sea in the Fog, Gray Day, Beached, Clouds and Hawaiian Island Study*.<sup>28</sup> In January of 1913 the following review of his work at Del Monte appeared in the *San Francisco Chronicle*:<sup>29</sup>

William Adam contributed three of his most recent canvases – one a realistic painting of Arch Rock (Pacific Grove), in which the handling is spontaneous and the coloring most agreeable. Adam spent some time last summer in the Tahoe region and brought back with him much attractive work. A charming sketch of Fallen Leaf Lake is exhibited in the gallery; also a colorful bit of Hawaiian scenery.

He reportedly sketched from the South Pacific to Egypt and made return visits to Western Europe.<sup>30</sup> One of the products of his long stay in Hawaii is the superbly rendered, *At Moanalua-Oahu*.<sup>31</sup> Some of his paintings appeared on local postcards. In the summer and fall of 1913 at San Francisco's Rabjohn & Morcom Gallery he displayed "an attractive collection of oils" which included the titles *Hay Field* and *An Old Garden*.<sup>32</sup> Concurrently, Adam contributed to the short-lived semi-annual exhibition of Peninsula Artists held in Pacific Grove under the sponsorship of the Carmel Arts and Crafts Club.<sup>33</sup> In October of 1913 he exhibited *Monterey Garden* in San Francisco at the Sorosis Club.<sup>34</sup> He returned to Rabjohn's a year later for the exhibition of Carmel and Southern California Artists.<sup>35</sup> Also in 1914 he attended the social functions surrounding the visit of William Merritt Chase to Carmel.<sup>36</sup> At this time Adam exhibited "several new sketches" at San Francisco's Schussler Brothers Gallery.<sup>37</sup> One of his "engaging canvases" at Schussler's was a Mt. Shasta study that depicted "not only the beauty of the scene, but the general 'feeling' of the storm-disturbed air."<sup>38</sup> That November he joined the Artists of California, the ultimately unsuccessful group created to lobby the directors of the Panama-Pacific International Exposition to establish a distinct exhibition space for California artists.<sup>39</sup>

In January of 1916 he contributed to the Second Exhibition of California Artists at the Golden Gate Park Memorial Museum in San Francisco.<sup>40</sup> Regarding his spring show in that city at the Vickery, Atkins & Torrey Gallery, Anna Cora Winchell, art critic for the *San Francisco Chronicle*, referred to some his garden scenes as "pure tangles of blossoms and vines, so intermixed it would be hopeless to thin them out with anything other than a conflagration. . . . these Adam has put on canvas with conviction and painstaking detail which, nevertheless, has not lessened his warmth of feeling."<sup>41</sup> A year later at Rabjohn's he displayed a large oil of the Mission at San Juan Capistrano.<sup>42</sup> In April of 1920 at Schussler's he exhibited several cottage and garden scenes.<sup>43</sup> His "pastoral" canvas of a mustard field and farm buildings was said by A. C. Winchell to be "most simply handled and very effective in its sincere expression."<sup>44</sup> In October at Rabjohn's he displayed several new garden scenes and "a very clever oil sketch of fisherman's wharf at Monterey . . . charmingly handled in its gray atmosphere, which colors sky and sea."<sup>45</sup> Two of his canvases of San Juan Bautista were exhibited at Rabjohn's in the spring of 1924.<sup>46</sup> The following February three of his Monterey Peninsula paintings, which portrayed "pleasant little . . . gardens with hollyhocks and roses blooming in profusion," were exhibited at Gump's.<sup>47</sup>

Adam holds the distinction of being one of the earliest exhibitors at the Arts and Crafts Club of Carmel.<sup>48</sup> Aside from contributing to the Inaugural Exhibition there in 1906, he displayed his paintings at the Club's Annuals in 1913, 1919 and 1921. At the Seventh Annual in 1913 his two submissions were entitled: *Street in France and Rocks and Surf*. For the Fifteenth Annual in 1921 he exhibited *Picturesque Corner of Old Monterey and Garden Study-Monterey*. He was a periodic contributor to the California State Fair where he won awards, including a gold medal; in 1926 he displayed *California Garden and Flowers*.<sup>49</sup> His work appeared at the Inaugural Exhibition of the Carmel Art Association in October of 1927.

In 1929, at the age of 83, he was declared by the local press to be the "dean of Monterey Peninsula's art colony" and was still exhibiting in his Central Avenue studio.<sup>50</sup> He defined art in 1930 as: "Color, steady composition, harmony – not photographic – but sufficiently like nature to be able to distinguish a tree from a cabbage."<sup>51</sup> William Adam died in Pacific Grove on October 17, 1931.<sup>52</sup> His body was cremated in San Francisco and his ashes sent to his former American home in Maine. He was survived by his wife and a niece in New York.<sup>53</sup> In April of 1934 his paintings were exhibited with the work of his contemporaries at the Gallery of the Bay Region Art League in Oakland.<sup>54</sup> His Central Avenue address has been restored under the auspices of the local Heritage Society.<sup>55</sup>

**ENDNOTES FOR ADAM:** 1. MPH, October 17, 1931, p.1. / 2. Scotland Census of 1861, RD: Cathcart, p.10. / 3. DMW 2.20, 1911, p.11; MPH, November 28, 1930, p.9. / 4. WTA: January 1926, p.12; February 1926, p.17, 33; March 1926, pp.14. / 5. WTA, February 1926, p.33. / 6. SFL, August 25, 1901, p.11. / 7. MPH, November 28, 1930, p.9. / 8. Scotland Census of 1881, RD: Cathcart, p.21. / 9. Scotland Census of 1891, RD: Cathcart, p.28. / 10. MPH, October 17, 1931, p.1. / 11. U.S. Census of 1900 [ED 120, Sheet 11A]. / 12. MPH, November 28, 1930, p.9. / 13. SFL, August 25, 1901, p.11; PGR, April 12, 1902, p.1; cf. Clark, p.260. / 14. PGR, January 31, 1903, p.1. / 15. OVM 50, 1907, pp.63f. / 16. Perry/Polk 1905-06, p.105. / 17. Perry/Polk: 1907, pp.105, 149; 1926, p.271; 1928, pp.319, 539; 1930, pp.323, 530; AAA: 14, 1917, p.412; 18, 1921, p.334; 28, 1931, p.426; U.S. Census of 1910 [ED 16, Sheet 5B]; U.S. Census of 1930 [ED 27-32, Sheet 5A]. / 18. SFC, October 11, 1914, p.26. / 19. MDC, July 7, 1908, p.4. / 20. Appendix 1, No.3. / 21. DMW 2.20, 1911, p.11. / 22. Plate 1a; Appendix 6. / 23. SFL, April 17, 1910, p.34. / 24. SFC, August 28, 1910, p.25; November 12, 1911, p.29; SFL, September 4, 1910, p.40. / 25. DMW 2.1, 1910, p.11. / 26. SFC, May 21, 1911, p.31. / 27. DMW 2.20, 1911, p.11. / 28. Schwartz, *Northern*, p.36; SFL, July 8, 1907, p.6; October 16, 1910, p.45; MDC: October 15, 1910, p.1; June 30, 1921, p.2; July 7, 1921, p.4; TOT, July 3, 1921, p.S-3; SFC, November 12, 1911, p.29; TWP, November 10, 1917, p.14; BDG: June 25, 1921, p.6; September 9, 1922, p.6; TOT, October 9, 1921, p.S-8. / 29. SFC, January 26, 1913, p.27. / 30. DMW 2.28, 1911, pp.3f. / 31. B & B, December 11, 2006, No.121. / 32. SFC: August 3, 1913, p.21; December 28, 1913, p.21. / 33. SFC, September 14, 1913, p.21. / 34. Schwartz, *Northern*, p.36. / 35. SFC: September 13, 1914, p.28; October 18, 1914, p.17. / 36. TOT, July 28, 1914, p.15. / 37. SFC, September 6, 1914, p.17. / 38. SFC, October 11, 1914, p.26. / 39. SFC, November 15, 1914, p.15. / 40. SFC, January 22, 1916, p.8. / 41. SFC, June 18, 1916, p.24. / 42. SFC, March 25, 1917, p.24. / 43. SFC, April 18, 1920, p.E-3. / 44. SFC, May 30, 1920, p.E-3. / 45. SFC, October 10, 1920, p.S-6. / 46. SFC, May 18, 1924, p.6-D. / 47. SFC, February 1, 1925, p.D-3. / 48. Appendix 2. / 49. *Catalogue, Annual Exhibition of Paintings*, California State Fair, Sacramento, September 4-11, 1926. / 50. GHT, August 30, 1929, p.10. / 51. MPH, November 28, 1930, p.9. / 52. MPH, October 17, 1931, pp.1, 7; CPC, October 23, 1931, p.7. / 53. GHT, October 20, 1931, p.1; cf. Spangenberg, p.43; *Pacific Grove Hometown Bulletin*, September 21, 2005, p.36; Falk, p.54; Hughes, p.24; Samuels, p.2; Jacobsen, p.12; Shields, pp.215-17, 318f; Wall Moure, p.1. / 54. TOT, April 29, 1934, p.12-S. / 55. *Newsletter, The Heritage Society of Pacific Grove* 6.3, 2006, p.2.

