

After the earthquake in April of 1906 she recreated her studio in Berkeley on Bancroft Way where she briefly shared her space with the "wood carver" Miss Mildred Holden.¹⁵ Two of Campbell's first commissions were to design cover illustrations for *The Courier*, a weekly magazine in Berkeley, and art work for another journal, *Western Tours*.¹⁶ She was briefly a "staff artist" at the *Overland Monthly* which later published a very flattering biography of the artist with fine reproductions of her celebrity portraits.¹⁷ Of all of Berkeley's female artists in this period she was by far the most socially dynamic and popular. Campbell was the first to publicize her studio with large conspicuous advertisements.¹⁸ She participated in major exhibitions throughout the East Bay, including the Fifth Annual of the Oakland Art Fund at the Starr King Fraternity in 1905.¹⁹ Her only portrait miniature to survive the destruction of her San Francisco studio, a "splendid" study of Elsa von Monderscheid, was given a place of honor at Berkeley's 1906 Studio Building Exhibition.²⁰

In 1906 Campbell contributed to the Inaugural Exhibition of the Carmel Arts and Crafts Club and to the California State Fair.²¹ At the State Fair in 1908 she won separate medals for the best sketch and the best painted miniature on ivory.²² Several of her miniatures attracted favorable attention at the San Francisco Arts & Crafts Association.²³ In 1907 her portraits in miniature were selected for display at San Francisco's Sketch Club and at the opening of the Del Monte Art Gallery.²⁴ That year she also displayed miniatures at the Alameda County Exposition in Oakland's Idora Park.²⁵ According to Hanna Larsen of the *San Francisco Call*, the young Berkeley artist was expanding her artistic horizons, no doubt due to the impact of photography on the demand for miniatures:²⁶

Miss Frances Soule Campbell has branched off into illustrative work and has been very successful. She had drawn a head of Joaquin Miller which is an idealized likeness and shows very poetic treatment. The picture was so popular that reproductions of it have been put on the market, and the poet himself is reputed to have been so pleased with it that he bought a whole bunch at once. Miss Campbell has not abandoned her miniature work, however. One of her latest portraits is of Miss Laura Van Wyck, the popular and beautiful girl whose tragic death is a matter of recent memory.

Her two contributions to the 1907 Annual of the SFAA were not miniatures, but "extremely well done" portrait drawings in pencil of William Keith and Joaquin Miller.²⁷ Both were sold during the exhibition.

Campbell held a joint exhibition in February of 1908 with Mary Fancher Pettis in the parlors of the Oakland Club and displayed her portrait series of famous Californians.²⁸ In conjunction with the convention of the California Federation of Women's Clubs she served as co-curator and was an exhibitor at the show of California Women Artists at Oakland's Ebell Club.²⁹ Also in 1908 her portraits appeared in a rare Pacific Grove exhibition alongside the works of Mary DeNeale Morgan, William Adam, Anita Murray and O. V. Lange.³⁰ To the Second Annual of the Berkeley Art Association she contributed portraits of seven famous Americans and one child.³¹ Her portrait of William Keith was immensely popular and exhibited repeatedly.³² She held displays at smaller venues, such as the Alta Mira Club of San Leandro, where her sketches were sold.³³ In 1909 she exhibited at Berkeley's Twentieth Century Club.³⁴ Private galleries, including Rabjohn & Morcom in Oakland, showed her work.³⁵ She was a sought-after speaker and once lectured on "modern" Russian painters at the prestigious Adelphi Club in Alameda.³⁶

From the very beginning Campbell was involved in the formation of the Berkeley Arts and Crafts Society which eventually became the Studio Club. She was elected that organization's "registrar" and actively supported the creation of the Berkeley Art Association.³⁷ With K. Birdsall she was a co-founder of The Associated Studios, the successor to the insolvent Berkeley School of Art. Campbell, Birdsall and other artists offered courses in painting, drawing, music, languages and vocal expression; the public art exhibition and musical program at the opening of its August 1909 term became a major social event.³⁸ Frances was responsible for organizing The Associated Studios' "cultural evenings" which included drama and music as well as exhibitions.³⁹ Their facilities at 2523 Hillegass Avenue also provided her with a second atelier where she held private receptions and taught advanced courses in miniature painting.⁴⁰ According to the U.S. Census of 1910, this address was also the residence for several of her friends who were listed as "boarders."⁴¹

What fascinated Berkeleyans and San Franciscans were Campbell's commissioned portraits of American celebrities which included Theodore Roosevelt, Ambrose Bierce, Joaquin Miller, President Taft and Mary Baker Eddy. Eddy was especially impressed with the original pencil drawing, which she received from the artist, and permitted its display at the Idora Park Arts and Crafts Exhibition in the fall of 1908.⁴² Of this exhibit Lucy Jerome, art critic for the *San Francisco Call*, observed: "Miss Campbell seems to have seized the very soul of her subject and retained it in her studies."⁴³ She was so highly regarded that when she traveled to Carmel or the Russian River on "sketching vacations," it was reported in local newspapers as an item of great interest.⁴⁴ Likewise, there was a collective sense of relief in the East Bay press when it was announced that her trip to Europe had been "deferred."⁴⁵ One of the highlights of her career was the solo exhibition of her portraits in January of 1910 at San Francisco's Fairmont Hotel where her rendering of Cardinal Newman was especially praised by critics.⁴⁶ Due to her popularity she was elected in 1909 and 1910 the Alameda County District Chairman of the Art Department of the California Federation of Women's Clubs.⁴⁷ Even her

FRANCES (Fannie/Fanny) SOULÉ CAMPBELL (1860-19??) was born in September on a plantation in the Black Warrior Valley outside of Mobile, Alabama. According to the U.S. Census of 1870 and 1880, she resided in Mobile with her Tennessee-born mother, Joanna, and her Scottish-born father, James, who was employed as a river pilot.¹ She received her art education in New Orleans and at the Pennsylvania Academy of Fine Arts. She moved to San Francisco from Washington D.C. in 1895, established a studio-residence at 808 Van Ness Avenue and eventually an independent atelier at 1114 Post Street.² Miss Campbell soon relocated to 1243 Leavenworth Street and then to 231 Post Street, the former loft of Edwin Deakin.³ From the U.S. Census of 1900 we learn that her mother resided with Frances.⁴ Her studio became a popular venue for local artists. By or before 1904 she moved her residence to the home of her close friend, Sally Daingerfield, at 2630 Bancroft Way in Berkeley and joined the Oakland Art Fund.⁵ She was socially active in San Francisco and in 1905 served as a "maid of honor" at the San Francisco convention of the Daughters of the Confederacy.⁶

In 1897 she exhibited two works, each entitled *Ideal Head*, at the Mechanics' Institute Fair.⁷ Campbell contributed her portrait miniatures to the San Francisco Art Association (SFAA) from 1900 to 1907⁸ and to the California Society of Artists in 1902.⁹ In December of 1903 she and Hallie Irwin held a joint display of miniatures at the Annual Exhibition of the Guild of Arts and Crafts in San Francisco's Palace Hotel.¹⁰ Campbell contributed "a case of miniatures" in May of 1905 to the Wallace Johnson exhibition in Carmel where she often visited.¹¹ She exhibited in December her "small portraits" at the Annual of the Guild of Arts and Crafts in the St. Francis Hotel.¹² The following spring the Guild sent a selection of her miniatures to Los Angeles for display.¹³ At this time she also exhibited at Daingerfield's San Francisco studio.¹⁴

"artistically arranged" studio was the subject of a special feature in the *Sunday Oakland Tribune*.⁴⁸

With the decline in the number of paying students, Campbell and the other artist-teachers at The Associated Studios reluctantly closed that facility in late May of 1910.⁴⁹ Her last known exhibition in the East Bay was in February of that year at the Alameda District Federated Convention.⁵⁰ The rapid deterioration of Berkeley's art colony and the paucity of private students decided her on a "stay in the East . . . of an indefinite length." In New York she hoped to find publishers willing to purchase her work.⁵¹ Apparently, she never returned to Berkeley. In the summer of 1912 a Berkeley weekly reported that Campbell has "won fame . . . in New York with the completion of the head of Abdul Baba of the Baha'i faith . . . the portrait was drawn from life . . . and [Campbell] is working on a series of "Beauties" for well-known magazines – she longs to return to Berkeley."⁵² Her first New York City address was 509 West One Hundred and Twenty-first Street; by 1915 she relocated her studio to 33 West Forty-second Street.⁵³ In February of 1915 she made legal history when she sued the Alfred S. Campbell Art Company for making inferior reproductions of her portrait of Mary Baker Eddy. She claimed that its artistic value had been compromised. The New York State Supreme Court and a Federal Appellate Court confirmed her right to sue for aesthetic damages.⁵⁴ For the Woodrow Wilson Foundation she created in 1921 the official portrait of President Wilson which was reproduced in newspapers across the country.⁵⁵ According to the U.S. Census of 1920 and the U.S. Census of 1930, she resided in Manhattan as a "lodger," remained unmarried and listed her occupation as "portrait-commercial artist."⁵⁶ Little is known of her life thereafter.⁵⁷

ENDNOTES FOR F. CAMPBELL: 1. U.S. Census of 1870 [ED 8th Ward, Sheet 136]; U.S. Census of 1880 [ED 144, Sheet 5]. / 2. MHR, December, 1899, p.35; Crocker: 1896, p.364; 1897, p.1859; 1898, p.1812. / 3. Crocker: 1900, p.1882; 1902, pp.389, 1958; 1904, p.2024; 1905, pp.400, 1999; MHR: September, 1900, p.42; Summer, 1904, p.34. / 4. U.S. Census of 1900 [ED 259, Sheet 1]. / 5. *TOI*, February 20, 1904, p.5. / 6. *SFL*, October 4, 1905, p.1. / 7. Halteman, p.II.43. / 8. *Ibid.*, p.I.121; *TAT*, December 31, 1900, p.14; *MHR*, June, 1902, p.18; *SFC*: December 25, 1900, p.10; March 31, 1905, p.9; *SFL*: December 14, 1900, p.9; November 20, 1904, p.19; November 27, 1904, p.19; March 31, 1905, p.9; November 15, 1905, p.19; November 26, 1905, p.19. / 9. *MHR*, June, 1902, p.22. / 10. *SFC*, December 11, 1903, p.8. / 11. *SFC*, May 22, 1905, p.7. / 12. *SFL*, December 7, 1905, p.2. / 13. *LAI*, April 15, 1906, p.6-2. / 14. *BDG*, April 12, 1906, p.5. / 15. *TCR*, November 10, 1906, p.13; *TSL*, November 24, 1906, p.3; *BDG*, November 27, 1906, p.5; Polk: 1907, p.1545; 1908, p.1245; 1910, p.992; *AAA* 7, 1909-10, p.105. / 16. *BDG*, November 14, 1906, p.6. / 17. *QVM* 52, 1908, pp.80-88. / 18. *TCR*: December 8, 1906, p.13; December 5, 1908, p.14. / 19. Schwartz, *Northern*, p.48; *TOI*, March, 3, 1905, p.7. / 20. Appendix 1, No.1; for this event *The Oakland Tribune* reproduced a photograph of Miss Campbell: *TOI*, December 2, 1906, p.16. / 21. Appendix 2; *BDG*: July 17, 1906, p.5; August 21, 1906, p.5. / 22. *TCR*, October 10, 1908, p.14. / 23. *TCR*: December 22, 1906, p.13; March 30, 1907, p.13. / 24. Schwartz, *Northern*, p.48; *SFL*, February 25, 1907, p.6; *TCR*, April 2, 1907, p.13; *SFX*, April 21, 1907, p.43; *TOI*, April 27, 1907, p.10. / 25. *TCR*: August 31, 1907, p.14; September 28, 1907, p.14; *BDG*, September 2, 1907, p.5. / 26. *SFL*, February 4, 1907, p.5. / 27. *SFL*, November 15, 1907, p.2; Halteman, p.I.121. / 28. *TCR*: January 11, 1908, p.17; February 15, 1908, p.10; *TOI*, February 20, 1908, p.7. / 29. *TOI*, May 20, 1908, p.9; May 29, 1908, p.7; June 30, 1908, p.18; *TCR*, May 30, 1908, p.14. / 30. *MDC*, July 7, 1908, p.4. / 31. Appendix 1, No.3. / 32. Cornelius, vol. 1, pp.464, 497. / 33. *BKR*, November 10, 1908, p.5. / 34. *TCR*, March 20, 1909, p.14. / 35. *TCR*, February 20, 1909, p.14. / 36. *BDG*, November 15, 1909, p.5; *TCR*, November 20, 1909, p.14. / 37. *BDG*: April 8, 1907, p.3; April 26, 1907, p.1; *TOI*: April 9, 1907, p.15; April 28, 1907, p.35; *TCR*: April 20, 1907, p.13; May 4, 1907, p.13. / 38. *TOI*: August 10, 1909, p.15; August 13, 1909, p.17; August 14, 1909, p.17; August 15, 1909, pp.9, 29; August 19, 1909, p.7; August 20, 1909, p.8. / 39. *BDG*, August 19, 1909, p.5. / 40. *SFL*, October 3, 1909, p.I.6; *BDG*, October 20, 1909, p.5; Polk 1910, p.1319. / 41. U.S. Census of 1910 [ED 64, Sheet 12B]. / 42. *TCR*: October 10, 1908, p.14; October 17, 1908, p.14; *SFL*, January 3, 1909, p.31. / 43. *SFL*, October 25, 1908, p.31. / 44. *BKR*: July 17, 1906, p.6; September 6, 1906, p.7; *BDG*: September 18, 1906, p.5; August 4, 1910, p.5; *SFL*, June 24, 1907, p.7; *TCR*, May 25, 1907, p.11. / 45. *TOI*, August 20, 1906, p.5; *BDG*, September 6, 1906, p.5. / 46. *TCR*, January 8, 1910, p.12. / 47. *TOI*: June 30, 1909, p.8; July 1, 1909, p.10; February 7, 1910, p.5; February 17, 1910, p.8. / 48. *TOI*, February 13, 1910, p.6. / 49. *BDG*, June 3, 1910, p.5. / 50. *BKI*, February 22, 1910, p.8; *TCR*, February 26, 1910, p.8. / 51. *BDG*, December 1, 1910, p.4; *TCR*, December 3, 1910, p.14. / 52. *TCR*, August 10, 1912, p.4. / 53. Trow's & Polk's, *Manhattan and Bronx City Directory*: 1912-13, p.230; 1915, p.2285. / 54. *NYT*, February 27, 1915, p.18. / 55. E.g., *The Davenport Democrat and Leader* (Iowa), January 17, 1922, p.6. / 56. U.S. Census of 1920 [ED 734, Sheet 12B]; U.S. Census of 1930 [ED 31-261, Sheet 6A]. / 57. Cf., Hughes, p.188; Falk, p.554; Peiteys, p.118.

ROSE LILLIAN CAMPBELL (1879-1964) was born on March 11th in Redding, California, and resided with her Scottish-born parents, two sisters and three brothers; her father, D. Campbell, was a mining engineer in Butte County.¹ Between 1896 and late 1899 Rose and her sister, the artist and dressmaker Jessie G. Campbell, resided in Berkeley at 2613 College Avenue; thereafter they moved into rented quarters on Broadway Avenue in Oakland.² After four years of study Rose graduated in 1900 from the Mark Hopkins Institute of Art where she trained under Alice Chittenden, Arthur Mathews, Raymond Yelland, Amédée Joullin, and Charles Judson. During her tenure she received a scholarship of free tuition, an honorable mention in drawing for the antique class and an award in painting.³ Between 1901 and 1905 she exhibited her miniatures, still lifes and a sketch entitled *Street in Capitola* at the San Francisco Art Association.⁴ Her work, including such titles as *Study in the Forest* and *Grapes*, appeared at the California State Fair in 1901 and 1902.⁵ One of her earliest exhibitions in the East Bay was at the 1902 Annual of the Oakland Art Fund sponsored by the Starr King Fraternity.⁶ That year the Campbells apparently had two Oakland residences: 211 Twelfth Street and 416 Seventeenth Street. At the latter in early 1903 she staged an

exhibition of paintings and was regarded in the press as one of the region's most important miniature painters.⁷ That summer Rose and her sister relocated their studio and residence to 659 Clay Street in San Francisco.⁸ In February of 1907 an article in a local Berkeley newspaper noted that "Miss Rose Campbell," a "talented" painter of miniatures on ivory, was a San Franciscan who migrated to Berkeley immediately after the earthquake of 1906.⁹ The paper also mentioned the impending opening of her Berkeley studio. The Directory gave her Berkeley address as 2486 Shattuck Avenue; she contributed to the First Annual Exhibition of the Berkeley Art Association in 1907.¹⁰ She left the University town in late 1909 to study theatre arts in New York and in July of 1911 *The Oakland Tribune* made the following announcement:¹¹

Miss Rose L. Campbell . . . well known in the local art colony, who gave up her work to go on the stage, has been engaged by the English actress, Constance Crawley, to play opposite her in the Crawley Company. . . . She recently completed a year's study in New York City, and, with Miss Crawley, will tour Canada and the New England states this fall, later playing in the West Indies.

She apparently abandoned her stage career by 1915 and returned to art.

Rose reportedly took classes at the Art Students League in New York City and had private instruction with Henry Rittenberg.¹² In New York she married William (Will) Campbell. The couple traveled for seven years in Central and South America where she was frequently commissioned to paint miniatures of government ministers and embassy officers; she made copies of these for later display. In December of 1925 Rose exhibited two of her miniatures at the Pan American Exhibition in the Los Angeles Museum which purchased one of her paintings.¹³ The Campbells arrived in Carmel during the early summer of 1927 and purchased a bungalow. In July she staged an "exhibition of Incan handicrafts," including Peruvian shawls and rugs, at Sally's in Carmel.¹⁴ A month later she displayed several of her miniatures at the First Theatre of California in Monterey and at the Carmel crafts show in the Arts and Crafts Hall.¹⁵ Rose attended the first meeting of the Carmel Art Association (CAA) on August 8, 1927 and contributed to its Inaugural Exhibition that October.¹⁶ She executed drawings of many "classic" Carmel storefronts, cottages and local sights as illustrations for *The Carmelite* and the *Carmel Pine Cone*.¹⁷ She was frequently commissioned to sketch private residences, patios and gardens on the Peninsula.¹⁸ The Campbells appeared in the local society pages with reports on their participation in San Francisco's cultural life and kennel club activities related to their Borzoi hound.¹⁹

According to the U. S. Census of 1930, Rose Campbell owned her own home on 303 Torres Street between Fifth and Sixth Avenues in Carmel.²⁰ That year she spent five months in Glendale and returned to Carmel in October.²¹ In December of 1932 her work was hung at the CAA's Black and White Exhibition and a year later she contributed to the Inaugural Exhibition at the new CAA Gallery.²² She donated one of her drawings in January of 1934 to the CAA benefit exhibition-affle in support of the Association's Gallery.²³ Rose Campbell died in San Francisco on January 27, 1964.²⁴

ENDNOTES FOR R. CAMPBELL: 1. U.S. Census of 1880 [ED 87, Sheet 22]; *TOI*, July 26, 1911, p.12. / 2. U.S. Census of 1900 [ED 372, Sheet 6A; *TOI*, April 8, 1901, p.8. / 3. *IAT*: May 23, 1898, p.14; May 22, 1899, p.14; *SFL*, May 20, 1900, p.22; *SFC*, May 20, 1900, p.18; Halteman, pp.II.43. / 4. Halteman, p.II.121; *SFL*, March 14, 1902, p.9; *SFC*, November 20, 1903, p.9. / 5. Halteman, p.III.36. / 6. *TOI*, December 5, 1902, p.4; *SFL*, December 5, 1902, p.13. / 7. *SFL*, January 18, 1903, p.11; *MHR*, Summer, 1903, pp.35f. / 8. Crocker: 1904, pp.396, 2024; 1905, pp.402, 1999; *MHR*, Christmas, 1903, p.34; Summer 1904, p.34. / 9. *BDG*, February 19, 1907, p.5. / 10. Polk 1909, p.1012; Appendix 1, No.2. / 11. *TOI*, July 26, 1911, p.12. / 12. *CRM*, February 29, 1928, p.7. / 13. *CPC*, August 5, 1927, p.5. / 14. *CPC*: July 15, 1927, p.14; August 12, 1927, p.6. / 15. *CPC*: August 5, 1927, p.5; August 19, 1927, p.6. / 16. *TOI*: September 11, 1927, p.6-S; October 30, 1927, p.8-M; Appendix 4. / 17. *CRM*: February 29, 1928, p.2; September 18, 1930, p.1; *CPC*: April 6, 1928, p.1; December 14, 1928, p.15. / 18. *CRM*, February 29, 1928, p.7. / 19. *CRM*, October 2, 1929, p.2; *CPC*, October 23, 1931, p.14. / 20. U.S. Census of 1930 [ED 27-21, Sheet 11B]; Perry/Polk 1930, p.424. / 21. *CPC*, October 17, 1930, p.14. / 22. Appendix 4. / 23. *CSN*, Jan. 11, 1934, p.1. / 24. California Death Index; cf., Hughes, p.188; Jacobsen, p.531.

KATE CAREW (Mary Williams, Davison, Chambers, Reed)

(1869-1961) was born on June 27th in Oakland, California, and given the name Mary Williams. Her mother, Virginia Gluyas Williams, was a descendant of Cornwall migrants and her father, Robert Neil Williams, was a real estate agent.¹ According to the Directories of 1869 and 1870 they lived in what is now downtown Oakland on the Wilcox Block between Eighth and Ninth Streets.² Mary Williams was one of six children in an artistically inclined family. Her formal training in art began at San Francisco's School of Design under Arthur Mathews who painted a portrait of the redheaded Mary; among her classmates were DeNeale Morgan, Louise Carpenter, Evelyn McCormick, Josephine Blanch and Xavier Martinez.³ In 1889 she joined other students on an outing to Monterey where she painted portraits of the "reserved Spanish families."⁴ She was awarded the School of Design's "special medal for excellence in painting" at the San Francisco Art Association's (SFAA) 1891 winter Annual.⁵ The *San Francisco Call* reproduced a sketch of Mary Williams' still life and noted that she has "a number of pictures, of which the best is a bunch of yellow roses, effectively handled without resort to art trickery or complementary contrast in the background."⁶ In addition to her *Roses*, two of her other paintings at the Annual were singled out as "praiseworthy contributions:" *Fish on Slab* and a canvas of "Grapes and oil flask, jars and

bandanna, both showing strong coloring."⁷ She habitually donated one of her works to the SFAA lottery as payment for her annual dues to that organization.⁸ As late as 1895 she exhibited portraits and still lifes at the SFAA and California State Fair in Sacramento with such titles as: *Arranging the Chrysanthemums*, *Sketch of Sue Ching*, *Study of Violets* and *Gold of Ophir Roses*.⁹ During the State Fair of 1891 she received twenty dollars, a silver medal "for the most meritorious art display" in her class and praise for her still life of *Quinces*.¹⁰ At that same venue in 1893 Mary was awarded a silver medal for the best human figure in oil and a year later her "flower piece" was commended "as delicate in handling, well drawn and finished in execution."¹¹ From 1894 to 1896 she was an exhibiting member of the San Francisco Sketch Club.¹² Years later she had instruction in art at the Chase School in New York City and at the Académie Colarossi in Paris.

In the early 1890s she married the New Jersey-born Seymour Chapin Davison, an adjutor for Fireman's Fund Inc. The Davisons had addresses in Oakland and San Francisco; they apparently established another residence in St. Helena by 1892-93.¹³ On May 8, 1897 her husband died in San Francisco at the age of thirty.¹⁴ Shortly thereafter she was hired on the recommendation of Ambrose Bierce to be a staff illustrator for "portrait sketches" at the daily *San Francisco Examiner*.¹⁵ Here she associated with a number of prominent artists, including Virgil Nahl and Maynard Dixon. In December of 1897 she performed the role of *La Tosca* in one of the tableaux vivants at a benefit for the Men's Home.¹⁶ The following June she helped to organize the Benefit Art Exhibition for the Red Cross Society.¹⁷ She exhibited with the "newspaper artists" in May of 1899 at the Alameda Teachers' Club Art Exhibition.¹⁸ Her employment at the *Examiner* was terminated several months later when photoengraving replaced many of the staff artists. One of her last commissions was to complete twelve "striking illustrations" for *The California Girl Calendar*.¹⁹ In 1899 Mary Williams Davison left California to "study" in New York; she sent illustrations of "American women taken from New York models" to be reproduced as color plates in the *Call*.²⁰ Her father took Mary to Europe.²¹

She established her residence in New York City, opened a studio on Twenty-fourth Street and under the pseudonym "Kate Carew" drew caricatures of theatrical celebrities, such as John Drew, for several newspapers. Soon she wrote revealing "biographical interviews" to accompany her portraits for both the *Evening World* and *Sunday World*, among her many subjects were: Mark Twain, James R. Keene, Arthur Pearson, President Theodore Roosevelt, Speaker of the House Joseph Cannon, Charles Dana Gibson, Sarah Bernhardt, and Richard Crocker, the "chieftain" of Tammany Hall.²² Some of her pieces, such as Sir Thomas Lipton's views on J. Pierpont Morgan, were dispatched to the *Los Angeles Times*.²³ According to the U.S. Census of 1900, this widowed "artist" lived in Manhattan at 21 West Twenty-fourth Street and listed her year of birth as 1871.²⁴ In 1901 she married the Australian journalist and playwright, Henry (Harrie/Harry) Kellett Chambers, whom she divorced ten years later for his philandering with the seductive Mexican writer, Maria Cristina Mena; Carew, who received an award of alimony, was philosophical: "Sometimes people outlive their usefulness, one to another. They should accept anyway, whatever comes along."²⁵ On September 12, 1910 she gave birth to a son, Colin Chambers. Styling herself as the "only woman caricaturist" she was sent to Europe in 1911 by the *Sunday World* to sketch the series, "Kate Carew Abroad." Her interviews, which included Pablo Picasso, Bret Harte, John Galsworthy, Lady Sackville-West, Émile Zola, Edwin Gordon Craig, Count Leon de Tinsseau, Isadore de Lara, Ruggero Leoncavallo, and Winston Churchill's mother, also appeared in the *New York American*, *New York Herald* and the *New York Tribune*. After a brief return to New York she moved to London and worked for *The Tatler* and *The Patrician*. In December of 1913 she fell seriously ill, underwent surgery and was eventually sent back to the United States to recuperate and to avoid the vicissitudes of World War I which began in the summer of 1914.²⁶

While conducting celebrity interviews in Hollywood for the London *Strand*, Carew met and married the British-born John Alphonsus Reed on November 14, 1916 in Los Angeles.²⁷ The following spring she exhibited with the American Newspaper Cartoonists in Syracuse, New York, and moved with her husband to Carmel where they initially occupied the guest house of Rev. Charles Gardner on Santa Lucia Avenue near Mission Carmel.²⁸ She became a member of Arts and Crafts Club and contributed to its Winter Exhibition of Paintings in 1917 and to the Annual Exhibitions in 1918 and 1919.²⁹ At the Club in 1918 she exhibited seascapes and "caricature" portraits of Marie Tempest, Lady Alexander Colebrooke and Mrs. Benjamin Guinness. Aside from her professional work as an illustrator, she painted landscapes. Carew occasionally visited San Francisco where she sketched portrait commissions for *The Tatler*. In the fall of 1918 she held her first solo exhibition at the Del Monte Hotel Art Gallery.³⁰ The Reeds resided "in an attractive part of Carmel" until June of 1919, when they leased the old Boronda-Parke adobe on Sherman Lane in Monterey for five months.³¹ Among its former tenants were Lee Randolph and William Ritschel. On October 6th she applied for a passport to pursue "employment" in England and was described as five feet three inches tall with hazel eyes, dark brown hair and a "flushed" complexion.³² The official witness on the application was none other than the artist Virgil Nahl; Carew claimed that her year of birth was 1872. A few days later she returned to New York City where she acted in the melodrama *The Luck of the Navy*.³³ John Reed permanently closed their Monterey home before Thanksgiving and then joined his wife.³⁴ She "temporarily deferred" her plans to sail to London after Christmas and returned to Carmel in January of 1920 with her

family for a stay of several months. At this time she exhibited over two dozen caricatures, including President Woodrow Wilson, Mark Twain, Bret Harte and Ethel Barrymore, at the Del Monte Art Gallery and received this review from Anna C. Winchell, art critic for the *San Francisco Chronicle*:³⁵

Miss Carew's genius in this special branch of art is such that she has gained great distinction and is often referred to as "America's Max Beerbohm." The inner significance of this type of expression is a fine subtle thing. It is not always appreciated by the laity, in a word, but caricature is more than mere humor; rather an emanation of the "sixth sense," which utters the essence of things and presents a meaning of which other mediums in art are often incapable.

The exhibition closed on February 15th amid large crowds.³⁶ Soon thereafter Carew sailed with her son and husband for England to accept the position of "art editor" for *The Tatler's* new theatrical magazine, *Eve*. She quickly tired of post-war London, in part due to an eye and wrist injury, and made plans to sketch in Paris before moving back to the States.³⁷ Carew returned to New York City in January of 1921 with her family and arrived in Carmel by April.³⁸ When she and her husband found it impossible to lease a "suitable house," she briefly rented the E. Charlton Fortune studio in Monterey.³⁹ That fall she applied for a new passport to travel through Western Europe on "personal business."⁴⁰ The gaunt figure in her passport photograph looked far older than her actual age. Through much of the 1920s and 1930s the couple resided on Guernsey in the Channel Islands and in France. During her absence the *Carmel Pine Cone* named her, along with Mary DeNeale Morgan, Jennie V. Cannon, Mary Herrick Ross, Elizabeth Strong and seven others, one of the "Twelve Women Who Have Helped Immortalize Carmel."⁴¹

In June of 1938 she and her husband arrived in San Francisco via the Panama Canal and a month later they were searching for a permanent home with a "suitable studio" in Carmel; they established a temporary residence at the Mission Inn.⁴² The Carmel press gleefully repeated Kate's comments on the literary tastes of the English and related the humorous story of her encounter with Jimmie Hopper at the end of World War I.⁴³ In mid August the *Pine Cone* ran a full-page feature article on Carew who recounted her early years in California, including her first visit to the Peninsula in 1889.⁴⁴ She spent the summer of 1939 in Monterey's "Old Wooden House" and the remainder of that year in Carmel where her recent sketch of Robinson Jeffers was said to capture his "cold clear eyes;" her husband's ill health in 1940 forced the couple briefly to relocate to St. Helena for medical treatment.⁴⁵ When they moved back to the coast, they leased in Carmel "Tall Timbers," the home of artist Alice B. Comins. His relapse compelled their return to the St. Gotthard sanatorium in St. Helena. John Reed died there on June 25, 1941. She returned to Monterey in March of 1943 and took rooms at the Mission Inn where she was interviewed by the *Pine Cone* about her early work as a sketch artist.⁴⁶ That April she purchased the former Monterey home of Lucy V. Pierce at 954 Mesa Road and devoted herself to seascapes and landscapes.⁴⁷

Some highlights of Carew's exhibition record include the: World's Columbian Exposition of Chicago in 1893, California Midwinter International Exposition in 1894 and Salon des Artistes of Paris in 1924 and 1928.⁴⁸ At the Salon in 1928 her submission was entitled *Farm at Hyeres*.⁴⁹ Kate Carew died on February 11, 1961 at the age of ninety-one in a Pacific Grove rest home and was buried in Oakland.⁵⁰ Her younger brother, Guyaus, began in 1922 his own nationally syndicated daily comic strip and later became one of *The New Yorker's* great cartoonists.⁵¹ Two of her older brothers were also professional artists.