**EVA BELLE ADAMS (1874-1960)** was born on December 15<sup>th</sup> in Detroit, Michigan, where she resided with her New England-born parents, one brother and a servant.<sup>1</sup> Her father was a clerk in the U.S. Postal Service. In 1900 she continued to live in Detroit with her (widowed?) mother.<sup>2</sup> At this time Eva officially listed her occupation as "artist." For several months in the summer of 1909 she spent her first documented vacation in Carmel and even hosted a "beach supper" for her artistic friends.<sup>3</sup> The following year Adams arrived in early May to spend the entire summer; she lectured to the Carmel Arts and Crafts Summer School on plants.<sup>4</sup> At this time she studied art with Mary DeNeale Morgan. Between 1912 and 1924 Miss Adams maintained her studio-residence in Carmel, primarily at La Casa Contenta, and was prominent in the local "district improvement club."<sup>5</sup> In May of 1915 she contributed a "study" to an exhibition of wild flower paintings at the Carmel Public Library.<sup>6</sup> Her work was displayed in a 1917 benefit exhibition for the Carmel chapter of the American Red Cross at William Silva's Carmelita Art Gallery.<sup>7</sup> Her tenure on the Peninsula was briefly interrupted when she moved to southern California in 1920-21. According to the U.S. Census of 1920, she resided as a "companion" to the Sutton family at 1801 Cedar Street in Alhambra, Los Angeles County, and listed her occupation as "landscape artist, own studio."<sup>8</sup> By 1924 she had established her studio-home in the Carmel bungalow originally built by Arthur Vachell on Casanova Street between Thirteenth and Fourteenth Avenues.<sup>9</sup> After 1926 she resided at this address with her cousin, Charlotte Waterman, and listed her profession in the U.S. Census of 1930 as "artist, independent."<sup>10</sup> In the early 1930s she relocated her Carmel residence to Locksley Hall between Carmelo Street and San Antonio Avenue.<sup>11</sup> From 1912 to the late 1930s she consistently registered on the Carmel voter index as a "Republican."<sup>12</sup>

She was an active member of the Arts and Crafts Club and contributed to its Annual and special exhibitions between 1920 and 1924.<sup>13</sup> At the Fourteenth Annual in 1920 her canvas *Spring Garden* was displayed. The following year at that event she exhibited two works: *The Sentinel and Sunshine and Shadow*. Also in 1921 she contributed to the Club's Fall Exhibition of small paintings. For the Sixteenth Annual of 1922 her painting was entitled *The Forest Edge*. A year later at the same venue she submitted: *Carmel Valley, Desert Verbena (Palm Springs)* and *Springtime near Del Monte*. The art critic for the *Carmel Pine Cone*, Jane Holloway, called the last entry "a very pleasing triptych."<sup>14</sup> For the Eighteenth Annual in 1924 she displayed two works: *Monterey Bay and Near Eaton's Canyon*. She studied etching under the masterful Blanding Sloan and in July of 1925 exhibited her prints with his other students at the City of Paris Galleries in San Francisco.<sup>15</sup> In July of 1927 she donated a painting to the "white elephant" sale to benefit the financially strapped Arts and Crafts Club.<sup>16</sup> Later that month she held a one-day joint exhibition with Ada Belle Champlin and Isabel Nicholson at the Arts and Crafts Hall.<sup>17</sup> She

attended the first meeting of the Carmel Art Association (CAA) at Grey Gables on August 8, 1927 and was a periodic exhibitor thereafter.<sup>18</sup> At the CAA's Fourth Exhibition in March of 1928 she contributed *Desert Verbenas*.<sup>19</sup> In March of 1929 at the CAA's Tenth Exhibition she displayed *The Empty Street* which depicted an unoccupied portion of a "movie set."<sup>20</sup> At the Fourteenth Exhibition of the CAA in June of 1931 her entry, *Carmel Mission Garden*, was described by art critic Gloria Stuart in *The Carmelite* as "an example of the unusual treatment of flowers. There is no delineation or delicacy of approach, simply a mass of color."<sup>21</sup> That November she contributed her work to the foyer exhibition in Carmel's new Sunset School.<sup>22</sup> In September of 1932 she was elected to the CAA board of directors and in 1934 she voted with the majority for incorporation.<sup>23</sup> Through the 1940s she made frequent and lengthy trips to Detroit and Boston; she occasionally spent March and April sketching in Palm Springs.<sup>24</sup> Her name appeared in the Carmel society pages.<sup>25</sup> Miss Adams moved to Pacific Grove several years prior to her death on February 16, 1960.<sup>26</sup>

**ENDNOTES FOR ADAMS:** 1. U.S. Census of 1880 [ED 243, Sheet 29]. / 2. U.S. Census of 1900 [ED 19, Sheet 4B]. / 3. MDC: June 25, 1909, p.1; July 3, 1909, p.1. / 4. MDC: May 8, 1910, p.1; August 14, 1910, p.1. / 5. CPC: June 9, 1915, p.4; August 18, 1915, p.4; November 22, 1916, p.4; May 31, 1917, p.4; May 29, 1919, p.1; November 20, 1919, p.1; April 5, 1924, p.10; April 19, 1924, p.1; Perry/Polk: 1916-17, p.1; 1922-23, p.1. / 6. CPC, May 12, 1915, p.4. / 7. CPC, June 14, 1917, p.3. / 8. U.S. Census of 1920 [ED 264, Sheet 6B]. / 9. Perry/Polk: 1926, p.350; 1928, p.415; 1930, pp.419, 531; CPC, November 8, 1929, p.3. / 10. CPC: January 7, 1927, p.4; January 14, 1927, p.4; April 29, 1927, p.6; U.S. Census of 1930 [ED 27-44, Sheet 8A]. / 11. Perry/Polk: 1937, p.383; 1939, p.391. / 12. CVRI, Monterey County: 1912-1938. / 13. Appendix 2. / 14. CPC, July 28, 1923, p.4. / 15. TOI: July 26, 1925, p.4-S; August 2, 1925, p.5-S; SFC, August 2, 1925, p.D-3. / 16. CPC, July 15, 1927, p.6. / 17. CPC, July 15, 1927, p.6. / 18. Appendix 4. / 19. CPC, March 9, 1928, p.7. / 20. CPC, March 15, 1929, p.6. / 21. CRM: June 3, 1931, p.2; June 6, 1931, p.3; June 8, 1931, p.3. / 22. CPC, November 13, 1931, p.8. / 23. CRM, September 15, 1932, p.2; CSP, March 31, 1949, p.8. / 24. CPC: March 14, 1930, p.14; May 30, 1930, p.18; March 6, 1936, p.18; June 13, 1947, p.11. / 25. CPC: November 14, 1930, p.13; November 11, 1932, p.15. / 26. CPC, February 18, 1960, p.3; cf., Falk, p.56; Hughes, p.25; Jacobsen, pp.14f.

**HENRY ARNOLD ALDERTON** (1864-1930) was born on December 28<sup>th</sup> in New York City and studied medicine at Columbia University's College of Physicians and Surgeons. He had advanced medical training at the University of Berlin.<sup>1</sup> In 1900 he and his wife of fifteen years continued to maintain a Brooklyn residence with their three children.<sup>2</sup> Within a decade he closed his thriving practice as an ear and throat specialist and established a residence in Palo Alto where his two daughters were attending Stanford University.<sup>3</sup> Between 1915 and 1919 he periodically studied art in Pasadena with C. P. Townsley and Richard Miller. By 1916 he began to sketch in Carmel during his frequent summer visits and he received instruction from both Mary DeNeale Morgan and Armin Hansen. In 1919 at the Eighth Annual of the California Society of Etchers in San Francisco he exhibited one etching, *Wet Day-Sacramento and Jones Streets*.<sup>4</sup> Although he was a member of the Society of Etchers, he preferred plain air painting in oils.<sup>5</sup> To the Fourteenth Annual Exhibition of the Carmel Arts and Crafts Club in 1920 he submitted two canvases: a landscape entitled *Sunshine and Shadow* and an historical narrative, *Father Junipero Serra's First Mass in Monterey*.<sup>6</sup> According to the U.S. Census of 1920, he continued his residence in Palo Alto and officially listed his occupation as "physician."<sup>7</sup> In late 1920 he embarked on an extensive sketching trip through Portugal and Spain.<sup>8</sup>

By 1922 the Palo Alto voter registration rolls showed Alderton as "retired" with an address at 915 Channing; he declared his political affiliation as "Republican."<sup>9</sup> In April of 1925 at the Forty-eighth Annual of the San Francisco Art Association he displayed *Old Monterey*, an "historical" and representational study that was inspired by muralists; this work was reproduced in the exhibition catalogue.<sup>10</sup> That fall, regarding his contribution to the Fourth Annual Exhibition of the Palo Alto Art Club at the local Public Library, Mabel King of the *Daily Palo Alto Times* praised his large "dominating" mural of the Spanish occupation of the Monterey Peninsula for combining "elements, architectural and human, which breathe the atmosphere of the period . . . with a direct simplicity charming in texture, color and design."<sup>11</sup> He also displayed two smaller works: *Sea Rocks and Lisbon Boat*. At the Club's Sixth Annual in 1927 he contributed "some studies in Spain and Portugal" painted "with direct mural simplicity and delightful color arrangement."<sup>12</sup> Other sketches of Portugal appeared at the Palo Alto Art Club in January of 1929.<sup>13</sup> During his prolonged visit to Hawaii in 1927-28 he exhibited with the Honolulu Academy of Arts. Henry A. Alderton died in Palo Alto on September 30, 1930 after suffering "failing health for several years."<sup>14</sup>

**ENDNOTES FOR ALDERTON:** 1. CRM, October 2, 1930, p.3. / 2. U.S. Census of 1900 [ED 546, Sheet 9A]. / 3. U.S. Census of 1910 [ED 15, Sheet 17B]; CVRI, Santa Clara County, November 3, 1914. / 4. CSEE. / 5. AAA 22, 1925, p.388. / 6. Appendix 2. / 7. U.S. Census of 1920 [ED 192, Sheet 6B]. / 8. CRM, October 2, 1930, p.3. / 9. CVRI, Santa Clara County: 1922-1928. / 10. SFAI. / 11. DPT, October 24, 1925, p.4. / 12. DPT, November 11, 1927, p.5. / 13. DPT, January 24, 1929, p.3. / 14. TOI, October 1, 1930, p.B-7; cf., Falk, p.77; Hughes, p.30; Jacobsen, p.36.

**ETHEL FULTON ANDERSON** (1882-1958) was born on April 5<sup>th</sup> in California to parents who were recent migrants from Pennsylvania. According to the U.S. Census of 1900, she resided with her family in San Diego.<sup>1</sup> Her father was self-employed as a carpenter. In 1906 she graduated from the California State Normal School in San Diego and moved to Berkeley the following year. She enrolled in the California School

of Arts and Crafts (CSAC) and joined her classmates in public exhibitions and in the frivolity of the end-of-term "jinks."<sup>2</sup> In the spring of 1909 she graduated with distinction from the CSAC where she was a favorite student of Perham Nahl and Isabelle Percy.<sup>3</sup> That summer she was hired by the CSAC to teach the popular freehand drawing course to children as an "assistant instructor" to Jessie Willard.<sup>4</sup> She exhibited at the Third Annual of the Berkeley Art Association in 1909.<sup>5</sup>

In 1909-10 she was an instructor in drawing at Miss Randolph's School and a substitute teacher in mechanical drawing at Berkeley's Intermediate High School. In the U.S. Census of 1910 Anderson listed her occupation as "high school drawing teacher" and was "head of the house" at 1530 Alcatraz Avenue where a sister and two brothers also resided.<sup>6</sup> At the CSAC she taught "manual training and elementary book binding" in the summer of 1910 and then in the academic year 1910-11 she was appointed a full-time instructor in instrumental drawing, manual training for primary grades and elementary drawing and plant analysis.<sup>7</sup> She continued in this capacity through the summer of 1913.<sup>8</sup> In 1912 she was elected an officer to the CSAC Alumni Association and relocated her Berkeley residence from Alcatraz Avenue to 2027 Francisco Street.<sup>9</sup> She left the CSAC to become a commercial designer of "applied art" at the Pacific Embroidery Company of San Francisco.<sup>10</sup> By 1915 she had resigned this position to work in "catalogue illustration" and study English literature.<sup>11</sup> Between 1913 and 1916 her Berkeley address alternated between Francisco Street and 1721 Grove Street; she gave her occupation as either "artist" or "commercial designer."<sup>12</sup> In late 1916 she moved to another Berkeley address at 62 Panoramic Way.<sup>13</sup> She was listed in the classified section of the 1915 Berkeley Directory under "Artists" and reappeared in that category in 1923 at a new Berkeley address, 1219 Oxford Street.<sup>14</sup> In 1918 she achieved considerable success as a designer of "exclusive gowns" for Bay Area society matrons.<sup>15</sup> By 1922 she reportedly abandoned costume design and returned to art work that "is now following commercial lines."<sup>16</sup> The 1924 voter registration rolls listed her occupation as "designer;" her political affiliation was given as "Republican."<sup>17</sup> She apparently left the Berkeley area after 1925. By 1944 she was living at 103 Ardmore Road near Berkeley with no listed occupation.<sup>18</sup> Miss Anderson died on October 17, 1958 in Contra Costa County, California.<sup>19</sup>

**ENDNOTES FOR ANDERSON:** 1. U.S. Census of 1900 [ED 189, Sheet 2B]. / 2. TOI, May 31, 1908, p.31; BDG, December 18, 1908, p.2. / 3. BDG: May 17, 1909, p.3; May 20, 1909, p.5; TCR, May 22, 1909, p.14. / 4. TOI, June 6, 1909, p.31. / 5. Appendix 1, No.5. / 6. U.S. Census of 1910 [ED 62, Sheet 1A]. / 7. TCR, August 27, 1910, p.14; SFL, June 8, 1913, p.32. / 8. CSAC, 1909-13. / 9. TOI, May 18, 1912, p.14; Polk: 1910, p.964; 1912, p.31. / 10. ATC: 1, 1913, p.25; 2, 1914, p.14. / 11. ATC: 3, 1915, p.20; 4, 1916, p.19; 5, 1917, p.22. / 12. Polk: 1913, p.29; 1914, p.1006; 1915, p.886; 1916, p.940; CVRI, Alameda County, 1914. / 13. Polk: 1917, p.141; 1918, p.152. / 14. Polk: 1915, p.1330; 1923, pp.222, 1690. / 15. ATC: 6, 1918, p.14; 7, 1919, p.33; 8, 1920, p.36. / 16. ATC 9, 1921-22, p.36. / 17. CVRI, Alameda County, 1924. / 18. CVRI, Contra Costa County, 1944. / 19. California Death Index; cf. Hughes, p.39; Jacobsen, p.64.

**LAURA MAY ADAMS ARMER** (1874-1963) was born on January 12<sup>th</sup> in Sacramento and relocated with her family to a home on Eighth Street in San Francisco before 1880.<sup>1</sup> Her father, Charles Adams, was a carpenter and her mother, Mariah, was a dress maker. Miss Adams received her formal education in painting and drawing under Amédée Joulain, Oscar Kunath, Arthur Mathews, Raymond Yelland, Douglas Tilden and Alice Chittenden at San Francisco's Mark Hopkins Institute of Art between 1893 and 1899.<sup>2</sup> In March of 1895 the *San Francisco Call* reproduced her sketch of a semi-nude male from Mathews' "life class."<sup>3</sup> Her name appeared in the society pages where she was praised for her fine singing voice.<sup>4</sup> In the summer of 1898 she donated her art to the Red Cross Benefit Exhibit at the San Francisco Press Club.<sup>5</sup> After her graduation she was recognized in the press as a prominent poster artist and had one of her illustrations reproduced in the *San Francisco Chronicle*.<sup>6</sup> However, it was the artistic potential of the camera that captured her imagination. By late 1899 she had opened her own photographic studio in San Francisco's Flood Building. She rapidly achieved success as a portrait photographer and even published her theories on the rendering of subjects through the lens.<sup>7</sup> Between 1900 and 1901 she exhibited at the California State Fair and in San Francisco at both the Sketch Club and Lassen & Bien Gallery.<sup>8</sup> She also contributed to an exhibition at the New York Camera Club.<sup>9</sup> Her candid study of Arthur Mathews at San Francisco's First Photographic Salon in January of 1901 garnered much attention for its "fine poetic spirit" and received the second prize in portraiture; her friend Arnold Genthe received the first prize.<sup>10</sup> *Camera Craft*, a monthly journal published in San Francisco, reproduced her portrait of Mathews as well as another of her entries entitled *October*.<sup>11</sup> The *San Francisco Call* reproduced her sensual study of a man's head, also a submission to the Salon. That April she contributed photographs to the Exhibition of Industrial Arts sponsored by the California Club at the Mechanics' Institute in San Francisco.<sup>12</sup> In January of 1902 she exhibited several "strong" portraits at San Francisco's Second Photographic Salon.<sup>13</sup> Her prints continued to appear as illustrations in *Camera Craft* with such titles as *The Wine of Life* and *Twins*.<sup>14</sup> Laura contributed several works, including her "unusually fine" *April Baby*, to the Loan Exhibition at Oakland's Starr King Fraternity.<sup>15</sup> "On account of her health" and out of disdain for the "commercial end" of photography she sold her portrait studio to the Berkeley photographer Adelaide Hanscom in February of 1902 and traveled in the Southwest with her fiancée, Sidney Armer. He was also an

artist and protégé of Arthur Mathews.<sup>16</sup> The couple married on July 27, 1902.<sup>17</sup> The *San Francisco Call*, which reproduced her photo entitled *A Little Girl*, reported that the Mrs. Armer was now "indulging in photography merely as a dissipation," the implication was that she had retired from photography as a profession.<sup>18</sup>