ENDNOTES FOR CAREW: 1. *CSM*, January 6, 1951, p.MS-10. / 2. Polk: 1869, p.243; 1870, p.144. / 3. Jones, *Mathews*, p.39; *CPC*, January 14, 1944, p.3. / 4. *CPC*, August 19, 1938, p.8. / 5. *SFL*, December 13, 1891, p.2; Halteman, p.164. / 6. *SFL*, December 11, 1891, p.2. / 7. *SFL*, December 12, 1891, p.8. / 8. *SFL*, June 27, 1895, p.9. / 9. Halteman, pp.1.140, III.46. / 10. *SDR*: September 9, 1891, p.5; September 18, 1891, p.5. / 11. *SDR*: September 13, 1893, p.6; September 12, 1894, p.5. / 12. *SFL*: May 8, 1894, p.9; November 18, 1896, p.8. / 13. Crocker: 1891, p.440; 1892, p.452. / 14. *SFL*: May 10, 1897, p.9; May 11, 1897, p.13. / 15. *CPC*, March 19, 1943, p.3. / 16. *SFL*, December 1, 1897, p.5. / 17. *SFL*, June 12, 1898, p.7. / 18. *ADA*, May 18, 1899, p.1. / 19. The *San Francisco Call* reproduced one of these drawings, *A Daughter of the Soil*. *SFL*, November 25, 1900, p.12. / 20. *SFL*, December 30, 1899, p.6. / 21. *CPC*, March 19, 1943, p.3. / 22. *NYT*, October 27, 1900, p.1; *The World*: November 23, 1900, pp.2, 4; December 8, 1900, p.1; May 20, 1901, p.7; June 15, 1901, p.4; February 1, 1902, p.12; June 1, 1903, p.7; June 27, 1903, p.10; *CPC*, March 19, 1943, p.3. / 23. *LAT*, June 28, 1903, p.1. / 24. U.S. Census of 1900 [ED 682, Sheet 4A]. / 25. *TOI*, March 21, 1912, p.12; *NYT*: March 21, 1912, p.20; September 6, 1935, p.17. / 26. *The Syracuse Herald*: October 19, 1912, p.1; October 20, 1912, p.19; October 27, 1912, p.16; November 3, 1912, p.16; November 14, 1912, p.1; *NYT*: December 15, 1913, p.1; January 16, 1914, p.3. / 27. *LAT*, October 22, 1916, p.3-23. / 28. *The Syracuse Herald*, March 11, 1917, p.22; *CPC*: November 15, 1917, p.1; August 19, 1938, p.8. / 29. Appendix 2. / 30. *SFC*, July 7, 1918, p.E-3; *CPC*, August 1, 1918, p.1. / 31. *SFC*, June 15, 1919, p.E-3; *CPC*, June 19, 1919, p.3. / 32. U.S. Passport Application No.125342, issued on October 6, 1919 in San Francisco. / 33. *NYT*: October 12, 1919, p.42; October 15, 1919, p.20. / 34. *SFC*, November 30, 1919, p.E-5. / 35. *SFC*, February 1, 1920, p.E-3. / 36. *LAT*, February 1, 1920, p.3-4; *CPC*, February 5, 1920, p.1. / 37. *SFC*, November 14, 1920, p.S-11; *CPC*, November 18, 1920, p.4; *MPH*, July 13, 1943, p.6. / 38. *NYT*, January 4, 1921, p.13. / 39. *CPC*, April 21, 1921, p.1. / 40. U.S. Passport Application No.82776, issued on September 14, 1921 in San Francisco. / 41. *CPC*, May 4, 1934, p.12. / 42. *CPC*: July 29, 1938, p.14. / 43. *CPC*, August 5, 1938, p.13. / 44. *CPC*, August 19, 1938, p.8. / 45. *CPC*, August 25, 1939, p.9; U.S. Census of 1940 [ED 28-20, Sheet 81B]. / 46. *CPC*, March 19, 1943, p.3. / 47. *MPH*, July 13, 1943, p.6. / 48. *DPT*, May 16, 1928, p.9. / 49. *The Syracuse Herald*, May 13, 1928, p.1-4; *SLT*, May 20, 1928, p.11; *LAT*, July 24, 1928, p.2-4. / 50. *MPH*, February 13, 1961, p.6; California Death Index; cf., Kovinick, p.350; Falk, p.2726; Jacobsen, p.540; Hughes, p.192; Petteys, p.588; Maurice Horn, *Women*

in the Comics, New York, 1977. / 51. *TOJ*, September 11, 1922, p.9; *CSM*, January 6, 1951, p.MS-10; *The New Yorker*, February 9, 1998, pp.56-59.

ELEANOR MAJORS CARLISLE (1864-1932) was born in Nebraska City, Nebraska, to a prominent pioneer family. Her father, Alexander Majors, was one of the founders of the Pony Express. She moved to Berkeley in the mid 1880s with her husband, Albert, and they eventually settled in a Berkeley home at 2327 Vine Street.¹ Albert owned a successful San Francisco printing business, A. Carlisle and Company. Their six children – Alma, Burlington, Helen, Catherine, Alexander and Albert Jr. – were listed in the U. S. Census of 1900 and appeared as “students” in the local Directory.² With the death of Albert Sr. in 1904 Eleanor returned to her painting as a full-time career. She reportedly had formal art training in San Francisco and continued with her lessons thereafter at the home of William Keith. She was an early proponent for “artistic dwellings,” a local euphemism for homes that leave the landscape of the Berkeley hills unharmed.³ Mrs. Carlisle was also an art collector who lent her California paintings and “Oriental art treasures” to East Bay exhibitions.⁴ She periodically traveled to China to collect art. She exhibited her own work locally at the Studio Building Exhibition in 1906 and Third Annual of the Berkeley Art Association (BAA) in 1909.⁵ Carlisle was extremely active in supporting and organizing exhibitions.⁶ Eleanor chaired the committee in charge of oil paintings at the Second Annual of the BAA. She was one of the primary movers in the formation of the BAA and was the only artist to be included among its top “elected officers;” first as treasurer and then as vice-president.⁷ In addition, she was in the forefront of an organization to put art in the local schools.⁸ Eleanor was also a popular figure on the society pages and was interviewed for her opinions on the state of education in public schools.⁹

With the decline of the Berkeley art colony the highly articulate Mrs. Carlisle turned her attention increasingly to local politics. She was elected to the Berkeley Board of Education in 1909 as its first woman and her efforts for reform faced constant opposition.¹⁰ During her bid for reelection she gave a “sensational speech” in which she bluntly declared her opponent to be part of the male-dominated “political machine” that opposed her independent thinking.¹¹ The women of Berkeley rallied to her campaign as did some of the local newspapers and she easily won reelection.¹² She retired from the school board in 1913 for “reasons of health.”¹³ Carlisle organized the first Mothers’ Club for the Berkeley schools and was active in the Welfare League.¹⁴ With Mrs. William Keith she was a prominent supporter of the Political Equality Club, an organization of suffragettes.¹⁵ Mrs. Carlisle was a long-time member of the Hillside Club, where she helped organize art exhibitions, and of the Codornices Club.¹⁶ She was the first woman to hold the position of Director of the Berkeley Chamber of Commerce. When the Berkeley fire of 1923 destroyed her home and an art collection valued at over two hundred thousand dollars, she moved to San Francisco to live with her daughter Alma.¹⁷ In her new residence at 2455 Leavenworth Street she patiently rebuilt her collection of Oriental art which was eventually donated to the local Asian Art Museum. Carlisle died in her sleep “from a heart ailment” on November 24, 1932.¹⁸

ENDNOTES FOR CARLISLE: 1. Polk: 1887-88, p.843; 1889-90, p.996; 1906, p.650. / 2. Polk: 1904, p.602; 1911, p.1019; U.S. Census of 1900 [ED 395, Sheet 9]. / 3. *BDG*, February 7, 1905, p.6. / 4. *BDG*, December 1, 1906, p.1. / 5. Appendix 1, Nos.1, 5; Schwartz, *Northern*, p.48. / 6. *TOJ*, December 1, 1906, p.4; *SFL*: December 1, 1906, p.5; December 9, 1906, p.4; *SFC*, December 1, 1906, p.4; *TCR*, December 1, 1906, p.10. / 7. *BDG*: October 10, 1907, p.3; October 29, 1907, p.1; *SFL*, December 12, 1907, p.5; *BAA2*, pp.2-4. / 8. *BDG*: October 26, 1907, p.1; October 28, 1907, p.9. / 9. *TCR*, September 15, 1906, p.4; *SFL*, April 4, 1910, p.14. / 10. *SFL*, February 4, 1910, p.6. / 11. *BDG*, March 25, 1911, p.1. / 12. *BDG*, March 31, 1911, p.12; *TCR*: March 18, 1911, pp.3f; March 25, 1911, pp.4, 15; April 8, 1911, p.3; April 15, 1911, p.3; April 29, 1911 p.3; Polk, 1912, p.62. / 13. *TCR*: April 6, 1912, p.3; April 13, 1912, p.4; February 3, 1913, p.3. / 14. *TSL*, April 13, 1907, p.4. / 15. *SFL*, September 9, 1907, p.6. / 16. *BDG*, July 24, 1906, p.5; *TOJ*: February 26, 1911, p.6; January 17, 1916, p.9; *TCR*, January 8, 1916, pp.11f. / 17. Polk: 1914, p.1038; 1923, p.406; U.S. Census of 1930 [ED 38-340, Sheet 21B]. / 18. *BDG*, November 25, 1932, p.14; Hughes, p.193.

LOUISE MARIE CARPENTER (1867-1963) was born on August 16th near Smartsville, California. According to the U.S. Census of 1870, she resided in Rose Bar, Yuba County, with her bookkeeper-father, William, her New Jersey-born mother, Lucretia, and older brother, George.¹ A decade later her mother married O. F. Redfield and the family again lived in Smartsville.² Louise moved with her parents to Berkeley about 1885. She studied with Amédée Joullin, Oscar Kunath, Arthur Mathews and Raymond Yelland at the School of Design in San Francisco. In 1891 she was awarded an honorable mention for an oil described in the *San Francisco Call*.³

In the art room itself the best picture is probably that exhibited by Miss Carpenter – a study in oils, representing a jar and sundry broken coconuts, the “values” being exceedingly well kept and the pearly tints of the nut-interiors alike truthful and masterly. The same subject, treated in different style by other students, only serves to exhibit the superiority of this picture.

The *Call*, believing that her chances for a medal were good, reproduced a sketch of her still life entitled *Chrysanthemums* and found “praiseworthy” her canvas *San Juan Island-Washington*.⁴ She received the Avery gold medal for her “kitchen study” of chickens with vegetables and her *Tokay Grapes* in 1892, the year of her graduation.⁵ In January of 1893 at the Annual of the Mechanics’ Institute Fair it was remarked that Carpenter:⁶

... is another artist who excels in flowers. Her *Chrysanthemums from Nature* is one of the most admired flower pieces in the gallery. It requires considerable skill to bring good effects out of a blending of white and yellow flowers with only a dash of red to give warmth, but ... [they] are a triumph of this order.

Her gold-medal painting, *Tokay Grapes*, and two other studies were selected for exhibition at the 1893 World’s Columbian Exposition in Chicago.⁷ That May at the Inaugural Exhibition in the Mark Hopkins Institute of Art she exhibited her “study of Glazenwood roses.”⁸ She contributed to the exhibitions at the Mechanics’ Institute Fair from 1893 to 1897 and at the San Francisco Art Association (SFAA) between 1893 and 1916.⁹ Her work appeared at the California Midwinter International Exposition in 1894.¹⁰ At the 1895 spring Annual of the SFAA her *California Pumpkin Field*, which was grouped among the best paintings for the members’ drawing, was said by one critic to be “good as to pumpkins, but she also wants to study trees more.”¹¹ At that same Annual she exhibited *My Neighbor’s Garden*. Carpenter was active socially in the SFAA.¹² At her early exhibitions with the Mechanics’ Institute and SFAA most of her subjects were still lifes, flower arrangements, trees and ducks. These were eventually supplemented with landscapes of the Sierras, the Monterey Peninsula, Washington State, British Columbia and New Orleans. Three of her five submissions to the 1897 Mechanics’ Institute Fair were entitled: *Salmon Drying on Puget Sound*, *Sketch of Alameda* and *California Poppies*. In 1894 one of Carpenter’s sketches along with a short biography on the artist appeared in the Christmas edition of *The San Francisco News Letter*.¹³ This was followed a decade later in the same publication with reproductions of her sketches from British Columbia.¹⁴ Her paintings appeared at the Mechanics’ Pavilion in 1905.¹⁵

Outside of San Francisco she frequently exhibited her watercolors and oils. In Sacramento she was a regular contributor to the California State Fair between 1890 and 1899.¹⁶ Her canvas entitled *Grapes* at the 1894 State Fair was called “one of the strongest fruit pieces we have seen . . . and this is with some of Deakin’s fine work in mind;” her *Curio Study* was characterized as “an attractive canvas.”¹⁷ A year later at the Fair critics declared her *Duchesse Roses* and *Chrysanthemums* to be “superior.”¹⁸ Three of her paintings at the 1898 Fair received a complimentary mention in the press.¹⁹ From 1895 to 1898 she contributed to the art displays at the Oakland Industrial Expositions; *The Oakland Tribune* admired her “purring kitten” in 1898 and noted:²⁰

Louise M. Carpenter has branched lately in a new line, that of animal painting and her work is full of promise. She has displayed two studies, showing strength and skillful treatment.

Some of her other venues included the Second and Fifth Annual Exhibitions of the Oakland Art Fund sponsored by the Starr King Fraternity in 1902 and 1905 and the Louis and Clark Exposition in Portland in 1905.²¹ In addition, her work was shown at the Alaska-Yukon-Pacific Exposition in Seattle in 1909. At the latter she received a gold medal. In 1915 her oils, *My Neighbor’s Garden* and *Birches-British Columbia*, were selected for the California Artists Exhibition at the Golden Gate Park Memorial Museum.²²

“Miss L. M. Carpenter” first appeared in the Berkeley Directory of 1892-93 as a “student” residing with her brothers, Owen and Morris Carpenter, on Ward Street near Fulton.²³ In 1894 one of her earliest listings as an “artist” in the Directory’s classified section gave her studio address as simply the MacDonough Building in Oakland.²⁴ By 1897 the family had moved to 2525 College Way.²⁵ In 1900 her mother, Lucretia, was listed as “head” of their household and Louise’s studio and residence were given at 2525 Hearst Avenue, the new name for College Way. Here Louise lived for most of her Berkeley period with her physician-brother, William M. Carpenter.²⁶ From 1922 to 1930 her Berkeley address was at 2527 Hearst Avenue.²⁷

Of all of the resident painters in Berkeley she was among the most extraverted and willingly lent her public support to artistic activities in the University town. For the 1896 Berkeley Flower Show her arrangement of roses won a prize.²⁸ At Berkeley’s Studio Building Exhibition in December 1906 she not only helped to organize the displays, but also exhibited and served as “patroness,” a combination of influential supporter, advisor and docent.²⁹ One of her contributions, entitled *Contented Puppies*, received a far more favorable review than the “disappointing” animal study by Elizabeth Strong.³⁰ Louise was one of the earliest organizers of the Berkeley Arts and Crafts Society, later called the Studio Club, and served as its “corresponding secretary.”³¹ She supported the Berkeley Art Association (BAA) and became one of its “directors.”³² She exhibited at the First and Third Annuals of the BAA.³³ At the Alameda County Exposition in Oakland’s Idora Park she was recognized as an equal to William Keith, Xavier Martinez and Edwin Deakin and was the only woman given equivalent exhibition space.³⁴ She was so personable that when the Federated Mothers’ Clubs needed attendants in the “art booth” at their annual fair, Carpenter and Mrs. William Keith were chosen.³⁵

To insure the continued sale of her paintings she kept her name in the local press by submitting the itineraries of her summer vacations to the society pages, especially trips to her “cottage” at Lake Tahoe where she invited fellow artists such as Eleanor Carlisle.³⁶ In addition, there were frequent notices that she had been the “hostess for . . . a score of guests” at a “progressive whist party.”³⁷ After 1906 these soirees were given at her new Dana-Street studio, which was “festive with lanterns and effective arrangements of flowers and greens . . . with prominent Berkeley and San

Francisco people.³⁸ Here the social elite had the opportunity to examine her recent work and discreetly purchase one of her coveted paintings.

By 1900 Louise made regular "sketching tours" to the Monterey Peninsula and in 1905 she joined her art-school chum and life-long companion, Mary DeNeale Morgan.³⁹ Friends from Pacific Grove made reciprocal visits to Louise's Berkeley home.⁴⁰ On or before 1910 she established a second home in Pacific Grove; after her mother's death in 1912 she visited the Peninsula with more frequency.⁴¹ She continued to be active professionally in Berkeley and was a co-curator in 1911, 1914, 1916 and 1917 of the arts and crafts exhibitions at the Hillside Club; at these events her own paintings were often displayed.⁴² In 1917 she also donated a painting to Oakland's Red Cross Benefit "Auction Comique."⁴³ By the 1920s she maintained a somewhat lower profile in Berkeley; her habitual practice was to spend long summers in Pacific Grove. She did contribute to the Inaugural Exhibition at the Hotel Claremont Art Gallery in December of 1925.⁴⁴ Notices in 1925 and 1926 mentioned that Carpenter hosted at her Berkeley home her cousin, William Woodward, the eminent art teacher and painter from Tulane University and a recent devotee of Carmel.⁴⁵ In 1926 she served on the "reception committee" with Frederick Lamb and other artists at the Berkeley League of Fine Arts.⁴⁶ The U.S. Census of 1930 shows her a resident of Berkeley.⁴⁷ By 1935 she had established a single residence in Pacific Grove with an address at 214 Forest Park; she registered on the local voter index as a "Democrat."⁴⁸ She exhibited her seascapes and landscapes with the Carmel Art Association (CAA) between 1934 and 1937.⁴⁹ By election she became the secretary and a member of the board of directors of the CAA in August 1937 and exhibited with other members of the organization at the Stanford University Art Gallery that fall.⁵⁰ She attended the 1943 reunion of her classmates from the School of Design at the Carmel studio of Charlotte Morgan; other survivors were Mary DeNeale Morgan and Ethel Martin Sparks, the wife of Will Sparks.⁵² By 1944 she had moved to Carmel.⁵² Miss Louise Carpenter died in Carmel on October 25, 1963.⁵³

ENDNOTES FOR CARPENTER: 1. U.S. Census of 1870 [ED ?, Sheet 24]. / 2. U.S. Census of 1880 [ED 169, Sheet 22]. / 3. *SFL*, December 11, 1891, p.2. / 4. *SFL*, December 12, 1891, p.8. / 5. *SFL*, December 13, 1891, p.2; December 11, 1892, p.7; Halteman, pp.164. / 6. *SFL*, January 23, 1893, p.3. / 7. *SFC*, February 18, 1893, p.11; / 8. *SFB*, May 19, 1893, p.1. / 9. Halteman, pp.124, 11.45; *TAT*: April 23, 1894, p.11; May 27, 1895, p.14; June 3, 1895, p.14; November 18, 1895, p.14; *SFL*: November 27, 1896, p.11; December 4, 1896, p.7; November 17, 1897, p.5; March 14, 1902, p.9; *AAA* 1, 1898, p.391; *TWV*, March 31, 1900, p.7; *SEC*, November 8, 1901, p.9; *MHR*, June 1902, p.18. / 10. *CMIE*, p.6; *SFX*: January 4, 1894, p.4; January 28, 1894, p.39; Schwartz, *San Francisco*, p.44. / 11. *SFL*: April 19, 1895, p.9; April 21, 1895, p.9; May 24, 1895, p.14; May 29, 1895, p.9; *TOI*, May 31, 1895, p.4. / 12. *SFL*, June 5, 1894, p.10. / 13. *SFN*, Christmas 1894, p.59. / 14. *SFN*, November 19, 1904, p.22. / 15. *SFL*, April 9, 1905, p.40. / 16. Halteman, p.111.37; *SDR*: September 1, 1890, p.3; September 14, 1894, p.3; *SFL*, August 18, 1895, p.19. / 17. *SDR*: September 11, 1894, p.3; September 12, 1894, p.3. / 18. *SDR*, September 11, 1895, p.3. / 19. *Sacramento Bee*, September 10, 1898, p.2. / 20. *TOI*, November 16, 1898, p.4; November 19, 1898, p.8; cf., *SFL*: December 29, 1895, p.26; July 15, 1896, p.13; November 17, 1898, p.11; *HDR*, July 17, 1896, p.4. / 21. *SFL*: December 5, 1902, p.13; March 7, 1905, p.8; May 13, 1905, p.9; *TOI*: December 5, 1902, p.4; March 3, 1905, p.7; March 6, 1905, p.2; March 8, 1905, p.16; Schwartz, *Northern*, p.49. / 22. Schwartz, *Northern*, p.49. / 23. *Polk* 1892-93, p.772. / 24. *Polk* 1894, pp.631, 835; *TOI*, May 31, 1895, p.4. / 25. *Polk* 1897, p.620. / 26. U.S. Census of 1900 [ED 395, Sheet 12]; *Polk*: 1900, p.588; 1902, pp.541, 612; 1905, pp.662, 773; 1911, pp.1020, 1357; 1913, p.60; 1918, p.282. / 27. *Polk*: 1922, p.374; 1926, p.461; 1928, p.437; *CVRI*, Alameda County: 1926, 1928. / 28. *SFL*, May 10, 1896, p.15. / 29. *TOI*, December 1, 1906, p.4; *TCR*, December 1, 1906, p.10. / 30. *TCR*, December 8, 1906, pp.10, 13. / 31. *BDG*: April 8, 1907, p.3; April 26, 1907, p.1; *TOI*: April 9, 1907, p.15; April 28, 1907, p.35; November 4, 1907, p.4; *TCR*, May 4, 1907, p.13. / 32. *BDG*, October 29, 1907, p.1; *SFL*, October 29, 1907, p.11; *TOI*: October 30, 1907, p.2; December 17, 1907, p.13; November 8, 1908, p.21; *TCR*, November 2, 1907, p.16; *TSL*, December 7, 1907, p.4; *BAA2*, pp.2-4. / 33. Appendix 1, Nos. 2, 5. / 34. *BDG*, September 2, 1907, p.5; *TCR*, August 31, 1907, p.14. / 35. *TSL*, April 13, 1907, p.4; *TOI*: April 16, 1907, p.8; April 21, 1907, p.40. / 36. *BKR*, July 23, 1906, p.6; *BDG*, July 24, 1906, p.5; *TCR*: July 14, 1906, p.4; September 15, 1906, p.4; October 13, 1906, p.8. / 37. *TOI*: March 12, 1907, p.7; March 14, 1907, p.8; *BDG*, March 13, 1907, p.5. / 38. *BKR*, March 11, 1907, p.8; *TOI*: March 12, 1907, p.5. / 39. Halteman, p.124; *TCR*: January 9, 1909, p.14; January 23, 1909, p.14; *MPH*, November 1, 1946, p.5; Klenke, p.55. / 40. *TOI*, September 8, 1909, p.10. / 41. U.S. Census of 1910 [ED 16, Sheet 21A]; *TOI*, January 15, 1912, p.10. / 42. *TOI*: February 26, 1911, p.6; October 6, 1913, p.8; March 5, 1916, p.44; *TCR*, January 6, 1917, pp.12f. / 43. *TOI*, October 7, 1917, p.20. / 44. *TOI*, December 13, 1925, p.S-7. / 45. *TOI*, September 20, 1925, p.6-S; *CPC*, January 9, 1926, p.9; *BDG*: April 8, 1926, p.9; December 11, 1926, p.7. / 46. *BDG*, March 6, 1926, p.7. / 47. U.S. Census of 1930 [ED 1-318, Sheet 7A]. / 48. *CVRI*, Monterey County: 1936-1942. / 49. *CPC*, March 19, 1937, p.6; July 16, 1937, p.13; *CRN*, July 7, 1937, p.8; *CCY*, July 16, 1937, p.17. / 50. *CCY*, August 13, 1937, p.2; *CPC*, October 29, 1937, p.1; *TOI*, October 31, 1937, p.S-5. / 51. *CPC*, November 19, 1943, p.10. / 52. *CVRI*, Monterey County, 1944. / 53. *MPH*, Oct. 26, 1963, p.2; Falk, p.577; Kovicnik, pp.41f; Hughes p.195; Petteys, p.123; Jacobsen, p.552.

OTIS MILLS CARRINGTON (1884-1964) was born on July 18th in California. In 1898 at the age of fourteen he began his studies at the Mark Hopkins Institute of Art under John Stanton, Alice Chittenden, Maren Froelich, Harry Fonda, Charles Judson, Arthur Mathews and Raymond Yelland.¹ By the time he left the California School of Design in 1903 he developed a reputation as a watercolorist and still life painter. According to the U.S. Census of 1900, he lived with his parents and siblings at 431 Bartlett Street in San Francisco.² His stepbrother was a journalist and his stepsister a music teacher. Otis, a boy soprano who became a tenor, frequently sang at recitals.³ Between 1904 and 1908 he maintained his studio at Bartlett Street and advertised himself as a "teacher of music."⁴ He married in 1908 and relocated to an address on El Camino Real in Redwood City. For over forty years he taught music and watercolor

classes at the local Sequoia High School.⁵ He officially listed his occupation as "voice teacher," but continued to exhibit his paintings locally.⁶ He and his wife, Alma, spent the summer of 1910 in Carmel where he contributed to the Fourth Annual of the Arts and Crafts Club.⁷ On his 1918 draft registration card his address was given as 1070 El Camino in San Mateo.⁸ The Carringtons raised five children in Redwood City.⁹ In 1912 he published his first operetta, *Windmills of Holland*, which was the beginning of his illustrious career. He quickly rose to the position of Superintendent of Music and conducted his own cantatas at schools throughout the San Francisco Bay Area.¹⁰ During his lifetime he composed more than forty children's operettas which were produced on three continents.¹¹ Otis Carrington died in San Mateo on December 1, 1964.¹²

ENDNOTES FOR CARRINGTON: 1. Halteman, p.143. / 2. U.S. Census of 1900 [ED 112, Sheet 12B]. / 3. *SFL*: May 4, 1902, p.36; June 7, 1903, p.36; October 28, 1903, p.5; December 28, 1903, p.7; May 31, 1905, p.9; *TOI*: April 13, 1905, p.12; June 3, 1905, p.14. / 4. Crocker: 1908, p.375; 1908, p.403. / 5. *CSM*, December 18, 1948, p.5. / 6. U.S. Census of 1910 [ED 59, Sheet 1A]. / 7. Appendix 2. / 8. *WVDR*, No.3296-653, September 12, 1918. / 9. U.S. Census of 1920 [ED 80, Sheet 3B]; U.S. Census of 1930 [ED41-50, Sheet 5B]. / 10. E.g., *TOI*: March 22, 1923, p.16; May 17, 1925, p.8-X; November 20, 1927, p.4-M. / 11. *NYT*, Dec. 4, 1964, p.40. / 12. California Death Index; Hughes, p.196.

ADA BELLE CHAMPLIN (1869-1950) was born on December 25th in St. Louis, Missouri. According to the U.S. Census of 1880, she relocated to Marshall, Missouri, in Saline County with her parents, four sisters, one brother and a live-in servant.¹ Her father, Henry C. Champlin, was employed as a grain dealer. She received her professional training initially at the Art Institute of Chicago between 1886 and 1890 and later at the Ipswich School of Arthur W. Dow, Art Students League in New York City, Landscape School at Old Lyme and Cap Cod School of Art with Charles W. Hawthorne.² Champlin also studied with John Carlson, Henry B. Snell and Fred Freer before she embarked on further training in Europe. Before 1900 she resided in Chicago's fashionable Hyde Park neighborhood with her family which could now afford two live-in servants.³ In 1909 she gave her address as 4711 Woodlawn Avenue and exhibited at the Art Institute of Chicago.⁴ She moved to California from Illinois in 1910 and resided with her parents and two sisters at the posh Coronado Hotel in San Diego.⁵ By 1916 she had relocated to Pasadena and lived with her widowed mother, Susan, two sisters and a maid at 65 South Madison Avenue.⁶ In the U.S. Census of 1920 she was listed as in previous Census reports without an specified profession.⁷ After the death of their mother the Champlin sisters moved to 640 Prospect Boulevard in Pasadena.⁸

For almost three decades Ada Champlin maintained a summer home and active social life in Carmel where at times she resided year round and hosted guests, including the artists Frances Clark, Orrin White, Charles Kilgore and Marion Kavanaugh Wachtel; she completed construction of her new studio-residence on Camino Real, known as the "Sketch Box," in the summer of 1922.⁹ Her atelier, which was reportedly "unique" for its immaculate appearance, was occasionally leased during the winters.¹⁰ She contributed in August of 1920 to the Annual Exhibition of the Arts and Crafts Club an oil entitled *Topanga*, which by popular vote was chosen one of the ten best, and in November to the Club's Holiday Exhibition of Small Paintings.¹¹ She continued to exhibit at the Carmel Annuals between 1921 and 1924; her submissions were entitled: 1921 – *Highlands Coast and Carmel Valley*, 1922 – *Golden Sycamores, The Nearer Mountains and Gray Day*, 1923 – *The Road Up the Valley and Mountain Stream*; 1924 – *Old Sycamore and Carmel Shore*. Jane Holloway, critic for the *Carmel Pine Cone*, said of her 1923 submissions:¹²

Many artists consider "The Road up the Valley," by Ada Belle Champlin, the most impressive work this well-known artist of Carmel and Pasadena has shown. She had achieved a splendid freedom of handling. She has rendered the fertile contented countryside, flanked with mountains, which sweep back up the Carmel valley, in a large, satisfying way. Her "Mountain Stream" is a truthful picture of the Arroyo Seco near Pasadena. Miss Champlin knows well her mountains in all their moods and vagaries.

In 1922 and 1924 she served on the exhibition committee of the Arts and Crafts Club.¹³ She donated one of her paintings in July of 1927 to a "white elephant" sale for the benefit of that financially troubled institution; at the Club's Hall she held a one-day joint exhibition with Isabel Nicholson and Eva Belle Adams.¹⁴ That August she functioned as the "hostess" (official receptionist) for the opening of William Watts' one-man show at that same venue.¹⁵ In October of 1931 she displayed a "small but nice cypress" at the Monterey County Fair.¹⁶

Champlin, along with Jennie Cannon and Josephine Culbertson, was actively involved in the early formation of the Carmel Art Association (CAA); she attended its first meeting on August 8, 1927 at Grey Gables.¹⁷ In July of 1928 she contributed to the Sixth Exhibition of the CAA and returned two years later for the Thirteenth Exhibition to display *A Leafy Road*.¹⁸ At the CAA's Seventeenth Exhibition in June of 1932 she served on the jury of selection and contributed the canvas, *The Road to the Point*.¹⁹ Her work was frequently exhibited at the CAA between August of 1934 and October of 1939.²⁰ At the CAA Gallery in July of 1935 she displayed *Sierra Mountain Village* with snowy peaks, "a turquoise sky and purple-shadowed canyons."²¹ A month later at that venue she exhibited *Zion's Gates and Sand Dunes* "gay with flowers and a bright bit of blue sea."²² For the CAA's show in July of 1936 she submitted *Carmel Point* which Thelma B. Miller, art critic for the *Carmel Pine Cone*, found "a trifle

prettified," but possessed with "qualities of color and balance which win it forgiveness."²³ At the CAA Miller observed in July of 1937 that Champlin "paints the tapestried desert floor with sand verberna patterned to lead the eye to snow-capped mountains and a suave sky."²⁴ That September another of her unsurpassed mountain scenes, a study of the *Santa Lucia Range*, was praised by Miller.²⁵ Champlin's other CAA titles included: *Carmel Playground* in October of 1937, *Carmel Shore* and *Carmel Scene* in August and September of 1938, *Point Lobos* in February of 1939 and *Big Pines Playground* and *A Mountain Ranch* in September of 1939.²⁶

Outside of Carmel her exhibition of landscapes in northern California was infrequent, but it did include the San Francisco Art Association in 1916 and the Del Monte Art Gallery from 1918 to 1922.²⁷ In January of 1918 Josephine Blanch, the Del Monte's director, referred to Champlin's two small canvases, *Monterey Street* and *Old Bridge-New Jersey*, as "well handled and interesting in subject."²⁸ In June of 1921 at the Stanford University Art Gallery she displayed in the Carmel Artists Exhibition three Carmel landscapes, including one entitled *Where the River Meets the Sea*, "a sight so lovely to all who know Carmel that when you meet it in a picture . . . you marvel that its fleeting beauty could be charmingly portrayed."²⁹ She returned to Stanford the following January and contributed to the exhibition of California Women Painters her "very impressive" *Highlands Coast* and two other canvases.³⁰ The critic for the *Daily Palo Alto Times* noted in 1922 that her "strong paintings of scenes around Carmel" displayed "a fine use of blue painted shadows."³¹ Between May 6th and May 27th of 1928 twenty-one of her California landscapes in oil occupied an entire wing of the Stanford University Art Gallery.³² Aline Kistler of the *San Francisco Chronicle* said that her paintings "have a restful quality that reflects the softer as well as the more brilliant moods of nature."³³ Among her exhibited scenes were: *The Carmel Dunes*, *Carmel Playground*, *Carmel Shore*, *The River Valley*, *December Sycamore*, *Monterey*, *Eaton's Canyon* and *Eucalypti*. Champlin returned to Stanford in October of 1937 to show a canvas at the CAA Members' Exhibition show.³⁴

In Los Angeles Champlin contributed to the Annual Exhibitions at the California Art Club between 1917 and 1926.³⁵ Her submissions to that Club in 1921 and 1922 were entitled *Carmel Valley* and *Carmel Shore*.³⁶ At the Battey Gallery of Pasadena in January of 1921 she held a joint exhibition of primarily Carmel scenes with Frances Clark.³⁷ Antony Anderson of the *Los Angeles Times* singled out her paintings: *The Sentinel*, *Eucalyptus Grove*, *Morning on the Rocks*, *Morning on the Carmel Coast* and "that fine play of color" *A Topanga Hill*. At the 1924 Jubilee Exhibition in Pasadena her small canvas, *An Arroyo Cliff*, was called "warm and rich in color."³⁸ In addition, she contributed to Southland exhibitions at the: California Liberty Fair of 1918,³⁹ Painters and Sculptors of Southern California in 1921,⁴⁰ Pasadena Art Institute from 1925 to 1933,⁴¹ and Pasadena Society of Women Painters and Sculptors in 1928.⁴² In January of 1928 at the Exhibition of California Artists in the Pasadena Art Institute she displayed *A Byway*.⁴³ Two months later at that venue she held a joint exhibition of paintings with fellow Carmel artists William Silva, Ralph D. Miller and William Watts.⁴⁴ In April of 1930 her solo exhibit at the Carmelita Garden House of the Pasadena Art Institute received the following review from the art critic of the *Los Angeles Times*, Arthur Millier:⁴⁵

Ada Belle Champlin has a good eye for composition. Her landscapes lack firm drawing in many instances and tend to be monotonous in color, but they are painted with a faithful view of the region. We liked best: "A Topanga Oak," "Across the Orange Grove," "Top of the Mountains," "Eaton's Canyon" and "A San Jacinto Orchard."