By 1903 the Armers had moved to Berkeley for the birth of their son, Austin.<sup>19</sup> At San Francisco's Third Photographic Salon Arnold Genthe said that her portraits displayed "strong individuality" and he reproduced her study of *The Boy* in his review.<sup>20</sup> She had not abandoned painting and in 1903 displayed *Arizona Landscape* at the San Francisco Art Association (SFAA) where eleven years later she contributed a work entitled *Berkeley*.<sup>21</sup> In March of 1905 she exhibited two bookplate designs and six photos, including her highly regarded print entitled *The Laurels*, to the Fifth Annual Exhibition of the Oakland Art Fund sponsored by the Starr King Fraternity.<sup>22</sup> In her review of that show Anne Brigman referred to one of Armer's book-plate designs, *Women Reading*, as "pure lens work exquisite in conception . . . but she has used other means of carrying out her idea . . . something beautiful was created and people were pleased."<sup>23</sup> That April the Palace Hotel in San Francisco presented the exhibits from the First American Photographic Salon which included the works of Laura Adams Armer as well as Oscar Maurer and Adelaide Hanscom. This "Salon" had opened in New York City the previous December and moved to Washington D.C. where the distinguished critic of *The Washington Post*, James Henry Moser, said of Armer's *The Laurels*: "there is poetry, simplicity and an awesome quality. . . it is one of the most complete works of art in the entire display."<sup>24</sup> Shortly thereafter the Armers, including Austin, sailed to the South Pacific and returned to California from Papeete, Tahiti, in October of 1905.<sup>25</sup> The following year her print entitled *A Head* was displayed at the Third American Photographic Salon.<sup>26</sup> The death of their infant daughter led to her short professional retirement. Sidney became an illustrator and maintained a San Francisco studio at 508 California Street until the earthquake and fire in April of 1906.<sup>27</sup> For the next few years he worked from their Berkeley home at 1311 Arch Street, but relocated to San Francisco, first to 585 California Street and then to 417 Montgomery.<sup>28</sup>

In late 1906 Laura emerged from hibernation and advertised her photographic studio which was also located in the couple's Berkeley residence.<sup>29</sup> She exhibited her photographs and paintings at the First and Second Annuals of the Berkeley Art Association in 1907 and 1908.<sup>30</sup> At the latter she displayed three photos, including a portrait of her friend Charles Keeler. For the Inaugural Exhibition at the Del Monte Art Gallery in 1907 she offered *Evening-Berkeley*.<sup>31</sup> Her work was shown at Del Monte thru 1910.<sup>32</sup> In March of 1908 she designed the costumes for two of Charles Keeler's plays presented by The Studio Club of Berkeley at the Hillside Clubhouse; at this time the *San Francisco Call* reproduced a photograph of Laura.<sup>33</sup> For the Fourth Annual Exhibition of Photographers at the Worcester Art Museum in Massachusetts she exhibited several prints including the highly esteemed *Mother and Child*.<sup>34</sup> Also that spring she joined the other great female photographers of the East Bay, including Hanscom, Cummings, Brigman and Pitchford, in a special women's show for the California Federation of Women's Clubs at Oakland's Ebell Clubhouse.<sup>35</sup> In addition, Armer contributed paintings to this event.<sup>36</sup> In the summer of 1908 she vacationed with Anne Brigman in Carmel. That fall in the Arts and Crafts Exhibit at Oakland's Idora Park she displayed an oil painting as well as her photos which included a well-received work entitled *Carmel*.<sup>37</sup> From that exhibit her print *In Arcadia* was reproduced in *Camera Craft*.<sup>38</sup> She was awarded a silver medal for her photos at Seattle's Alaska-Yukon-Pacific Exposition in 1909.<sup>39</sup> When Armer toured southern California on a "sketching trip" in the spring of 1909, she generated much interest in the local press, especially for her photo exhibition at the Los Angeles Friday Morning Club in April. At this time she displayed her "splendid study of a head" that had received the first prize in the Goetz Lens Competition.<sup>40</sup>

For the U.S. Census between 1910 and 1930 Armer listed her occupation as "(Commercial) Artist" in the field of "Photography."<sup>41</sup> She also taught courses in photography from her Berkeley studio and experimented with color photographs which she also exhibited.<sup>42</sup> In August of 1911 she provided the cover illustration for *Sunset* magazine. That fall a retrospective of her photographic work, including "landscapes and fancy portraits finished in soft tones of brown and gray," was given at the Vickery, Atkins & Torrey Gallery in San Francisco.<sup>43</sup> She contributed three paintings, *Calaveras*, *Codornices* and *Berkeley*, to the 1914 spring Exhibition of California Women Artists at the Hillside Club in Berkeley.<sup>44</sup> In July and August of that year she taught advanced photography for the Summer School Program of the Carmel Arts and Crafts Club.<sup>45</sup> Laura was awarded honors in photography at the Panama-Pacific International Exposition of 1915. She contributed to the first women's exhibition at the Oakland Art Gallery in 1916 and continued to exhibit paintings and photographs at that venue into the early 1930s.<sup>46</sup> In 1920 she exhibited at the Hillside Club of Berkeley with the East Bay Artists.<sup>47</sup> During the 1920s Armer advertised herself and her new studio at 1329 Arch Street in the classified section of the Berkeley Directory.<sup>48</sup> In the fall of 1921 she helped to organize and contributed to the First Annual Exhibition of the Oakland Photographic Salon at the Oakland Art Gallery.<sup>49</sup> The following year she displayed her paintings at Berkeley's Claremont Hotel Art Gallery.<sup>50</sup> Regarding her submissions to the Claremont, Laura Bride Powers, art critic for *The Oakland Tribune*, noted that Armer "has not forgotten how to paint if

she has gone into photography. Those hills shrouded in snow . . . is one of the strong notes of the little show."<sup>51</sup>

The turning point in her career came in 1919-20 when she began to document systematically the Hopi and Navajo Indians of the Southwest, emphasizing not only their daily lives, but also their ritual sand paintings and folklore. One of her earliest solo exhibitions in the San Francisco Bay Area "of pictorial photographs . . . in the desert country" was held in 1920-21 at the Camera Club.<sup>52</sup> In the late summer of 1923 she contributed to the Second Annual International Exhibition of Pictorial Photography at San Francisco's Palace of Fine Arts.<sup>53</sup> She also traveled to Washington, D.C., to study the collection of Southwest Indian artifacts at the Smithsonian Institution. Between 1923 and 1925 she exhibited with the (California) League of Fine Arts in Berkeley some of her new work, including a canvas entitled *The White Shell Woman*.<sup>54</sup> Armer's paintings were among the first purchased for the permanent collection of the League.<sup>55</sup> In 1925 she served on the "advisory art committee" for the new Mills College Art Gallery in Oakland.<sup>56</sup> Her solo exhibition of photographs and paintings, which depicted the "realistic" aspects of Indian culture and the "allegorical myth cycles," occupied a large portion of San Francisco's Gump Gallery in the fall of 1924.<sup>57</sup> Armer's exploits in the inhospitable desert and her often humorous comparisons between traditional Indian and modern Western societies were given prominent and somewhat romanticized coverage in the press; *The Oakland Tribune* reproduced a rather stylish photograph of the artist.<sup>58</sup> In April of 1925 at the Forty-eighth Annual of the SFAA she exhibited two oils: *Oraibi* and *Red Hat*.<sup>59</sup> Her first solo exhibition in New York at the Ainslie Gallery was favorably reviewed.<sup>60</sup>

In January of 1926 she again contributed to the Hotel Claremont Art Gallery in Berkeley.<sup>61</sup> A month later her work was displayed at "Picture Week" in San Francisco.<sup>62</sup> Armer's painting *The Moon Bearer* was shown that spring at the Annual of Berkeley's All Arts Club in the Northbrae Community Center; she was a co-founder of that Club.<sup>63</sup> Nineteen of her paintings of American Indians and her lecture were greeted with much acclaim at the Carmel Arts and Crafts Club in early April of 1926.<sup>64</sup> Prior to the opening of this show the critic for the *Carmel Pine Cone*, Edward Knox, described her work:<sup>65</sup>

Mrs. Armer is an intuitive painter, sensitive to the emotional influences of her surroundings rather than to their space for its flights of feeling . . . she enters into the lives and dreams of the nomadic people . . . Representation does not interest her and she does not concern herself with the physical problems of painting. Having successfully lived down an apprenticeship of academic inhibitions, after passing through successive epidemics, from the tonal painting vogue to and through all the schools of various "ists," she has reached an understanding of the secondary nature of technique, a realization that technique is a byproduct of adequate expression.

This exhibit was part of a large weekend seminar on "Indian Magic, Song and Art" co-directed by Matthew M. Murphy, Professor Derrick Norman Lehmer and Armer herself. It was attended by a large contingent of Berkeley residents.<sup>66</sup> In May of 1926 she, Maynard Dixon, James Swinnerton and several others co-curated an exhibition of Pueblo and Navajo arts and crafts at San Francisco's Paul Elder Gallery.<sup>67</sup> This show was held under the auspices of the Indian Defense Association of Central and Northern California. In 1926 she exhibited two entries at the California State Fair, *The Moon Bearer* and *Lonely on the Mountain*; they were awarded respectively a second prize and an honorable mention.<sup>68</sup> That October she re-exhibited *The Moon Bearer* at the Berkeley League of Fine Arts.<sup>69</sup> Her work was accepted at the State Fair in the following year and in 1929 she won the second prize there in "decorative composition" for her *Navajo Pastoral*.<sup>70</sup>

What becomes apparent in 1927 is that Armer had developed something of a cult following among California's many spiritualists who found that her work on native iconography supported their beliefs in the divine unity of man and earth. That January the Berkeley League of Fine Arts sponsored a show of the best northern California artists at the Twentieth Century Club where her canvas *The Butterfly Goddess* garnered much attention.<sup>71</sup> Two months later in her joint exhibition with Roberta Balfour at the Claremont Hotel Art Gallery Armer's work was said by one devotee to be a deep expression "beyond that of the externals . . . there is felt the emotional rhythm which lies beneath, a greater beauty than that of line or pigment."<sup>72</sup> Another evaluation in the *Berkeley Daily Gazette* of that Claremont show added:<sup>73</sup>

. . . She works to a great extent in large masses of flat tones; some of the paintings are truly murals in miniature. Her drawing is sound, her composition well handled. The rhythmic sweep of line which runs through most of the dozen large canvases . . . is logical and convincing.