In the summer of 1931 her canvas *The Sheep Herder* was purchased by the prominent Pasadena art collector, Mrs. Henry Everett.⁴⁶ Eleanor Minturn-James, art critic for the Pasadena *Star-News*, reviewed the 1932 spring exhibition of the Pasadena Society of Artists:⁴⁷

Ada Belle Champlin has never painted a finer landscape . . . with its unhurried charm. The distant live oaks of the long flat valley, the edges of which gently creep up into the foothills on the further side. All a softly olive green. Hazy as it is in summer in the foothill country. The air, mellow and warm and relaxing. An immediacy of a distinctly seasonal atmosphere which is more sensed than appreciably painted with any definiteness. The pleasing drab of the restful greenness is broken now and again with a note of some red tile roof, some white Spanish wall.

Between 1934 and 1937 her contributions to the Pasadena Society of Artists were entitled: *Lobos Cliffs*, *Carmel-by-the-Sea*, *Carmel Playground*, *Carmel Shore*, *Eucalyptus* and *Edge of Pasadena*.⁴⁸ She was a member of the Laguna Beach Art Association.⁴⁹ Miss Ada Belle Champlin died in Pasadena on December 16, 1950.⁵⁰

ENDNOTES FOR CHAMPLIN: 1. U.S. Census of 1880 [ED 268, Sheet 3]. / 2. CPC, September 8, 1921, p.4. / 3. U.S. Census of 1900 [ED1021, Sheet 8A]. / 4. AAA 7, 1909-10, p.106. / 5. U.S. Census of 1910 [ED 125, Sheet 3B]. / 6. AAA: 14, 1917, p.449; 18, 1921, p.377; 22, 1925, p.439; 24, 1927, p.514. / 7. U.S. Census of 1920 [ED 528, Sheet 6A]. / 8. U.S. Census of 1930 [ED 11-1220, Sheet 19B]. / 9. CPC: September 8, 1921, pp. 1, 4; November 17, 1921, p.1; May 25, 1922, p.4; July 22, 1927, p.6; August 14, 1931, p.14; September 25, 1931, p.5; May 4, 1934, p.2; TOT, September 14, 1924, p.S-5. / 10. CPC: December 14, 1928, p.15; December 11, 1931, p.8. / 11. Appendix 2. / 12. CPC, July 28, 1923, p.1. / 13. CPC: January 29, 1922, p.1; August 23, 1924, p.4. / 14. CPC, July 15, 1927, p.6. / 15. CPC, August 6, 1927, p.6. / 16. CPC, October 9, 1931, p.8. / 17. Refer to narrative in Chapter 7. / 18. Appendix 4; TOT, July 20, 1930, p.6-O; CRM, July 24, 1930, p.7. / 19. CPC, June 17, 1932, p.2; CRM, June 23, 1932, p.3. / 20. The titles of her submissions and any significant commentaries are inserted in the text; the following references provide some

of the dates for her CAA exhibitions: CSN: August 2, 1934, p.3; July 7, 1937, p.8; October 6, 1937, p.9; CCY: July 16, 1937, p.17; September 3, 1937, p.10; February 10, 1939, p.10; October 13, 1939, p.10. / 21. CPC, July 5, 1935, p.8. / 22. CPC, August 9, 1935, p.7. / 23. CPC, July 10, 1936, p.10. / 24. CPC, July 16, 1937, p.13. / 25. CPC, September 10, 1937, p.3. / 26. Presently, evidence indicates that all or most of her submissions were in oil. CPC: October 29, 1937, p.1; August 26, 1938, p.14; September 16, 1938, p.6; February 17, 1939, p.2; September 29, 1939, p.3; CCY: September 9, 1938, p.7. / 27. BDG: June 25, 1921, p.6; September 9, 1922, p.6; MDC: June 30, 1921, p.2; July 7, 1921, p.4; TOT, July 3, 1921, p.S-3; LAT, July 10, 1921, p.3-2; SFC, July 17, 1921, p.E-3; CPC, September 8, 1921, p.4. / 28. TWP, January 5, 1918, p.16. / 29. DPT, June 3, 1921, p.8; CPC, June 30, 1921, p.10. / 30. BDG, January 14, 1922, p.6; CPC, January 19, 1922, p.1; SFC, January 22, 1922, p.E-5. / 31. DPT, January 13, 1922, p.4. / 32. CPC, May 11, 1928, p.4; DPT, June 23, 1928, p.6. / 33. SFC, May 13, 1928, p.D-7. / 34. CPC, October 29, 1937, p.1; TOT, October 31, 1937, p.S-5. / 35. LAT: November 18, 1923, p.3-24; November 30, 1924, p.3-24; April 12, 1925, p.3-34; TOT, December 30, 1923, p.S-5. / 36. Moure, p.B-40. / 37. LAT, January 23, 1921, p.3-2; CPC, February 5, 1921, p.3. / 38. CPC, April 5, 1924, p.1. / 39. Moure, p.B-40. / 40. Ibid. / 41. LAT: June 21, 1925, p.3-12; September 13, 1925, p.3-22; January 17, 1926, p.3-36; January 9, 1927, p.3-36; May 28, 1933, p.2-4. / 42. LAT, December 2, 1928, p.3-25. / 43. CPC, January 27, 1928, p.5. / 44. CRM, March 7, 1928, p.7; ARG, March 1928, p.6. / 45. LAT, April 20, 1930, p.3-15. / 46. CPC, September 11, 1931, p.9. / 47. As cited in CPC, April 23, 1932, p.7. / 48. Moure, p.B-40. / 49. McGlauffin, p.83; Ball, p.125. / 50. California Death Index; cf., Kovinick, p.44f; Petteys, p.132; Falk, p.611; Moure, p.43; Jacobsen, p.586; Hughes, p.205; Wall Moure, p.122.

HELEN CLARK CHANDLER (1881-1975) was born on

January 20th in Wellington, Kansas, and settled with part of her family in northern California by the late 19th century. She started her art studies at San Francisco's Mark Hopkins Institute of Art in the academic year 1898-99 under Alice Chittenden, Charles Judson, Harry Fonda, Raymond Yelland and Douglas Tilden.¹ In 1900 she spent a year in Paris at the Académie Delecluse and apparently worked with the American sculptor, Frederick MacMonnies. Between 1903 and 1906 her residence was in Berkeley and the local Directory recorded a "Miss Helen Chandler" sharing a house at 2815 Channing Way with her father, John W. Chandler, and her mother, Georgina Clark Chandler.² She exhibited at the San Francisco Art Association (SFAA) in 1904 and 1905 her watercolors and pastels with the following titles: *Oaks*, *Apple Trees and Stone Wall*, *Elms*, *An Old Garden* and *Reflections After Sunset*.³ In 1904 she became a member of the Oakland Art Fund.⁴ For two years between 1907 and 1908 she attended Columbia University and graduated from its Teachers College. Birge Harrison tutored this promising student in Woodstock as did Arthur W. Dow in New York City. After teaching briefly at the Horace Mann School in New York, Chandler offered drawing classes at the California State Normal School of Los Angeles where in 1909 she exhibited her charcoal studies, oils and watercolors.⁵ She returned in late 1909 to her Berkeley address and resided there continuously until 1914.⁶ At this time she advertised her studio in the classified section of the Directory.⁷ She began to make regular visits to both Pacific Grove and Carmel. In 1912 her stay in Carmel was long enough that she registered as a "Republican" on the local voter index.⁸ Between 1911 and 1914 her drawings, watercolors and pastels at the SFAA carried such titles as: *A Bit of New England*, *Sand Dunes-Pacific Grove*, *Marshes-Ipswich-Massachusetts*, *Cypress Tree-Monterey*, *Eucalyptus*, *Coast near Carmel* and *An Old Cypress*.⁹

From the fall of 1910 through the spring of 1914 Helen Chandler taught watercolor – "studies from nature, fruit, flowers, drapery and still life" – as well as the Saturday drawing classes for children and teachers at the California School of Arts and Crafts in Berkeley.¹⁰ For undisclosed reasons she was abruptly replaced by James M. Griffin in the fall of 1911, but returned in the spring of 1913 as an instructor in design and teaching methods as well as watercolor.¹¹ It was during this hiatus that she also withdrew from the December 1912 exhibition at the University of Arizona in Tucson where her friend Jennie Cannon was acting as curator.¹² However, she did exhibit her watercolors and monotypes in May of 1912 at the Royer Gallery of Los Angeles. According to Antony Anderson, her landscapes, primarily scenes of Berkeley and Carmel, possessed "beautifully harmonious" colors.¹³

During Chandler's Berkeley period she exhibited regionally at the: Fifth Annual Exhibition of the Oakland Art Fund at the Starr King Fraternity in 1905,¹⁴ First Annual of the Berkeley Art Association in 1907,¹⁵ Del Monte Art Gallery from 1910 to 1911,¹⁶ and Sketch Club between 1910 and 1913.¹⁷ Among her submissions to the last venue were such titles as: *Roadway-Monterey*, *Berkeley* and *Boulders*. Her monotypes at the Paul Elder Gallery in San Francisco were characterized as "remarkable for their rare delicacy of handling, exquisite color and fine detail."¹⁸ In addition, she exhibited at the California State Fair. Between 1913 and 1915 she contributed to the Annuals of the California Society of Etchers in San Francisco two etchings with the titles *After a Storm* and *Coming Storm* as well as three monotypes: *Cypresses*, *Shadows at Evening* and *Evening on the Desert*.¹⁹ Two of her works, *Monterey Coast* and *A Bit of Marin*, appeared in the 1914 Women Artists of California exhibition at Berkeley's Hillside Club.²⁰

In 1914 she moved to Los Angeles and resumed teaching at the California State Normal School, later known as UCLA.²¹ According to the *American Art Annual* and the local Directory, she first resided at 137½ South Commonwealth Avenue and then at 543½ Heliotrope Drive. In the mid 1920s she relocated to 521 North Alexandria Avenue. Within a decade she listed her address as "Westgate" or simply "West Los Angeles."²² According to the U.S. Census of 1930, she resided with her mother at 135 South Carmelina Avenue and shared this address with her second cousin,

the well-known print maker Nellie Gere, who also taught art at UCLA.²³ In 1914-15 Chandler exhibited her desert scenes as well as her seascapes from Carmel and the Monterey Peninsula in the gallery on campus.²⁴ Her sketches also appeared at the Devenish Art Club in 1915.²⁵ She contributed a year later to the Fourth Annual Exhibition of the California Society of Etchers.²⁶ Helen exhibited her work at the Art Teachers' Association of Southern California in 1922 and 1924; the titles of these six displayed pieces were: *Evening in the Desert, Cliffs, Oaks, Zion Canyon, Mono Lake and Hills*.²⁷ In 1924 and 1926 she offered *Desert Mountains* and *Red Canyon Walls* to the *Annals of the California Water Color Society*.²⁸ As late as 1940 her students held group shows.²⁹ Her Los Angeles address in 1949 was listed at 153 Gretna Green Way. Miss Chandler died on February 21, 1975 in Pomona, California.³⁰

ENDNOTES FOR H. CHANDLER: 1. Halteman, pp.1.43. / 2. Polk: 1904, p.603; 1906, p.651. / 3. Halteman, p.1.126; *SFL*: November 17, 1905, p.9; November 19, 1905, p.19; November 26, 1905, p.19. / 4. *IOI*, February 20, 1904, p.5. / 5. *Moure*, p.43; *LAT*, April 25, 1909, p.3-2. 18. The *Los Angeles Times* reproduced her *Elma at Ipswich* from that show. / 6. U.S. Census of 1910 [ED 64, Sheet 3B]; Polk: 1910, p.996; 1911, p.1022; 1913, p.62; 1914, p.1041. / 7. Polk 1910, p.1319. / 8. CVRI, Monterey County, 1912. / 9. Halteman, p.1.126; *SFC*, April 6, 1913, p.27. / 10. CSAC, 1910-1914. / 11. *SFL*, June 8, 1913, p.32; *TOT*, June 29, 1913, p.40. / 12. Cannon, *Diaries*: August 31, October 20, November 24, 1912. / 13. *LAT*: May 12, 1912, p.3-19; May 19, 1912, p.3-20; May 26, 1912, p.3-22. / 14. Schwartz, *Northern*, p.50; *TOT*, March 3, 1905, p.7. / 15. Appendix 1, No.2. / 16. Schwartz, *Northern*, p.50; *SFL*, June 29, 1910, p.36; *SFC*, November 12, 1911, p.29. / 17. Schwartz, *Northern*, p.50; *SFC*, November 8, 1910, p.9; *SFL*: November 13, 1910, p.42; March 23, 1913, p.31. / 18. *SFL*, December 10, 1911, p.37. / 19. CSEE; Schwartz, *Northern*, p.50. / 20. *SFC*, March 8, 1914, p.221; *BDC*: March 13, 1914, p.8; March 17, 1914, p.3; *TCR*, March 14, 1914, p.5. / 21. *LAT*, June 6, 1915, p.3-17; *AAA*: 12, 1915, p.342; 14, 1917, p.449; 18, 1921, p.377; 22, 1925, p.439; 24, 1927, p.514. / 22. *LACD*: 1917, p.525; 1918, p.514; 1919, p.653; 1921, p.728; 1923, p.816; 1927, p.592; 1930, p.606; 1932, p.429; 1936, p.379. / 23. U.S. Census of 1930 [ED 19-77, Sheet 21A]. / 24. *LAT*: December 13, 1914, p.3-6; April 11, 1915, p.3-15; April 18, 1915, p.3-17. / 25. *LAT*, March 14, 1915, p.3-15. / 26. *LAT*, February 6, 1916, p.3-4. / 27. *LAT*, December 24, 1922, p.3-15; *Moure*, p.B-41. / 28. *Moure*, p.A-13. / 29. *LAT*, October 27, 1940, p.3-8. / 30. *Moure*, p.43; *Kovnick*, p.45; *Hughes*, p.206; *Falk*, p.612; *Jacobsen*, p.589; *Petteys*, p.132.

SARAH ELIZABETH (Lizzie) CHANDLER (1864-1947) was born on April 9th in Memphis, Tennessee, and migrated with her family to the San Francisco Bay Area; she graduated from Denman's Grammar School in 1877 and from Oakland High School in 1880. According to the U.S. Census of 1880, she lived with both parents, William Lewis Chandler and Georgiana Pulling Chandler, as an only child at 1221 Adeline Street in Oakland.¹ Her father was a "bookkeeper." Sarah studied at the Boston Conservatory of Music and the Cooper Union for the Advancement of Science and Art in New York. From 1892 to 1895 she was an instructor at the Field Seminary in Oakland, an exclusive school for girls.² She studied at the California School of Design under Alice Chittenden, Amédée Joullin, Raymond Yelland and Harry Fonda from 1895 until mid 1898; she also had instruction at the local Art Students League under Emil Carlsen.³ Chandler exhibited her portraits and still lifes with the Sketch Club between 1894 and 1897.⁴ Her very modern portrait of a boy was reproduced in a history of that Club.⁵ She contributed to San Francisco Art Association exhibitions from 1895 to 1897 such titles as: *The Little French Model, A Study, Alameda Shores, Four Score Years and Portrait*.⁶ In June of 1898 she donated her art to the Red Cross Benefit Exhibition at the San Francisco Press Club.⁷ Between 1895 and 1898 she maintained a residence at 1222 Pine Street in San Francisco. From the U.S. Census of 1900 we learn that she and fellow artist, Maren Froelich, lived at 1132 Pine Street; Chandler listed her first name as Elizabeth and her year of birth as 1862.⁸

After the 1906 earthquake she briefly returned to Oakland, but within two years she began to spend the summers in Carmel and established a studio-residence at 2909 California Street in San Francisco.⁹ The latter address is confirmed by the U.S. Census of 1910 where her age is listed as "41" and her occupation is given as "artist, at home."¹⁰ By 1916 she had established a single studio-home in Carmel on Junipero Street near a large parcel of family-owned land on Ocean Avenue and specialized in "photo miniatures."¹¹ Her mother had purchased thirty Carmel lots in 1891-92.¹² Sarah was registered on the Carmel voter index as a "Democrat."¹³ Her name occasionally appeared in the Carmel society pages and she maintained a close friendship with Mary DeNeale Morgan.¹⁴ At present her only known exhibition in Carmel was at the Fourth Annual of the Arts and Crafts Club in 1910.¹⁵ In June of 1925 she "assisted" Jennie V. Cannon and B. Collet Wagner in their joint exhibition at the Arts and Crafts Club.¹⁶ A year later she recuperated in Carmel from a broken arm and ankle received while walking in Monterey.¹⁷ Chandler moved back to San Francisco in late 1926 and resided at 701 (later at 635) Sutter Street.¹⁸ She held memberships in the: San Francisco Society of Women Artists, San Francisco League of National Service and San Francisco Women's City Club. She periodically returned to Carmel to visit her many friends.¹⁹ Miss Chandler died in San Francisco on August 14, 1947 and was interred in Mountain View Cemetery in Oakland.²⁰ Among the thirty-four beneficiaries in her will were the Carmel Art Association, Harrison Memorial Library of Carmel and Mary DeNeale Morgan; Morgan received the portrait of herself painted by Chandler.²¹

ENDNOTES FOR S. E. CHANDLER: 1. U.S. Census of 1880 [ED 4, Sheet 8]; *IOI*, September 28, 1947, p.1-C. / 2. Polk: 1892-93, pp.149, 214; 1894, p.135. / 3. Halteman, p.1.43. / 4. Schwartz, *San Francisco*, p.45; *IOI*, November 18, 1896, p.2; *SFL*: November 18, 1896, p.8; November 5, 1897, p.7. / 5. *QVM* 29, 1897, p.586. / 6. Halteman, p.1.126; *SFL*, April 19, 1895, p.9; *AAA* 1, 1898, p.391. / 7. *SFL*, June 10,

1898, p.10. / 8. U.S. Census of 1900 [ED 258, Sheet 11A]. / 9. *IOI*, March 24, 1908, p.10. / 10. U.S. Census of 1910 [ED 263, Sheet 9B]. / 11. *CPC*, May 17, 1916, p.4; U.S. Census of 1920 [ED 15, Sheet 3B]. / 12. *CPC*, August 22, 1947, p.13; *TOT*, September 28, 1947, p.1-C. / 13. CVRI, Monterey County: 1916, 1920. / 14. *CPC*: May 2, 1918, p.1; March 30, 1922, p.10. / 15. Appendix 2. / 16. *CPC*, May 30, 1925, p.9. / 17. *CPC*, June 11, 1926, p.16. / 18. CVRI, City and County of San Francisco: 1927-1940. / 19. *CPC*, April 1, 1932, p.14. / 20. *CPC*, August 22, 1947, p.13; California Death Index; cf., *Falk*, p.613; *Hughes*, p.206; *Jacobsen*, p.590. / 21. *IOI*, September 28, 1947, p.1-C; *CPC*, October 24, 1947, p.5.