In the review by Grace Hubbard, art critic for *The Wasp* of San Francisco, it was noted that Armer uses light "with a flooding sweep."<sup>74</sup> Several of her studies of Hopi women had a decided religious quality.<sup>75</sup> Lateral Balfour lectured at the San Jose Teachers' College on "Laura Adams Armer and the Interpretation of Navajo Legends."<sup>76</sup> That spring Armer continued to exhibit at the Claremont and displayed a scene of an Indian village at the SFAA's Annual spring exhibition.<sup>77</sup> She contributed two works in April of 1927 to the Annual of Berkeley's All Arts Club: *The Four Winds* and *The Thunder God*.<sup>78</sup> A month later that Club staged a major solo exhibit of her Southwest art which led one critic at the *Gazette* to expound:<sup>79</sup>

So completely has Mrs. Armer won the confidence and approval of the Indians that she was allowed to enter the "hogan" of the chief priest and watch the making of a "sand picture" and when it was completed, photographed it. This honor had never been granted a white person before. . . . So firmly has Mrs. Armer adhered to the Indian color and background, that the Navajos themselves recognize little difference between her art and their own "sand paintings." She has seen the elemental beauty in aboriginal legends and has illustrated their age-old beliefs with the symbolism that has been used by their own artists for long generations.

The colors used are symbolic of the four cardinal points as the picture entitled "The Four Winds" illustrates. White for East, yellow for West, black for North, and blue for South. One sees a swirling design of heads and shoulders centralized about the Indian "wind" symbol in the foreground.

Some of her other titles in that show included: *The House of the Sun*, *The Hogan*, *The Red Mesa* and *Sunset on the Desert*. In July of 1927 she contributed to a general exhibition at the Claremont Hotel Art Gallery and to a display of Western Women Artists at the Oakland Art Gallery.<sup>80</sup> At the latter, which was staged for the National Convention of Business and Professional Women's Clubs, Armer contributed two "atmospheric" works, *Early Morn* and *Old Oraibi*, and a still life in which form "is not suppressed or distorted for the sake of light and color."<sup>81</sup> When her successful solo exhibition of forty canvases was moved from the Museum of New Mexico in Santa Fe to the Berkeley League of Fine Arts in September, overflow crowds and lectures marked the opening.<sup>82</sup> By popular demand the show was extended into October.<sup>83</sup> Gene Hailey, art critic for the *San Francisco Chronicle*, observed that Armer has combined "civilized oil and canvas into symbolism and poetry that restates the Southwestern Indian in her own way. . . . Her color is brave and her rhythms unusual."<sup>84</sup> At the close of the exhibit the director of the Berkeley League, Jessie F. Herring, declared that the "spirit of meditation" was pervasive in Armer's work which formed an "unconscious link" with similar traditions in Asian art.<sup>85</sup> Later that fall, when she returned from New Mexico, she contributed four paintings on "Indian folk lore" to the exhibitions of the Berkeley League of American Pen Women at Hink's Gallery and at Taft & Pennoyer.<sup>86</sup> In his review of this exhibition Hamilton Wolf said that Armer "has a number of her symbolic compositions, fine in color but her still-life . . . is done with an authority, which she puts into all her transcripts from nature."<sup>87</sup> She finished 1927 by contributing to the winter Annual of the Berkeley League and to the Christmas Exhibition at the East-West Gallery in San Francisco; she staged in her Berkeley home a public show of paintings by Hopi school children.<sup>88</sup>

In February of 1928 Armer displayed her canvas entitled *Hopi Mothers* at the First Annual State-wide Exhibition in Santa Cruz.<sup>89</sup> That same month at Berkeley's Casa de Mañana she contributed to a general exhibition of the Berkeley League of American Pen Women.<sup>90</sup> She exhibited in March at the Northern Regional of the League of American Pen Women in San Francisco's de Young Memorial Museum.<sup>91</sup> Her work was included in the concurrent Alameda County Art League exhibit for the Federation of Women's Clubs at Berkeley's Town and Gown Center. Here she displayed *Moon Maiden* with its "wonderfully decorative design."<sup>92</sup> In April she contributed to the Fourth Annual of the All Arts Club at the Northbrae Community Center in Berkeley.<sup>93</sup> She held a joint exhibition at the Stanford University Art Gallery in the spring of 1928 with Roberta Balfour. This exhibition was held in conjunction with a show of American Indian arts and crafts and a display of Gustave Baumann block prints.<sup>94</sup> Arthur B. Clark, Professor of Drawing at Stanford University, characterized her work thus:<sup>95</sup>

In the paintings by Laura Adams Armer, one sees decorative painting of a pleasing type, full of rich rhythm, which though very simple in character, has distinct charm. The color is rich and harmonious, it varies from saturated hues to subdued tones. They are purposeful interpretations of Indian mythology in broad, rich waves, which . . . give a sympathetic insight into Indian character.

In December of 1928 she returned to the Casa de Mañana for another exhibit with the Berkeley League of American Pen Women and displayed her painting entitled *Primeval* to the Sixth Annual of the Berkeley League of Fine Arts.<sup>96</sup> Between 1928 and 1937 Armer contributed to the juried and non-juried group exhibitions of the League of Fine Arts and of the Berkeley Art Association at the Hotel Durant Art Gallery and Berkeley Art Museum.<sup>97</sup> In the spring of 1929 at the First Annual in the Berkeley Art Museum she displayed *Canyon Memories*.<sup>98</sup> She served as secretary for the Berkeley League of Fine Arts in 1924-25 and as president between 1930 and 1932.<sup>99</sup> She was president of the Berkeley Art Association in 1930-31.<sup>100</sup>

At the Exhibition of American Pen Women in the de Young Museum in March of 1929 she offered five paintings of "Indian subjects."<sup>101</sup> Grace Hubbard noted:<sup>102</sup>

Among these is one entitled the "Moon Bearer" - representing a head against the pale yellow moon and surrounded by a whorl of lines in tones of green, blue and pale yellow. A whorl of somewhat similar form is used in "The Seeker," a canvas representing the head of an Indian with upturned eyes, in a vortex of brown, red, blue and green lines. The "Navajo Harpies" is another suggestive subject.

According to Aline Kistler, art critic for the *San Francisco Chronicle*, Armer "utilizes lines of color to convey a psychological impression."<sup>103</sup> In May and June she contributed her paintings of Navajo "dreams" to the first exhibit of

East Bay Artists at the Oakland Women's Club.<sup>104</sup> One of her exhibited canvases, *Hopi Women Entering Kiva*, was reproduced in *The Oakland Tribune*.<sup>105</sup> The September 1929 exhibition of her oils and "twenty-two water color drawings, . . . copies of the sand paintings of the Navajo Indians," in conjunction with lectures, a display of Indian crafts and Armer's own photographs at the Berkeley Art Museum received a decidedly negative review from Junius Cravens, art critic of *The Argonaut*.<sup>106</sup>

Mrs. Armer's drawings are certainly interesting as historical records of a custom which must have already become, to some extent, hybridized, and which will doubtless eventually pass into disuse. We understand that these drawings are to be added to the permanent collection of Indian relics which is at the Santa Fe museum. . . .

. . . . Mrs. Armer's paintings in oils, . . . purport to be illustrative or symbolical, at least to some extent, of American Indian legends. But, granting that they are so, in their subject matter their relationship to our "first families" ceases, for they are as little specifically American in general, and as little Indian in particular, as any paintings that we have ever happened to see.

Mrs. Armer appears to us to be one of those painters - and they are by no means rare - who is willing in her work to try anything once, and she seems to have tried almost everything in the way of style at least once in the canvases which comprise her current exhibition. One finds here what might be mistaken for a dulcet of Gauguin note as was ever struck by a brush, there a dash of Ufer or Blumenschein, and elsewhere almost any other painter of the decorative illustration school that one might happen to name. They are all fused together, helter-skelter, and ironed smooth with too much neatness of design, and too much sweetness of purpose. Of their kind, the canvases are probably well enough rendered, but in order to appreciate their merits, one must consider them less in the light of being paintings as gift book illustrations.

However, *The Art Digest* took a decidedly positive view of the exhibition by emphasizing its anthropological value and an article in *Art & Archaeology* described the incredible feat of transferring these intricate sacred designs to paper.<sup>107</sup> Florence Lehre of *The Oakland Tribune* predicted that the show would be stimulating, but controversial, especially for those not receptive to Armer's dream-like "Modernism;" Grace Hubbard's praise for the exhibit was enthusiastic and unequivocal:<sup>108</sup>

The Berkeley Art Museum is showing one of the finest exhibitions in its history, Laura Adams Armer's "one-man" show. Her work is universal. Though practically localized to her Indian subjects, a knowledge of which no one else can approach, there is a quality which would seem to be a vision past and future of every race, every country, an immortal quality.

In *Canyon Memories* deep walls of flame color intrigue the imagination. Her famous *Moon Bearer* again delights with its whimsical expression in the grizzled face all done in tones of green suggesting something unearthly. Exquisite delicacy of feeling marks *In the Garden*, the Butterfly Goddess broods in her adobe walled garden with huge wings in vivid colors. Mrs. Armer's work shows a master mind behind a mastered brush and this group should be shown in every art loving community here and abroad.