ALTHEA CHASE (1870-1959) was born on December 8th in Iowa. In 1880 she resided on a farm in Eden, Iowa, with her parents, three brothers and two sisters.¹ She attended the Art Institute of Chicago where she exhibited in 1896-97 and 1904-05. At the end of the 19th century Althea was studying in Paris at the atelier of James McNeill Whistler and with Raphael Collin at the Académie Julian and Luc Olivier Merson at the École des Beaux-Arts. She was one of the few Americans to train with the temperamental, but brilliant Alphonse Mucha. On her return to the States she sketched and painted in the Rocky Mountains and by 1905 resided at 352 North Cleveland Avenue, Pocatello, Idaho.² In 1906 she had a San Francisco residence at 144 Guerrero Street and was employed as a drawing teacher by the Wilmerding School of Industrial Arts at Seventeenth and Utah Streets.³

Within a year Chase had moved to Berkeley, but kept her position at Wilmerding into 1908, after which she devoted herself exclusively to teaching in the East Bay.⁴ She taught private art classes from her studio-home at 2702 Virginia Street and specialized in oils and graphic art.⁵ She participated in the Second Annual Exhibition of the Berkeley Art Association in 1908 and exhibited two pieces: *A Dutch Interior* and *The Grandmother*.⁶ By April of 1910 she had moved to Portland, Oregon, and was active in the local art scene.⁷ At this time she described her occupation as "public school teacher" and resided on Thirteenth Street with her brother Russell. In 1920 she continued to live in her brother's house, now at 471 East Forty-second Street, but listed her profession as "artist" with "private pupils." Two of her sisters also lived at that address. For the U.S. Census of 1930 Althea was recorded as co-head of the house with no specified occupation.⁸ Miss Chase died on December 7, 1959.⁹

ENDNOTES FOR CHASE: 1. U.S. Census of 1880 [ED 185, Sheet 8]. / 2. *AAA* 5, 1905-06, p.337. / 3. *Crocker* 1907, p.393. / 4. *Crocker*: 1908, p.432; 1909, p.388. / 5. Polk 1909, p.1016. / 6. Schwartz, *Northern*, p.50; Appendix 1, No.3. / 7. U.S. Census of 1910 [ED 161, Sheet 1B]; U.S. Census of 1920 [ED 141, Sheet 2]. / 8. U.S. Census of 1930 [ED 26-407, Sheet 4A]. / 9. Oregon Death Index; *The Oregonian*, December 9, 1959, p.19; *Kovnick*, p.351; *Falk*, p.622; *Petteys*, p.135; *Jacobsen*, p.598.

ADA B. MORSE CLARK (1876-19??) was born in July to the family of a lumberjack near the township of Warren, Maine. According to the U.S. Census of 1880, she resided with her parents, three brothers and one sister.¹ In the late 19th century Miss Morse was a student at Stanford University where she befriended Jennie Cannon and studied art under Bolton Coit Brown. From the U.S. Census of 1900 we learn that she was a resident of Santa Clara, California, in the home of her father, Benjamin Morse, step-mother and younger brother.² She married Walter Clark on June 27, 1901.³ In the U.S. Census of 1910 Ada resided as a recent widow with her sister in Palo Alto and was employed as a "stenographer" in a "mercantile house."⁴ She eventually became the secretary to David Starr Jordan, the president of Stanford University. Clark traveled frequently abroad, especially to the Orient. At the Seventh Annual Exhibition of the Carmel Arts and Crafts Club in 1913 her contribution, *Japanese Scene*, was described by the *San Francisco Examiner* art critic, Laura Anna Cotton, as "mystical . . . distinctive with the poetic feeling of that country."⁵ At this time her residence was given as "Carmel and Japan." She moved in the same social circles as her close friend, Jennie Cannon.⁶ In the summer of 1914 Clark was a student in the Chase Summer School of Art and a house guest of William Ritschel and his wife.⁷ During 1914 she stayed long enough in Carmel to register to vote as a "Republican" and visited Carmel several times the following year.⁸ In December of 1915 she traveled to Stockholm as a member of the Ford Foundation's Committee for Peace and served as "secretary of the neutral conference for mediation at the Hague."⁹ Mrs. Clark made headlines when she refused to accept a fifty-thousand dollar bribe from the German government.¹⁰ She returned to the United States in the late spring of 1917.¹¹ Her date and place of death are presently unknown.

ENDNOTES FOR A. CLARK: 1. U.S. Census of 1880 [ED 116, Sheet 10B]. / 2. U.S. Census of 1900 [ED 77, Sheet 5A]. / 3. *SFL*, June 27, 1901, p.2. / 4. U.S. Census of 1910 [ED 80, Sheet 11A]. / 5. *SFX*, July 6, 1913, p.26. / 6. Cannon, *Diaries*, August 30, 1912; *MDC*, July 29, 1914, p.3. / 7. Appendix 3; Chapter 5, notes 109 and 139. / 8. CVRI, Monterey County, 1914; *CPC*: April 7, 1915, p.4; May 26, 1915, p.4; November 24, 1915, p.4. / 9. *CPC*, December 8, 1915, p.1; *DPT*, June 4, 1917, p.1. / 10. *DPT*, August 19, 1916, p.1. / 11. *CPC*, June 14, 1917, p.4.

FRANCES MARY CLARK (ca.1880-19??) was born in Canada and immigrated to the United States in 1911 with her parents who settled the San Francisco Bay Area and visited Carmel. She reportedly studied with the American Tonalist painter, Birge Harrison.¹ By 1917 the Clarks were residents of Pasadena where Frances held her first solo exhibition of eighteen landscapes at the local Elizabeth Battey Gallery. Antony Anderson, art critic for the *Los Angeles Times*, proclaimed that:²

. . . these pictures are credentials of such undoubted authenticity that we shall be more than pleased to call the young artist "one of us."

One of the finest characteristics of Miss Clark as a painter is her handling of skies and cloud forms. Another is harmony of color. With such extremely desirable assets at her command she should go very far indeed as a landscape painter, for they are two that many artists have to struggle hard for to attain. But she has one decided weakness, one that she should work diligently to correct. Many of her foregrounds have neither substance, weight nor quality. They remain mere paint, even when her skies are luminous with sunset or noonday light and her massed clouds are full of splendid movement.

This movement of clouds . . . you find them no less perfect in "Carmel Valley," where a pale green sky stretches over level fields and distant hills and grazing flocks, and in "San Rafael Heights," where their moist gray is suffused with a delicate afternoon glow, and where they move across a translucent sky, blue toward the zenith and greener toward the horizon hills. . . .

"By the Sea, Carmel," also holds fine floating clouds that are radiant with light, blue waves beating over gray rocks. From Quebec comes "Little Champlain Street," which is as picturesque as an alley in a French village . . . Two harbor scenes, one from Quebec, one from Toronto, give us attractive color and moving water.

The Clark family continued to spend summers in Carmel. According to the U.S. Census of 1920, Frances was a forty-year-old unmarried "landscape artist" who resided with her parents at 669 La Loma Road in Pasadena.³ She was not a naturalized citizen.

At this time she studied at the Carmel Summer School of Art and maintained a friendship with fellow Pasadena resident and Carmel devotee, Ada Belle Champlin. Clark contributed three works, *Grey and Gold*, *By the Sea and Champlain Valley*, to the Fourteenth Annual Exhibition of the Arts and Crafts Club in August of 1920.⁴ The last two canvases were voted by the visiting public among the twelve best paintings.⁵ That November she also exhibited at the Club's Holiday Exhibition of Small Paintings. According to Jennie Cannon, she specialized in "rocks and surf."⁶ In 1926 her painting of *Mt. Baldy* received "much admiration" at the private Carmel Art Gallery; that summer she went to Europe.⁷ She exhibited with the Carmel Art Association (CAA) in March of 1929 and June of 1932. At the former, where her name was spelled in the press as "Mary Clark," she "contributed two tapestry-like water colors, *Bridge Ronda* and *Old Mill-Italy*, made effective with artful handling of clear warm tones of delicate rose."⁸ At the latter, which was the Seventeenth Exhibition of the CAA, she displayed a *Landscape* which was: "exceptionally fine. The spacial distances and the tone of the canvas are so well handled that the eye is carried over illimitable leagues of country."⁹

In 1920 and 1921 to the Annual Exhibitions of the Painters and Sculptors of Southern California she contributed the following works: *On San Rafael Hills* and *Drifting Clouds*.¹⁰ Her record of exhibitions in southern California includes a joint show with Ada Belle Champlin at the Battey Gallery in January of 1921.¹¹ Of this exhibit Antony Anderson observed that Clark's work was opposite that of Champlin's "in method of expression" with such titles as: *Up the Valley*, *In the Harbor* ("a tender scheme of greys and subdued reds"), *Indian Summer*, *At the Sea-Carmel*, *The Moonlit Sea* and *The Opal Sea*.¹² Frances Clark also exhibited at the California Art Club in 1925 and Pasadena Art Institute in 1925 and 1926.¹³ Her 1928 contribution to the Pasadena Art Association show at Exposition Park, *A Carmel Morning*, was called as "a charming thing with a sky full of floating clouds."¹⁴ In 1932 she resided at 22 Oak Knoll Gardens. Clark's date and place of death are unknown.¹⁵

ENDNOTES FOR F. CLARK: 1. *LAT*, April 22, 1917, p.3-21. / 2. *Ibid.*, pp.3-4, 21. / 3. U.S. Census of 1920 [ED 535, Sheet 9B]. / 4. Appendix 2. / 5. *CPC*, September 9, 1920, p.3. / 6. *BDG*, June 11, 1921, p.6. / 7. *CPC*, July 16, 1926, p.11; July 29, 1926, p.11; October 15, 1926, p.11. / 8. *CPC*, March 15, 1929, p.6. / 9. *CPC*, June 24, 1932, p.8; cf. *CRM*, June 23, 1932, p.3. / 10. *Moire*, p.B-42. / 11. *LAT*, January 23, 1921, p.3-2. / 12. As cited in *CPC*, February 5, 1921, p.3. / 13. *LAT*, April 12, 1925, p.3-34; August 2, 1925, p.3-26; September 13, 1925, p.3-22; November 15, 1925, p.3-39; November 22, 1925, p.3-44; January 17, 1926, p.3-36; April 4, 1926, p.3-31. / 14. *LAT*, July 22, 1928, p.3-36. / 15. *Cf.*, *Petteys*, p.143; *Falk*, p.654; *Jacobsen*, p.630; *Hughes*, p.218; *Moire*, p.46.

CHARLOTTE COLBY (1856-1916) was born in New York and migrated with her family to San Francisco in the late 1860s. According to the U.S. Census of 1870, she resided with her parents, James and Mary (Maria) Colby, and siblings, Katherine and Frank.¹ In less than ten years the family moved into the San Francisco home of Katherine's husband, Peter Mathewson.² Charlotte reportedly received private art lessons in the 1880s. In 1895 and 1899 she exhibited watercolors at the California State Fair.³ She displayed at the San Francisco Art Association between 1898 and 1901 three landscapes of the Berkeley hills, one each of San Francisco Bay and Alameda Creek as well as *An Old Vegetable Garden*.⁴ At the 1896 Oakland Industrial Exposition Colby offered four watercolors with the titles: *A Bit of Yuba River*, *In the Pines of the Sierra*, *Alameda Point* and *Among the Sierra Pines*; two years later at that event her aquarelles were said to "have attracted favorable comment."⁵ The first listing in the East Bay for "Miss Charlotte Colby, artist," appeared in the Oakland Directory of 1896 with her residence at 295 Claremont Avenue (coincidentally near the corner of Colby Street); she maintained this address through mid 1906.⁶ She briefly resided in Fresno during 1901.⁷ Like Carl Dahlgren and many Oakland artists, she rented a San Francisco studio. With the destruction of the latter in the great earthquake she leased a studio-residence in late 1906 at 3107 Lewiston Avenue in Berkeley.

According to the U.S. Census of 1910, Charlotte resided at that address with her widowed stepmother, Vesta Colby.⁸ Miss Colby remained there until early 1916.⁹ She frequently joined the Berkeley artists on sketching vacations to Carmel.

One of her earliest documented exhibitions in Berkeley was a collection of watercolors at the 1903 "loan exhibit" of curios and art in the McKinley Grammar School.¹⁰ She received much favorable publicity in Berkeley with her 1906 donation of an oil painting entitled *Sand Dunes* to that same school.¹¹ At the Second Annual Exhibition of the Berkeley Art Association (BAA) in 1908 she exhibited two works: *A Carmel Hillside* and *California Trees*.¹² Colby became prominent in local society, served on various committees of the BAA and was elected a director of the Town and Gown Club.¹³ At BAA's First Annual she was responsible for the display of children's art. In 1908 she headed the committee for selecting and hanging watercolors at the November BAA exhibition.¹⁴ By 1909 Colby was elected a "director" of the same organization.¹⁵ Her last showing in Berkeley was the 1914 exhibition of California Women Artists at the Hillside Club where she displayed *Comfield* and *Bit of Inverness*.¹⁶ Miss Charlotte Colby apparently moved back to Oakland in early 1916 and on November 16th died there at the age of sixty. Colby's obituary lists her middle initial as "L," while many of the above citations have "H."¹⁷

ENDNOTES FOR COLBY: 1. U.S. Census of 1870 [2nd Precinct of 10th Ward, Sheet 108]. / 2. U.S. Census of 1880 [ED 106, Sheet C]. / 3. *Halteman*, p.III.40. / 4. *Ibid.*, p.I.131; *SFC*, November 8, 1901, p.9. / 5. *Schwartz*, *Northern*, p.51; *TOT*, November 19, 1898, p.8. / 6. *Polk*: 1896, p.628; 1897, p.688; 1902, pp.126, 612; 1905, pp.139, 772; 1906, pp.137, 774. / 7. *Halteman*, p.I.131; *SFC*, November 8, 1901, p.9. / 8. U.S. Census of 1910 [ED 54, Sheet 6B]. / 9. *Polk*: 1907, p.295; 1910, pp.1000, 1319; 1912, p.70; 1914, p.1046; 1916, p.978. / 10. *BDG*, October 19, 1903, p.1. / 11. *BDG*: March 8, 1906, p.3; April 3, 1906, p.5; April 5, 1906, p.5; *BKR*, April 3, 1906, p.5. / 12. *Schwartz*, *Northern*, p.51; Appendix 1, No.3. / 13. *TOT*: June 24, 1895, p.1; December 29, 1898, p.4; December 31, 1898, p.6; October 8, 1906, p.7; April 14 1912, p.5; April 29, 1916, p.4; *BDG*, September 15, 1908, p.3. / 14. *BDG*: September 19, 1908, p.1; November 16, 1908, p.4; *TCR*, November 14, 1908, p.8; *BAA2*, p.4. / 15. *BDG*: August 31, 1909, p.1; September 21, 1909, p.1; November 4, 1909, p.3. / 16. *SFC*, March 8, 1914, p.21; *TOT*, March 8, 1914, p.30; *BDG*: March 13, 1914, p.8; March 17, 1914, p.23; *TCR*, March 14, 1914, p.5. / 17. *TOT*, November 17, 1916, p.18; *cf.*, *Hughes*, p.229; *Falk*, p.688; *Jacobsen*, p.661.

ALICE R. JOHNSTON COMINS (1861-1943) was born on January 1st in Gloucester, Massachusetts, and resided there into the 1870s with her prosperous parents, John S. Johnston and Fannie Field Johnston, five sisters, one brother and a servant.¹ According to the U.S. Census of 1880, her family had relocated to Boston and Alice officially listed her occupation as "artist, painter."² In that Census her father's profession was given as "confectioner and grocer." Alice studied art in Boston and Maine under Charles Herbert Woodbury. She first came to California in 1887 and made her home in Santa Barbara. She returned to Boston in 1889 to marry Frank B. Comins, an extremely wealthy entrepreneur.³ From the U.S. Census of 1900 we learn that the couple resided in Sharon, Norfolk County, Massachusetts, and had no children, but required three servants.⁴ She held a solo exhibition of her paintings in 1914 at Boston's Copley Galleries. In 1917 Alice listed her professional address in care of the Old Colony Trust Company in Boston.⁵ In May of that year she and Helen B. Allison purchased three Carmel lots from William A. Cannon who had two months earlier divorced his artist-wife, Jennie V. Cannon.⁶ By 1918 Alice habitually resided in the Cannons' former bungalow on Casanova Street during the winter and early spring as a "landscape artist," she was socially quite popular and made occasional visits to Santa Barbara and Pasadena.⁷ Comins also owned property in the Carmel Highlands which she sold in May of 1919 and June of 1922.⁸ In the late spring of 1921 she sent a letter of appreciation to the Carmel Volunteer Fire Department to thank the men for extinguishing a blaze on her property and donated money to improve their organization.⁹ She often spent the summers at her cottages in Massachusetts and in York Cliffs on Cape Neddick, Maine; she drove across country to her seasonal residences.¹⁰

Alice Comins became an exhibiting member of the Concord Art Association and was also active with the National Association of Women Painters and Sculptors in New York City.¹¹ She exhibited with the San Francisco Art Association in 1918, but there is no evidence that she contributed to the Annuals of the Arts and Crafts Club. To accommodate her fine collection of antiques she built a new Carmel home with extensive gardens and brick terraces on Santa Lucia Avenue near Mission Street in the mid 1920s and listed herself in the local Directory as Mrs. Frank B. Comins.¹² Her residence was known as "Tall Timbers." She also constructed a second house of adobe in Carmel Valley. In April of 1927 she contributed *Eucalypti* to a group exhibition of regional artists sponsored by the Biltmore Hotel of Los Angeles at the Community Center in Oxnard, California.¹³ In July of 1928 she exhibited at the Carmel Art Association (CAA).¹⁴ She displayed her paintings, including *Santa Barbara Hills*, in the late spring of 1930 at the private and recently reopened Carmel Art Gallery.¹⁵ She exhibited at the Annuals of the Oakland Art Gallery between 1931 and 1933.¹⁶ Her contribution to the 1932 Annual, *Soledad*, was characterized by H. L. Dungan in *The Oakland Tribune* as "a cheerful bit of mountain scenery, somewhat marred by hard outlines;" a year later at that event her *Sovranes* was described by Dungan as a "colorful landscape with the search for design typical of modernism, yet painted in a more or less impressionistic manner. Farm buildings and sweeping roads and hills – the painting is of California in the smiling days."¹⁷ In 1933 Comins also displayed *Sovranes* at the State-wide Annual of the Santa Cruz Art League.¹⁸

In December of 1933 she contributed to the Twentieth Exhibition of the CAA and continued as a regular exhibiting member until her death.¹⁹ At the CAA show in February of 1935 her work was called: "Exciting! A bold venture into the modern by an artist who has undergone a recent and violent change in technique."²⁰ Her large canvas entitled *South of Carmel* was admired at the CAA Gallery in January of 1936 by the art critic for the *Carmel Pine Cone*, Thelma B. Miller, who noted that Comins "has attained considerable assurance and conviction in her modernism. Bold line, plushy texture and contours, and strong primary colors its distinguishing features."²¹ A month later at that venue Miller noted that Comins "continues to gain power in her particular method. Her fishing village is a bright, sharp design of two-dimensional houses, fat lawns, and a dancing pattern of white sails on sunlight sea in the background."²² For the March CAA exhibition in 1936 her interpretation of Mt. Toro was said to have "colors that ring like a gong and contours that engage interested attention."²³ In February of 1938 she contributed to the first exhibition of CAA members in Salinas.²⁴ She returned to the CAA Gallery in March of 1938 with her "bright" *Village Street* which possessed buildings in variegated colors with "candy striped awnings," pedestrians and fleeing automobiles that were collectively "amusing."²⁵ At that venue in April Sally Fry, critic for *The Carmel Cymbal*, evaluated her work:²⁶

Alice R. Comins has two pictures hung. "The Cove" is a modern bright canvas. It is a queer combination of delicate and strong colors, with a pleasing handling of blue. "The Old Coast Road" is more consistently delicate, and her lavenders are lovely. The painting couldn't depress you even on your bluest Monday.

The *Carmel Pine Cone* referred to the latter canvas as "decorative and cheerful."²⁷ Alice donated a painting to the December 1938 benefit exhibition-raffle on behalf of the CAA Gallery and Albert Bender, the famous San Francisco art collector, selected her canvas.²⁸ In October of 1939 it was noted in *The Carmel Cymbal* that "Comins' *The Old Coast Road* is handled in a stimulating, symphonic manner and dramatizes that particular country most spectacularly for us."²⁹ Again at the CAA in April of 1941 Kathryn Winslow, the new art critic for *The Carmel Cymbal*, observed in her "design of points, hills, roofs, sails and prows . . . a brilliant coloring and the unrelieved sharpness of angles."³⁰ The titles of some of Comins' CAA contributions included: *Still Life* in August of 1938; *Carmel Valley Hills* in February of 1939; *The Old Coast Road* in September and October of 1939; *Mill Site* and *Still Life* in January of 1940; *Portsmouth Backwaters* and *Still Life* ("with stylized treatment of petunias and fruit") in May of 1940; and "brilliant" *Calla Lilies* in September of 1942.³¹ Alice Comins died after a brief illness on December 28, 1943 in Carmel and her remains were cremated.³² She was survived by two sisters, Mrs. Anne Wilson of Pasadena and Mrs. Edith Bird of Boston.

ENDNOTES FOR COMINS: 1. U.S. Census of 1870 [ED Gloucester, Sheet 120]. / 2. U.S. Census of 1880 [ED 749, Sheet 25]. / 3. *CPC*, December 31, 1943, p.3. / 4. U.S. Census of 1900 [ED 1073, Sheet 7A]. / 5. *AAA* 14, 1917, p.455. / 6. *CPC*, May 3, 1917, p.4. / 7. *CPC*, January 10, 1918, p.1; April 25, 1918, p.1; February 12, 1920, p.1; April 27, 1922, p.10; December 23, 1922, p.12; May 29, 1926, p.3; December 10, 1926, p.3; February 11, 1927, p.4; December 28, 1934, p.20; November 15, 1935, p.14; November 26, 1937, p.13; November 3, 1939, p.9; *CCY*, February 9, 1927, p.6; June 8, 1927, p.4; U.S. Census of 1920 [ED 15, Sheet 6B]. / 8. *CPC*, April 24, 1919, p.1; May 22, 1919, p.3; June 8, 1922, p.10. / 9. *CPC*, June 2, 1921, p.1. / 10. *TOI*, May 11, 1924, p.5-3; *CPC*, November 29, 1924, p.8; May 10, 1935, p.18. / 11. *AAA*: 20, 1923, p.480; 22, 1925, p.448; 28, 1931, p.490. / 12. Perry/Polk 1930, p.427. / 13. *The Oxnard Daily Courier*, April 9, 1927, p.1; *CPC*, April 22, 1927, p.10. / 14. Appendix 4. / 15. *CRM*, May 1, 1930, p.12; June 12, 1930, p.6; *CPC*, May 2, 1930, p.5; *SFC*, May 18, 1930, p.D-5. / 16. *TOI*, March 1, 1931, p.S-11; *BDG*, March 18, 1932, p.7; *CPC*, March 24, 1933, p.8. / 17. *TOI*: March 13, 1932, p.6-S; April 9, 1933, p.8-S. / 18. *Catalogue, Sixth Annual State-wide Art Exhibit of Paintings*, Santa Cruz Art League, February 5-19, 1933, p.3; *TOI*, February 12, 1933, p.8-S. / 19. The titles of her submissions and any significant commentaries are inserted in the text; the following references provide some of the dates for her participation in CAA exhibitions: Appendix 4; *CSN*, April 19, 1934, p.4; *CPC*, March 8, 1935, p.9; March 18, 1938, p.2; July 28, 1939, p.11; November 10, 1939, p.4; February 13, 1942, p.12; May 7, 1943, p.3; *TOI*, March 31, 1935, p.7-S; *CCY*: June 10, 1938, p.12; August 5, 1938, p.2; February 10, 1939, p.10; July 7, 1939, p.3; November 17, 1939, p.3; May 15, 1941, p.9. / 20. *CPC*, February 8, 1935, p.8. / 21. *CPC*, January 17, 1936, p.5. / 22. *CPC*, February 7, 1936, p.10. / 23. *CPC*, March 20, 1936, p.6. / 24. *CPC*, February 18, 1938, p.7. / 25. *CCY*, March 11, 1938, p.9. / 26. *CCY*, April 8, 1938, p.13. / 27. *CPC*, April 29, 1938, p.16. / 28. *CPC*, December 23, 1938, p.2. / 29. *CCY*, October 13, 1939, p.10. / 30. *CCY*, April 18, 1941, p.12. / 31. Evidence indicates that most of her submissions were oils: *CPC*: August 26, 1938, p.14; February 17, 1939, p.2; September 29, 1939, p.3; January 12, 1940, p.2; May 17, 1940, p.12; September 18, 1942, p.12. / 32. California Death Index; *CPC*, December 31, 1943, p.3; cf., Kovinick, p.352; Falk, p.705; Petteys, p.154; Hughes, p.235; Jacobsen, p.678.

WICKLIFFE COOPER COVINGTON (1867-1938) was born in July in Kentucky. According to the U.S. Census of 1900, she had been married to her farmer-husband, Robert William Covington, for eight years and had a son and two daughters.¹ They resided in Bowling Green, Kentucky, and maintained this residence for the next four decades.² She received her art training under Kenyon Cox and William Merritt Chase at the Art Students League in New York City.³ She was an exhibiting member of the Louisville Art Association, Mississippi State Art Association and Southern States Art League. Her first recorded visit to Carmel was during the spring and summer of 1911 when she exhibited "tooled leather" at the Annual of the Arts and Crafts Club.⁴ She returned in October of 1917 with her two daughters and "rented the Reardon cottage for an indefinite time."⁵ By 1920 she and her husband had established a seasonal residence in Carmel. In February of 1923 they opened their new studio-home on Thirteenth Avenue near Camino Real where they spent part of every year,

usually the winter and spring, and were active in the social scene until 1937.⁶ The Covingtons made occasional trips to Santa Barbara.⁷

Wickliffe specialized in landscape paintings and especially still lifes in oval frames. In August of 1920 she contributed three works, *Roses, San Jose Canyon* and *The Golf Links in Spring*, to the Fourteenth Annual Exhibition of the Arts and Crafts Club.⁸ Her work appeared that November at the Club's Holiday Exhibition. She exhibited a canvas entitled *Bowl of Celia Breuner's Roses* in the 1921 Carmel Artists show at the Stanford University Art Gallery.⁹ Covington continued to exhibit at the Annuals of the Arts and Crafts Club in 1923 and 1924. At the former she displayed *Still Life* and at the latter a piece entitled *Ranunculus*. In late June of 1926 she exhibited her still life studies in a joint show with Celia Seymour at the Carmel Arts and Crafts Hall.¹⁰ A month later at the private Carmel Art Gallery several of her flower studies were displayed, including *Grandmothers Bouquet*, described as "the quaintest and sweetest painting one could imagine."¹¹ This canvas sold in a few days.¹² Her work was included in the general spring display at the Carmel Art Gallery in 1927.¹³ At that venue from May 26th to June 1st of 1927 there was a small solo show of her "Decorative Flower Paintings."¹⁴ When the Carmel Art Gallery was reopened in the late spring of 1930, she contributed to the display a "colorful group of flower studies" which included the titles *June* and *Spring*.¹⁵ In October of 1931 she exhibited the still life entitled *The Old Air Tight Stove* at the Monterey County Fair art show.¹⁶ A month later at an art exhibit in Carmel's Pine Inn she showed a floral still life with "a red-dish copper bowl."¹⁷ In February of 1932 she contributed to the Fifth Annual State-wide Art Exhibit of the Santa Cruz Art League.¹⁸

She became an exhibiting member of the Carmel Art Association (CAA) in July of 1928 and contributed to several shows thereafter.¹⁹ At the CAA's Thirteenth Exhibition during the summer of 1930 her canvas of *Dahlias* was selected for display.²⁰ For the Seventeenth Exhibition in June of 1932 she contributed *Magnolias*.²¹ At the CAA Gallery in August of 1935 she displayed a "loving" *Portrait* of a little blond boy in a scarlet jacket and an "exquisite" *Peonies*, "blushing blossoms in a pearly vase, the sheer beauty of color and arrangement sensually satisfying."²² In March of 1937 she offered a "fine" *Calla Lilies* and a late summer flower study in "blazing glory."²³ Mrs. W. C. Covington died in 1938.²⁴

ENDNOTES FOR COVINGTON: 1. U.S. Census of 1900 [ED 104, Sheet 13A]. / 2. U.S. Census of 1910 [ED 117, Sheet 23A]; U.S. Census of 1930 [ED 114-70, Sheet 15B]. / 3. *AAA* 28, 1931, p.495; 30, 1933, p.475. / 4. Appendix 2; *MDC*, April 18, 1911, p.1. / 5. *CPC*, October 11, 1917, p.4. / 6. *CPC*: May 19, 1921, p.1; November 3, 1921, p.1; April 27, 1922, p.10; September 28, 1922, p.1; December 2, 1922, p.5; February 24, 1923, p.6; April 5, 1924, p.10; May 24, 1924, p.10; November 29, 1924, p.8; May 16, 1925, p.8; January 14, 1927, p.4; September 11, 1931, p.9; June 8, 1934, p.10; May 21, 1937, p.14; *TOI*, January 25, 1925, p.S-5; *CCY*: January 19, 1927, p.6; February 9, 1927, p.6; Perry/Polk 1930, p.428; McGlauffin, p.101. / 7. *CPC*, January 6, 1921, p.1. / 8. Appendix 2. / 9. *DPT*, June 3, 1921, p.8; *CPC*, June 30, 1921. / 10. *CCY*, June 22, 1926, p.9; *CPC*, June 25, 1926, p.11. / 11. *CPC*, July 16, 1926, p.11. / 12. *CPC*, July 29, 1926, p.11. / 13. *CPC*, May 20, 1927, p.10. / 14. *CPC*: May 20, 1927, p.10; May 27, 1927, p.10. / 15. *CRM*: May 1, 1930, p.12; June 12, 1930, p.6; *CPC*, May 2, 1930, p.5; *SFC*, May 18, 1930, p.D-5. / 16. *CPC*, October 9, 1931, p.8. / 17. *CPC*, November 6, 1931, p.11. / 18. *TOI*, February 7, 1932, p.6-S. / 19. Appendix 4; *CSN*, June 21, 1934, p.1; *CPC*, June 22, 1934, p.5. / 20. *CRM*, July 24, 1930, p.7. / 21. *CRM*, June 23, 1932, p.3. / 22. *CPC*, August 9, 1935, p.7. / 23. *CPC*, March 19, 1937, p.6. / 24. Cf., Falk, p.751; Hughes, p.250; Jacobsen, p.719.