Early that fall Armer contributed her award-winning *Indian Pastoral* to the show of American Pen Women at the Casa de Mañana.<sup>109</sup> In a parallel exhibition of the Bay Region Women Artists at the Women's City Club of Oakland Armer was in charge of hanging the show and displayed two of her non-Indian canvases as well as a *Still Life*.<sup>110</sup> Between October and December of 1929 she reproduced sand paintings and collected legends from the Navajo of Arizona for the Rockefeller Institute in Santa Fe.<sup>111</sup>

In January of 1930 she published in the University of California *Chronicle* an arrangement in verse from the Navajo *Prayer to the Thunder Bird*.<sup>112</sup> Soon thereafter she penned a short story in a New York magazine for children and sold an illustration of a sand painting to the *American Weekly*.<sup>113</sup> At this time her work was accepted at the Third Annual State-wide Exhibit of the Santa Cruz Art League.<sup>114</sup> Her earlier solo exhibition at the Berkeley Art Museum reappeared at San Francisco's Paul Elder Gallery in March and April and eventually became the property of the Rockefeller Museum in Santa Fe.<sup>115</sup> Also in March she contributed two oil paintings on Navajo subjects to the Second Annual Jury-free Exhibition of the Berkeley Art Association at the Berkeley Art Museum.<sup>116</sup> At the Oakland Art Gallery's Annual Water Color and Print Exhibition in May of 1930 she displayed the canvas *In Ceremonial Robes* which was voted the seventeenth best from over a hundred entries by visiting artists and the public.<sup>117</sup> In December of 1930 she opened her Berkeley home for an exhibition of the local American Pen Women.<sup>118</sup> A month later at the exhibition of the Berkeley League of American Pen Women in the Berkeley Art Museum Armer's contributions received the following review from Jessie Fremont Herring:<sup>119</sup>

Armer's collection brings to the exhibit the profound symbolisms of the Aborigines, in a large canvas that dominates the gallery. Mrs. Armer's studies in black and white are masterful and creative. They explore strange realms, and reveal a close relation of the arts, and the potentialities of both pen and brush.

That June at the show of the American Pen Women in San Francisco's East-West Gallery Armer's oil *In Ceremonial Robes* received an honorable mention.<sup>120</sup> At San Francisco's Paul Elder Gallery in September of 1931

Laura and Sidney Armer exhibited their illustrations for her book *Waterless Mountain*.<sup>121</sup> In April of 1932 at the Members' Exhibition of the All Arts Club in the Northbrae Community Center she re-exhibited her well-received oil *The Water Carrier*.<sup>122</sup>

Armer frequently lectured on Navajo society and art to local and regional forums which included the: de Young Memorial Museum of San Francisco, All Arts Club of Berkeley, Oakland Women's Club, Berkeley City Club, California Bookplate Society, Berkeley Art Museum and Paul Elder Gallery.<sup>123</sup> She produced the first motion picture with an all "native American" cast, *Mountain Chant-A Navajo Pastoral* (also titled *Navajo Life*), which had its public premiere in May of 1928 at Oakland's State Theatre in conjunction with a display of her personal collection of Navajo art.<sup>124</sup> Her photographs of Indian ceremonies were used to illustrate Matthew W. Murphy's 1928 publication, *Snake Dance People and their Country, Hopi Ceremonies*. She also wrote a series of successful children's books. Laura's first, *Waterless Mountain* in 1930-31, received the prize for juvenile fiction from Longmans, Green & Company, the John Newbery Medal and an award of two thousand dollars.<sup>125</sup> This book, which was illustrated with sketches and photographs by Laura and her husband, told the story of a Navajo boy who was training to become a medicine man.<sup>126</sup> Several of her subsequent books on Navajo life were well reviewed: *Dark Circle of Branches* in 1933, *Southwest* in 1935, *The Trader's Children* in 1937, *Forest Pool* in 1938, *Farthest West* in 1939 and *In Navajo Land* in 1962.<sup>127</sup> *The San Francisco News* observed of her *Southwest* that:<sup>128</sup>

The latest book reflects much of the desert country and Indians, but this time lacks the scientific detachment, as the writer proves more interested now in her own emotions and mysticism.

It is more of a personal, informal journal of how Mrs. Armer became acquainted with the country, its Indians, Mexicans and small-town dwellers. There is much of how she built her "House Beautiful," and more of how she finds a deep and satisfying affinity in the mysticism of the Indians.

The book is not confined to the Indian country. There are chapters dealing with old Mexico, the Sierra of California, Arizona as well as those dealing with the lands and customs of the Navajos.

"There are other sojourners in the Southwest with experiences similar to mine," Mrs. Armer writes. "They will seek with me for the hidden meaning in the heart of the Southwest, hoping to find it not only in the life struggle of the desert plants and desert men but in haunting mirages which lead them on, in the songs of the brown men, and in the air itself, moving vitally over the mesas.

This 1935 publication proved so popular that it was reprinted several times by Longmans, Green and Company in New York.

In 1931 she was inducted into the "Hall of Fame" of the Women's City Club of Berkeley for her many years of service to the arts and was elected to a new organization that promoted the study of tribal art.<sup>129</sup> She was given permission by the Navajo tribal council to build a "log hogan" on the reservation near the Black Mountain Trading Post in 1933. That structure was later converted into a school for Indian children.<sup>130</sup> Near the height of her prominence she received in 1933 a celebrity's reception in Carmel and visited with her former photography teacher, Edward Weston.<sup>131</sup> At the Women's City Club of Berkeley in the spring of 1935 she exhibited with the All Arts Club where she served as an elected officer; a year later she was appointed the Northern California Supervisor of the Index of American Design, a WPA project "to complete a pictorial record of objects of American origin."<sup>132</sup> In March of 1936, when she joined the Carmel Art Association (CAA) and exhibited at its Gallery for the first time, Thelma Miller, art critic for the *Carmel Pine Cone*, observed:<sup>133</sup>

Color scratches and crackles in her painting of an Indian shepherd girl, and the composition of girl, sheep and Indian knickknacks, is a joy to behold. Her other entry is called "In Ceremonial Robes," a group of praying figures also craftily arranged.

At the CAA exhibition of oils that August her *Indian Girl and Sheep* was characterized by Miller "as extraordinarily rich, the drawing is exquisite, the composition subtle."<sup>134</sup> When the San Francisco Museum of Art staged a major exhibition of American Indian arts and crafts in September of 1936, her renderings of sand paintings were the focus of attention and Emilia Hodel in a review for *The San Francisco News* provided several revelations:<sup>135</sup>

Sand paintings are used in ceremonies of healing and are included in nine-day rituals conducted by the medicine men. After a painting has been made (or poured) the sacred pollen (corn meal) is sprinkled over it. The patient sits upon the painting while songs are sung by the medicine men.

Whenever the medicine men appeared at Mrs. Armer's house in the mesa to create another sand painting for her the utmost secrecy had to be followed. All the windows and doors were locked and the shades pulled.

Mrs. Armer had to copy each of these paintings by hand. And since they are authentic in color and design, it is easy to imagine the vast amount of time it must have taken for each one. Finally, Mrs. Armer taught the medicine men how to hold a paint brush and to copy designs themselves. Some of the paintings in her collection have been done by the medicine men of the tribe.

Since contact with civilization, the old practices are dying out, and the chants and lore of healing are being lost. Thus it is that Mrs. Armer's collection has great value. Her work is recognized by

anthropologists everywhere, and some of the copies of sand paintings will ultimately be housed in the Santa Fe Museum of Anthropology. . . .

In 1938 Armer and her husband retired to a flower-covered home at 983 Fourteenth Street in Fortuna, Humboldt County; the U.S. Census of 1940 placed their home near Crescent City in Del Norte County.<sup>136</sup> Here they maintained active social and professional lives with their conspicuous support of the local literary and art community. Laura returned to Carmel in 1939 to lecture at the Woman's Club where she described the philosophical peace of mind that resulted from her work with the Navajos.<sup>137</sup> For a lifetime of achievement both as a photographer and painter she received the prestigious Caldecott Medal. In the fall of 1949 the Berkeley Public Library staged in its Centennials Gallery an exhibition of "wild life paintings" by local artists and included the work of Sidney Armer as well as Laura's "eight original paintings of her children's book, *The Forest Pool*. . . . breathing the very essence of Mexico in their brilliant coloring, simple primitive figures and their lush backgrounds."<sup>138</sup> In April of 1951 her painting *Navajo Woman*, which had just returned from a show at the Pasadena Art Institute, was placed on "permanent exhibition" by Berkeley's All Arts Club in the reception room of the Northbrae Community Church.<sup>139</sup> Humboldt State University staged in November of 1953 a solo exhibition of her paintings; a fifty-year retrospective of her photography, which included a portrait of a young Jack London, was held at that same venue in October of 1961.<sup>140</sup> Sidney Armer died in May of 1962.<sup>141</sup> Laura Adams Armer died at the Woodland Clinic Hospital, near Sacramento, on March 16, 1963 and was survived by her son, Austin, and several grandchildren.<sup>142</sup>

**ENDNOTES FOR ARMER** 1. U.S. Census of 1880 [ED 148, Sheet 20]. / 2. Halteman, p.141. / 3. SFL, March 22, 1895, p.5. / 4. SFL, September 17, 1894, p.8; November 25, 1894, p.16; January 1, 1895, p.9; May 26, 1895, p.9. / 5. SFL, June 10, 1898, p.10. / 6. SFC, April 22, 1900, p.23. / 7. Laura Adams, "The Picture Possibilities of Photography," OVM, September 1900, pp.241ff. / 8. Halteman, pp.111-16. CMC 2, 1901, p.257; SFC, May 17, 1900, p.7. / 9. CMC 2, 1901, p.233. / 10. SFL, January 17, 1901, p.9; January 18, 1901, p.9; CMC 2, 1901, pp.294f, 319; SFC, January 18, 1901, p.7; January 24, 1901, p.7; IAT, January 28, 1901, p.14; Jones, Mathews, p.56. / 11. CMC 2, 1901, pp.321, 329; cf. SNT, 15.1, 1905, p.96. / 12. SFL, April 11, 1901, p.3; CMC 3, 1901, p.9. / 13. CMC 4, 1902, pp.113, 121f, 128; SFL, January 10, 1902, p.11. / 14. CMC: 3, 1901, frontispiece; 4, 1902, pp.113, 121, 128; 5, 1902, pp.28, 133, 154. / 15. TOT, February 20, 1902, p.4; ADA, February 27, 1902, p.1; CMC 4, 1902, p.223. / 16. CMC 4, 1902, p.215; BDG, February 18, 1902, p.5; SFL, December 19, 1902, p.14. / 17. SFL, August 3, 1902, p.29. / 18. SFL, December 7, 1902, p.9-M. / 19. Cf. Hughes, p.45, esp. his separate articles on Laura and Sidney. / 20. CMC 7, 1903, pp.208, 213. / 21. Halteman, p.192. / 22. TOT, March 3, 1905, p.7; March 8, 1905, p.7; SFL, March 7, 1905, p.6; March 9, 1905, p.6. / 23. CMC 10, 1905, p.229. / 24. WHP, January 15, 1905, p.4-2; SFL, April 5, 1905, p.16. / 25. California Passenger and Crew Lists, Tahiti to San Francisco, October 8, 1905. / 26. CMC 13, 1906, p.231. / 27. Crocker 1905, p.203. / 28. Polk: 1904, pp.589, 692; 1906, p.775; Crocker: 1908, p.1921; 1916, p.206. / 29. Polk 1907, p.1517. / 30. Appendix 1, Nos.2-3; her drawings appeared in *Sunset* magazine; SNT, 20.4, 1908, pp.365-67. / 31. Schwartz, *Northern*, p.36; SFX, April 21, 1907, p.43; TCR, April 27, 1907, p.13; SFL, May 5, 1907, p.30. / 32. SFL, March 27, 1910, p.48; August 28, 1910, p.42; TCR, April 2, 1910, p.14. / 33. SFL, March 4, 1908, p.4; April 6, 1908, p.4; TOT, March 30, 1908, p.4. / 34. CMC 15, 1908, p.30. / 35. TOT, May 13, 1908, p.3; SFL, May 20, 1908, p.4; May 24, 1908, p.23; TCR, May 30, 1908, p.14. / 36. TOT, May 20, 1908, p.9. / 37. TCR: October 17, 1908, p.14; October 24, 1908, p.14; SFC, October 19, 1908, p.5; SFL, October 25, 1908, p.31. / 38. Anne Brigman, "The Prints at Idora," CMC 15, 1908, pp.463-65. / 39. TOT, November 11, 1909, p.7. / 40. Los Angeles Herald, February 1, 1909, p.5; April 18, 1909, p.7; April 30, 1909, p.3. / 41. U.S. Census of 1910 [ED 40, Sheet 5A]; U.S. Census of 1920 [ED 193, Sheet 12B]; U.S. Census of 1930 [ED 1-320, Sheet 4A]. / 42. TCR, January 16, 1909, p.14; March 20, 1909, p.16. / 43. SFL, October 29, 1911, p.46; BKJ, October 30, 1911, p.5. / 44. SFC, March 8, 1914, p.21; TOT, March 8, 1914, p.30; BDG, March 13, 1914, p.8; March 16, 1914, p.1; March 17, 1914, p.3; TCR, March 14, 1914, p.5. / 45. Chapter 5, note 18. / 46. TOT, July 2, 1916, p.13; July 16, 1916, p.20; September 17, 1916, p.42; February 27, 1927, p.5-S; April 13, 1930, p.M-6; BDG, April 16, 1921, p.6; ARG, August 1927, p.2. / 47. BDG, January 16, 1920, p.11; TOT, January 18, 1920, p.1-B. / 48. Polk: 1922, p.1543; 1925, p.1690. / 49. BDG, October 1, 1921, p.6; TOT, October 23, 1921, p.T-7. / 50. TOT, March 26, 1922, p.5-S; BDG, April 29, 1922, p.6. / 51. TOT, April 2, 1922, p.S-7. / 52. TOT, January 9, 1921, p.4-S. / 53. TOT, September 2, 1923, p.-3. / 54. BDG: May 31, 1923, p.6; November 10, 1924, p.6; November 23, 1924, p.31; June 7, 1925, p.6-S; TOT: June 1, 1923, p.21; November 23, 1924, p.31; December 21, 1924, p.S-7; SFC, November 16, 1924, p.D-3; TCR, November 29, 1924, p.10. / 55. BDG, April 12, 1928, p.7. / 56. TOT, September 27, 1925, p.6-S. / 57. SFC, October 5, 1924, p.D-3; October 12, 1924, p.D-3; SFX, October 9, 1924, p.7. / 58. TOT: April 21, 1925, p.1; July 31, 1927, p.2-A; August 14, 1927, p.S-5. / 59. SFAI. / 60. TOT, December 20, 1925, p.S-6. / 61. BDG, January 6, 1926, p.6; TOT, January 10, 1926, p.8-S; January 17, 1926, p.6-S; TWP, January 16, 1926, p.23; SFC, January 17, 1926, p.D-3. / 62. SFC, February 14, 1926, p.D-3; TOT, February 14, 1926, p.S-7. / 63. BDG: April 29, 1926, p.6; October 20, 1949, p.14. / 64. CPC, April 3, 1926, p.1. / 65. CPC, March 20, 1926, p.2; cf. TOT: April 18, 1926, p.S-5; May 23, 1926, p.6-S. / 66. TOT: March 5, 1926, p.4F; April 1, 1926, p.16; BDG, April 8, 1926, p.9; SFC, April 18, 1926, p.8-F. / 67. SFC, May 2, 1926, p.8-F; TOT: May 2, 1926, p.S-7; May 9, 1926, p.S-5. / 68. TOT: September 7, 1926, p.13; September 26, 1926, p.4-S; CPC, September 17, 1926, p.11; BDG, September 18, 1926, p.7; LAT, September 19, 1926, p.3-30; Catalogue, Annual Exhibition of Paintings, California State Fair, Sacramento, September 4-11, 1926, p.3. / 69. SFC, October 3, 1926, p.5-F. / 70. TOT, August 28, 1927, p.5-S; BDG: September 3, 1927, p.7; September 10, 1927, p.7; September 5, 1929, p.7; SFC, September 8, 1929, p.D-5; CPC, September 13, 1929, p.13; TWP, September 21, 1929, p.12; IAD, October 1, 1929, p.19. / 71. BDG, January 19, 1927, p.6. / 72. BDG, March 3, 1927, p.7; cf., SFC, February 27, 1927, p.D-7; TOT: February 27, 1927, p.S-5; March 6, 1927, p.A-15; CPC, March 4, 1927, p.10. / 73. BDG, March 10, 1927, p.6. / 74. TWP, March 5, 1927, p.23. / 75. B & B: December 10, 2007, No.29; April 8, 2008, No.179. / 76. BDG, September 17, 1927, p.7. / 77. BDG, March 26, 1927, p.7; TOT: March 27, 1927, p.S-7; April 24, 1927, p.5-S; TWP, April 2, 1927, p.23; SFC, April 24, 1927, p.D-7. / 78. BDG, April 23, 1927, p.7. / 79. BDG, May 14, 1927, p.7; cf. TOT, May 29, 1927, p.4-S. / 80. BDG: July 7, 1927, p.6; July 21, 1927, p.6; TOT, July 17, 1927, p.S-5; OTM, July 19, 1927, p.2. / 81. TOT, July 31, 1927, p.10-S. / 82. TOT: September 4, 1927, p.S-5; September 11, 1927, p.6-S; BDG: August 27, 1927, p.7; September 1, 1927, p.7;

September 3, 1927, p.7. / **83. BDG**, October 1, 1927, p.7. / **84. SFC**, October 16, 1927, p.D-7. / **85. BDG**, October 8, 1927, p.5. / **86. BDG**, September 3, 1927, p.7; November 19, 1927, p.7; November 17, 1927, p.6; **TOT**, November 27, 1927, p.6-S; **ARG**, December 1927, pp.9f. / **87. BDG**, November 26, 1927, p.7; cf. **BDG**, December 3, 1927, p.7. / **88. TOT**: November 13, 1927, p.S-7; December 11, 1927, p.8-S; December 31, 1927, p.6-B; **SFC**, December 18, 1927, p.D-7. / **89. TOT**, February 12, 1928, p.S-7; *Catalogue, First Annual State-wide Art Exhibit of Paintings*, Santa Cruz Art League, February 1<sup>st</sup>-15<sup>th</sup>, 1928, p.4. / **90. BDG**: February 1, 1928, p.6; February 8, 1928, p.6. / **91. BDG**: March 8, 1928, p.7; March 13, 1928, p.6; March 15, 1928, p.7; March 22, 1928, p.7; **SFC**, March 18, 1928, p.D-7; **TOT**, March 18, 1928, p.8; **SFX**, March 25, 1928, p.8-K. / **92. TOT**, March 21, 1928, p.8; **BDG**, March 29, 1928, p.9. / **93. BDG**: April 12, 1928, p.7; April 19, 1928, p.7; **SFC**, April 22, 1928, p.D-7. / **94. DPT**, April 21, 1928, p.9. / **95. DPT**, April 25, 1928, p.2; cf., **CRM**, March 14, 1928, p.7; May 2, 1928, p.7; **CPC**, March 16, 1928, p.6. / **96. BDG**, December 6, 1928, p.7; **TOT**, December 7, 1928, p.5. / **97. CRM**, September 5, 1928, p.9; **ARG**, December 1928, p.10; February 1929, p.11; **TOT**: January 20, 1929, p.S-5; March 3, 1929, p.A-15; May 23, 1929, p.7; October 27, 1929, p.S-7; March 16, 1930, p.S-7; March 15, 1931, p.C-3; **SFC**, January 27, 1929, p.D-5; **BDG**: March 1, 1929, p.6; March 14, 1929, p.8; August 22, 1929, p.7; June 5, 1930, p.7; August 7, 1930, p.7; September 22, 1930, p.6; September 27, 1930, p.5; January 3, 1931, p.5; January 8, 1931, p.5; March 7, 1931, p.5; October 26, 1937, p.7; **TAT**, March 22, 1930, p.13; **TWP**, June 21, 1930, p.12. / **98. TWP**, March 16, 1929, p.13. / **99. AAA**: 22, 1925, p.130; 28, 1931, p.70; 29, 1932, p.71. / **100. BDG**, February 26, 1931, p.7. / **101. BDG**: March 28, 1929, p.9; April 4, 1929, p.5; April 18, 1929, p.7. / **102. TWP**, March 30, 1929, p.13. / **103. SFC**, March 31, 1929, p.D-3. / **104. TOT**: May 21, 1929, p.10; May 23, 1929, p.7; June 2, 1929, p.S-5; June 9, 1929, p.S-5. / **105.** This painting was auctioned in 2007 under the generic title *Hopi Women*; (cf., **TOT**, June 9, 1929, p.S-5; B & B, December 10, 2007, No.29). / **106. TAT**, September 14, 1929, p.7; cf., **BDG**: August 30, 1929, p.9; September 19, 1929, p.7; **SFC**, September 1, 1929, p.D-5; **TWP**, September 7, 1929, p.13; **TOT**, September 8, 1929, p.B-5. / **107. TAD**, October 1, 1929, p.8. / **108. TOT**, September 1, 1929, p.B-5; **TWP**, September 28, 1929, p.12. / **109. BDG**: September 25, 1929, p.6; September 26, 1929, p.9; October 2, 1929, p.6. / **110. TOT**: September 11, 1929, p.1-M; September 22, 1929, p.7-S; **SFC**, September 29, 1929, p.D-5; **CRM**, October 2, 1929, p.2; **BDG**, October 4, 1929, p.5. / **111. BDG**, May 5, 1930, p.6. / **112. Ibid.** / **113. Ibid.** / **114. SFC**, February 16, 1930, p.D-5. / **115. BDG**: March 20, 1930, p.13; March 27, 1930, p.9; **TAT**, March 22, 1930, p.13; **SFC**, March 30, 1930, p.D-5. / **116. BDG**, March 8, 1930, p.7. / **117. TOT**, May 4, 1930, p.B-5; **SFC**, May 11, 1930, p.D-5; **BDG**, May 15, 1930, p.5. / **118. BDG**, December 4, 1930, p.7. / **119. BDG**, January 15, 1931, p.6. / **120. BDG**, June 4, 1931, p.7; **TWP**, June 13, 1931, p.12. / **121. BDG**, September 3, 1931, p.7. / **122. BDG**, April 21, 1932, p.11. / **123. TOT**: July 31, 1927, p.2-A; April 15, 1928, p.6-S; September 5, 1929, p.C-9; February 18, 1931, p.M-1; March 2, 1931, p.M-1; September 6, 1931, p.8-S; March 26, 1933, p.S-2; December 7, 1933, p.25; **BDG**: March 22, 1928, p.7; April 12, 1928, p.7; June 1, 1928, p.11; September 19, 1929, p.7; September 25, 1929, p.6; March 13, 1930, p.7; **SFX**, March 25, 1928, p.8-K. / **124. TOT**: May 10, 1928, pp.11, 21; May 14, 1928, p.23; **SFC**, July 7, 1929, p.D-5; **BDG**, May 5, 1930, p.6. / **125. TOT**: December 22, 1930, p.40; October 4, 1931, p.8-S; April 28, 1932, p.12; **NYT**, April 28, 1932, p.19. / **126. B & B**, August 5, 2008, No.89. / **127. Edgar J. Henkel et al., Bibliography of California Fiction, Poetry, Drama**, vol. 1, Oakland, 1938, pp.8f; Bertha E. Mahony, *Illustrators of Children's Books, 1744-1945*, Boston, 1947, pp.268-70, 386, 455; **TOT**: May 21, 1932, p.3-M; September 12, 1937, p.2-B; November 14, 1937, p.2-B; September 18, 1938, p.2-B; August 1, 1939, p.15; December 31, 1939, p.6-B; March 21, 1962, p.3; **BDG**, October 26, 1937, p.7. / **128. SFW**, April 27, 1935, p.20. / **129. TOT**: March 8, 1931, p.8-S; September 23, 1931, p.10-B. / **130. BDG**, October 26, 1937, p.7. / **131. CSN**, December 28, 1933, p.1. / **132. BDG**: March 28, 1935, p.9; April 5, 1935, p.9; **TOT**: March 31, 1935, p.8-A; July 9, 1936, p.18-B; August 30, 1936, p.6-B; November 13, 1938, p.4; **TWP**, April 6, 1935, p.13; **SFC**, April 7, 1935, p.D-3; *The Oakland Tribune* published a photo of the artist at her desk. / **133. CPC**, March 20, 1936, p.6. / **134. CPC**, August 21, 1936, p.4. / **135. SFW**, September 5, 1936, p.17. / **136. U.S. Census of 1940 [ED 8-1, Sheet 4A]; Humboldt Standard**: November 22, 1952, p.10; March 9, 1953, p.8. / **137. CPC**, January 6, 1939, p.3. / **138. TOT**, October 9, 1949, p.C-9; **BDG**: October 6, 1949, p.10; October 20, 1949, p.14; **SFC**, October 16, 1949, p.29-W. / **139. BDG**, April 26, 1951, p.8. / **140. Humboldt Standard**: November 30, 1953, p.10; October 30, 1961, p.2. / **141. Ibid.**: May 11, 1962, p.1; May 14, 1962, p.4. / **142. BDG**, March 21, 1963, p.28; *Humboldt Standard*, March 21, 1963, p.3; California Death Index; Palmquist, "100 Years," pp.213f, 303; Laverne Dicker, "Laura Adams Armer, California Photographer," **CHS** 56, 1977, pp.129-39; Artists Index at the California State Library; "Laura Adams Armer;" Kovinick, pp.9f; Falk, p.129; Hughes, p.45; Herry, pp.78-80; Petteys, p.24; Jacobsen, p.88.

**EDWIN CHARLES ARNOLD Jr.** (1875-1943) was born on April 18<sup>th</sup> in Reno, Nevada, and at the age of two moved with his family to Berkeley. Between 1897 and 1899 he enrolled at the Mark Hopkins Institute of Art and studied with Arthur Mathews, Harry Fonda, Charles Judson, Raymond Yelland and John Stanton.<sup>1</sup> According to the U.S. Census in June of 1900, the twenty-five-year-old Edwin resided on Shattuck Street with his father, Edwin Sr., a widower and professional "painter."<sup>2</sup> Edwin Jr. listed his occupation as "sign painter." In the fall of 1900 he filed for a license to marry Gertrude Turner, a Berkeley student of the avant-garde photographer Anne Brigman.<sup>3</sup> By 1905 the Arnold's Berkeley address had changed to 2009 Hearst Avenue.<sup>4</sup> We learn from the U.S. Census of 1910 that Edwin Jr. was a San Diego resident and still gave his profession as "sign painter."<sup>5</sup> By 1920 he was living in Laguna with Gertrude and their two children.<sup>6</sup> In 1926-27 he exhibited with the California Water Color Society and the San Diego Fine Arts Gallery. In 1928 he was a summer resident of Carmel and contributed his work to the Sixth Exhibition of the Carmel Art Association in July.<sup>7</sup> By the time of the 1930 Census he was again a San Diego "sign painter."<sup>8</sup> His wife's occupation was listed as "portrait photographer." Edwin Arnold died on January 14, 1943 in San Diego.<sup>9</sup>

**ENDNOTES FOR ARNOLD:** 1. Halteman, p.141. / 2. U.S. Census of 1900 [ED 391, Sheet 1B]. / 3. **SFL**, November 6, 1900, p.11. / 4. **TOT**, April 12, 1905, p.6. / 5. U.S. Census of 1910 [ED 164, Sheet 13A]. / 6. U.S. Census of 1920 [ED 567, Sheet 18B]. / 7. Appendix 4. / 8. U.S. Census of 1930 [ED 37-61, Sheet 9A]. / 9. Cf., Hughes, p.48; Falk, p.134.