WALTER I. COX (1866-1930) was born on May 4th in England and received his art training in Paris under Jules Joseph Lefebvre, Jean Paul Laurens and Benjamin Jean-Joseph Constant. Although he quickly specialized in portraiture, he also executed landscapes which displayed that peculiar 19th-century English sensitivity for the rendering of vegetation.¹ Early in 1905 he and his wife, Lavenia, arrived in San Francisco from Canada and set up a studio-residence at 1835 Sacramento Street; they were listed in the *City Directory*.² *The Argonaut* reviewed the studio exhibition of Walter Cox that spring:³

If merit counts, the success that Mr. Cox achieved in England should be repeated here. In fact, he has already done two portraits since his arrival that have been attracting no end of favorable comment. One of these is of his Grace, the Most Reverend Archbishop Patrick Riordan, and the other is of Archbishop George Montgomery. In both of these not only have striking likenesses been obtained, but the coloring, drawing, and harmony of colors are particularly pleasing. . . .

Mr. Cox has several portraits of children that show a deep sympathy with and insight into child nature. His double portrait (a profile and a full face of a girl on the same canvas) is exquisitely beautiful in its soft tone, the sweetness of expression, and in the life-light that shines from the eyes. . . . Yet where strength and ruggedness are needed, Mr. Cox is not lacking. His portrait of Judge Macaulay of Canada shows a vigorous, virile man. And – most difficult of all – Mr. Cox has painted a remarkably good self portrait of himself. In another mood, and remarkable for its life and movement, is the portrait of a lady going up a flight of steps.

Shortly thereafter the Coxes returned to Victoria, British Columbia, and officially immigrated to the United States that November. At his March 1906 studio exhibition were portraits and landscape studies from the previous summer. *The Argonaut* remarked on his depictions of San Francisco's society beauties:⁵

The exquisite drawing of the features and the deep, dark eyes are eloquent tribute to the artist's genius. . . . The lines of expression in the face, the sheen of the velvet gown, even the

intricate pattern of the rare old Irish lace, are faithfully preserved. . . .
The luxuriant blonde hair on the graceful neck, the finely modeled nose and chin, depict all the innocence of youth.

Although the earthquake that April spared his studio, the ensuing fire destroyed the entire block. When the flames neared his quarters, he and his wife hurriedly cut canvases from the frames.

Within weeks the Coxes had moved to Berkeley. He established a new studio at 2506 Bancroft Way and began to teach art classes.⁶ His affable personality, "refined" accent, and obvious talent won him many admirers. In addition to his portraits, he executed numerous landscapes, including a series on the Klondike, twenty of which were displayed in his Berkeley studio. He was also at work on a "dim light masterpiece" entitled *The Last Supper of Gironde*. This piece of historical genre, which measured forty-eight by forty-eight inches, was described by the local press as "a study on the conditions of the French Revolution." In the spring of 1907 Cox sent many of his paintings, including recently completed Berkeley landscapes, for a solo exhibition in the Kilby Art Gallery at 1652 Van Ness Avenue in San Francisco.⁷ That December he exhibited portraits at the First Annual of the Berkeley Art Association.⁸ He was not mentioned as a Berkeley resident after May of 1909.⁹

In 1908 he established a small San Francisco studio at 1801 California Street and listed his "gallery" at Kilby's. Thereafter he frequently changed his studio address in that city.¹⁰ In the summer of 1909 he moved his residence to the Easton area (modern San Bruno, south of San Francisco) where he sold watercolors and oils from his "improvised studio."¹¹ From the U.S. Census of 1910 we learn that he and his wife had returned to San Francisco with an address at 1620 Van Ness Avenue.¹² He kept his summer studio in Easton where "the most prominent members of the Burlingame set" sat for portraits that were characterized as "graceful and perfect, the flesh tints and the expression of the eyes being particularly true to life."¹³ At this time he completed a number of children's heads. As there was far more money in portraiture he increasingly neglected his summer sketching in the countryside, but continued to display at Kilby's several local landscapes as well as his country scenes from England.¹⁴ In the late fall of 1912 Porter Garnett, art critic for the *San Francisco Call*, visited Cox's Van Ness studio, but found it impossible to judge the merits of his work due to extreme overcrowding.¹⁵ A year later Cox contributed to a Sequoia Club exhibition and held "an informal exhibit" at his Green-Street studio where topics for his "portraiture and scenes" ranged from "classic to allegorical."¹⁶ He staged a major solo exhibition at San Francisco's Palace Hotel in 1914. Here the "celebrated English artist" rented rooms and offered a variety of Bay Area landscapes, historical scenes and celebrity portraits.¹⁷ The show was extended by popular demand.¹⁸ His "clever portrait" of James Wood, the manager of the St. Francis Hotel, elicited this response from the art critic of the *San Francisco Chronicle*, Anna Cora Winchell:¹⁹

. . . . Cox rigidly adheres to the English school of painting, which advocates the utmost circumspection in the usages of lines, pigments and general presentment. He has, also, an aptitude for individualities and has transferred the features of James Wood well to canvas.

His paintings of society matrons and their children were regularly reproduced in the *Call* and began to appear as illustrations in East Coast newspapers.²⁰ His 1917 portrait of Rennie Schwerin at Gump's Gallery was characterized as a "faithful likeness," but created "along the most conservative lines."²¹ Prior to his permanent departure from the West Coast, he executed his masterful study of a barnyard entitled *Willotta Ranch-Suisun-California*.²²

By 1919 the Coxes had their primary residence in New York City. According to the U.S. Census of 1920, the couple resided on West Forty-fifth Street in Manhattan.²³ Here he painted portraits of the wealthy, including Lady Astor and several European princes. By fall of 1921 the Coxes had relocated to Washington, D. C. where his recent canvas of President Harding made him one of the eminent portrait artists; that October as the guest of honor at the Washington Salon and United Arts Society he lectured on "The Future of Art in America."²⁴ A feature article in *The Washington Post* reviewed the largest solo exhibition of his career which opened on December 8, 1923 with a lavish reception:²⁵

The National Art Center announces the opening this afternoon of the largest one-man show ever held there, an exhibition of over 70 portraits by Mr. Walter I. Cox, an English painter now resident in Washington, besides 100 landscape sketches painted in and about the city. . . .

. . . . Mr. Cox has exhibited in New York, Montreal, San Francisco, Salt Lake City, and other important art centers. His portrait subjects include the late President Harding, from life; Chief Justice Taft; Dean Howard L. Hodgkins, of George Washington University; Bishop Glass, of Salt Lake City; Sir Robert Borden, premier of Canada; Dr. J. Stanley Durkee, of Howard University; Gertrude Atherton; and among social leaders here a number of well-known names.

His portrait of Chief Justice Taft was hung in the new Supreme Court Building. He not only painted Washington's elite, but he also donated his art to their charitable events and exhibited their portraits with increasing frequency.²⁶ As the cousin of Sir Esme William Howard, the "counselor" at the British embassy, Cox moved in the highest political circles. In the mid 1920s he and his wife relocated to New York City. In addition to a steady

production of portraits, he offered his well-publicized services as co-host at the Ritz-Carlton "Benefit for the Blind" and the Waldorf-Astoria bazaar to aid the Home for Aged Musicians.²⁷ He was appointed a director of the Academy of Arts and an editor of *Talk of the Town*. For over a decade his brother, Sneed Cox, had been the society editor of *The London Tablet* and a well-respected biographer.²⁸ Walter Cox shared his financial success with friends and on one occasion he hosted at the Park Lane a lavish birthday party for Beniamino Gigli, the renowned tenor at the Metropolitan Opera, with four hundred "prominent" guests.²⁹

Cox's life was also marked by tragedy. In the fall of 1926 a fire swept through his New York studio at 108 Fifty-ninth Street and destroyed over forty years of work, "between 200 and 300 valuable paintings."³⁰ On April 20, 1930 he traveled to Alexandria, Virginia, with the commission to paint the official portrait of the Secretary of War. Ten days later he died from "complications brought on by grip which culminated in uremic coma."³¹ Walter Cox was buried in a vault at Ivy Hill Cemetery in Alexandria, Virginia; his pallbearers included the current British Ambassador, the Secretary of Labor, three United States senators and three members of the House of Representatives, including a former Majority Leader.³²

ENDNOTES FOR COX: 1. B & B, December 10, 1997, Nos.3230-32. / 2. Crocker 1905, pp.510, 1999. / 3. IAT, April 24, 1905, p.282. / 4. *California Passenger and Crew Lists*, British Columbia to San Francisco aboard the S.S. Queen, arrived November 27, 1905. / 5. IAT, March 17, 1906, p.175. / 6. ICR, August 18, 1906, p.6; September 22, 1906, p.11. / 7. ICR, March 30, 1907, p.13; SFL, April 1, 1907, p.14; April 5, 1907, p.3. / 8. Appendix 1, No.2. / 9. SFL, May 16, 1909, p.39. / 10. Crocker 1908, pp. 492, 1006; 1909, p.447; 1911, pp.457, 1787; 1912, pp.473, 1833; 1914, p.519. / 11. ICR, September 18, 1909, p.14; SFL, September 12, 1909, p.31. / 12. U.S. Census of 1910 [ED 288, Sheet 18A]. / 13. SFL, March 20, 1910, p.34. / 14. SFL, May 15, 1910, p.45. / 15. SFL, December 1, 1912, p.49. / 16. SFC: December 14, 1913, p.62; December 28, 1913, p.21. / 17. SFX: April 19, 1914, p.18; May 1, 1914, p.11; SFC, May 24, 1914, p.27. / 18. SFC, June 28, 1914, p.30. / 19. SFC, December 27, 1914, p.25. / 20. SFL: May 29, 1910, p.42; June 5, 1910, p.44; June 12, 1910, p.44; July 3, 1910, p.42; NYT, June 14, 1914, p.M-2. / 21. SFC, February 18, 1917, p.18. / 22. B & B, June 11, 2003, No.4155; cf. B & B, June 25, 1998, Nos.5367-68. / 23. U.S. Census of 1920 [ED786, Sheet 2B]. / 24. WHP, October 24, 1921, p.6. / 25. WHP: December 2, 1923, p.6-A; December 8, 1923, p.30; December 9, 1923, p.9. / 26. WHP: June 1, 1924, p.3-A; June 8, 1924, p.3-A. / 27. NYT: January 4, 1925, p.7-9; November 28, 1926, p.2-6. / 28. SFX, April 19, 1914, p.18. / 29. NYT, March 21, 1927, p.23. / 30. NYT, November 14, 1926, p.3; *The Titusville Herald* (Penn.), Nov. 15, 1926, p.1. / 31. NYT, May 1, 1930, p.29; WHP, May 1, 1930, p.24; AAA 27, 1930, p.408. / 32. WHP, May 12, 1930, p.2; cf. Falk, p.757; Hughes, p.252; Jacobsen, p.724.

THEODORE MORROW CRILEY (1880-1930) was born on March 26th in Lawrence, Kansas. According to U.S. Census in June of 1880, the three-month-old Theodore lived with his parents and two older sisters on Kentucky Street.¹ His father, Ezra, listed his occupation as "theatre keeper;" he eventually moved the family to Lincoln, Nebraska, and purchased his first hotel. Ezra acquired similar properties in Kansas City and Chicago. When Theodore Criley applied for a passport in 1901, he listed his occupation as "hotel cashier" and was described as five feet eight inches tall with brown eyes, curly hair and a large nose.² A year later, when he was studying art at a university in Berlin, he met the Ohio-born Mary Myrtle Brotherton. In 1904 the two married in Los Angeles and the following year their first son, Theodore B. Criley, was born. Shortly thereafter they moved to Chicago where he briefly managed the Lexington Hotel and began his studies at the Art Institute of Chicago. From the U.S. Census of 1910 we learn that the couple resided on fashionable Washington Avenue with their son and one servant.³ His official occupation was listed as "own income," a designation reserved for those who needed no employment due to sufficient wealth. In 1911 he continued his training in Paris at the Académie de la Grande Chaumière under Lucien Simon and Émile Ménard; he exhibited at the Salon two years later.⁴ His second son, Richard, was born in France in 1911. In the fall of 1913 the Crileys briefly returned to New York City.⁵ They apparently sailed back to France the following spring and listed their Paris address as 6 Rue Joseph Bara.⁶ The start of World War I in the summer of 1914 forced their return. Theodore moved his family to Monterey in 1916 and frequently visited Carmel.⁷ With the profits from the sale of his hotel business he purchased a nine-acre lot at the seaward edge of the Carmel Highlands near Point Lobos.⁸ There in 1917 he began to build a studio-home that was known ultimately as "The Three Corners."⁹ During construction the Crileys rented in Carmel the Harrison bungalow on Casanova Street and later the Graham house.¹⁰ On his 1918 draft registration card Criley listed his profession as "retired;" there is no indication that he was unfit for military service.¹¹

He was actively involved in Carmel's art community and could be characterized as conspicuous on the local social scene with his well-publicized attendance at birthday celebrations, cocktail parties, banquets and benefits; even his motor and camping trips to such exclusive venues as San Simeon were dutifully recorded in the press.¹² The U.S. Census of 1920 shows that his daughter, Cynthia, was over four years old and his occupation was officially listed as "artist."¹³ He was periodically registered as a "Republican" on the Carmel voter index.¹⁴ Criley acted in a number of Forest Theatre productions, including: *Robin Hood* in 1919, *Yellow Jacket* in 1920 as well as *Pomander Walk* and *Twelve Pound Look* in 1921.¹⁵ The *Carmel Pine Cone* reported in August of 1919 that one of the several plays he authored, *When a Man's Lonely*, "may be put on by Reginald Travers at the New Theatre in San Francisco."¹⁶ He even served as president of the local school board.¹⁷ In March of 1922, when Criley fought and won a very formal and bloody "duel of fists" with the noted playwright and author Harry Leon Wilson, Carmel was collectively humiliated as the sordid details of their long-standing feud made banner headlines in the *San Francisco*

Examiner and were given prominent coverage across the country, including the *Los Angeles Times* and *New York Times*.¹⁸ It was revealed that their argument had its origins in "a light romantic" love scene between Criley and Mrs. Wilson in the 1921 production of *Pomander Walk* at the Forest Theatre.¹⁹ Harry Wilson sent Criley a series of accusatory letters that led to the altercation. Eventually, the Wilsons divorced.²⁰ Mrs. Criley, "who had been under a doctor's care since the affair," persuaded her husband to return to Paris in the spring of 1922.²¹ On his passport application he listed the purpose of his visit as "study & travel."²² In Paris the Crileys entertained visiting Americans at their "charming apartment on the Boulevard St. Germain."²³ By the summer they were residing in Oxford.²⁴ In the fall of 1923 the Crileys sailed from Antwerp to Montreal and then returned to Carmel; they sold their Carmel Highlands home in 1928, but continued to live in the area.²⁵

His record of exhibitions is modest. In 1916 he began to exhibit with the San Francisco Art Association (SFAA) where he occasionally contributed paintings or "wood cuts" into the late 1920s; at the SFAA's Forty-eighth Annual in April of 1925 he displayed two watercolors: *Jaira* and *Ghost Cypress*.²⁶ There is no evidence that he was ever an exhibiting member of the Carmel Arts and Crafts Club. Criley painted in the Carmel Highlands with his close friends William Ritschel and John O'Shea. His "impressionist" landscape entitled *That Way Danger Lies* at the Cannell & Chaffin Galleries in Los Angeles was described in 1920 by Antony Anderson as "splendidly big in its handling, a daring performance successfully carried out."²⁷ He held his only San Francisco solo exhibition in April and May of 1921 at the Helgesen Gallery.²⁸ His seventeen paintings, which were primarily seascapes and landscapes of Carmel and Point Lobos, were said by Norma Abrams, art critic for the *San Francisco Chronicle*, to have the "modernist's use of color and bold composition".²⁹ The artist Jennie V. Cannon reviewed this same exhibit for the *Berkeley Daily Gazette* and made several important observations:³⁰

Perhaps the first impression gained is that of surprise at the brilliance of color, in warm tones that one is not accustomed to associate with Carmel landscape. I like the landscapes in this new guise, however, and feel inclined to congratulate any painter who can thus see it. Mr. Criley has apparently learned much from the modern art movements and makes happy use of the best in these. The application is with him, one would suspect entirely unconscious. I would say that his entire exhibit with the exception of one picture might be cited to an enemy of the cubist and futurist movements as an instance where art has benefited by those schools. Many are unwilling to admit that their influence has had any beneficial effect. Two of the canvasses remind me of some of Mr. [John] O'Shea's. This similarity again would be the influence of the modern movements on both artists rather than the influence of one artist on the other I take it. One likes the direct way in which the painting is done. Very handsome in color and cubistic construction is the canvas facing as one enters. . . .

Laura Bride Powers, art critic for *The Oakland Tribune*, was enthusiastic, but somewhat circumspect:³¹

But there is a hardness in his boldness that only years of patient service and devout labor will overcome. There is a vitreous feeling in the water of many of his canvases – concepts that are nobly conceived and in phases finely expressed. . . .

On the whole, the exhibition is highly interesting, bringing to the front a man advancing into middle life who until recent years had not felt the impulse to paint strongly enough to succumb to it. . . .

The renowned watercolorist, Percy Gray, provided this short review for the *Pine Cone*: "There is a man here exhibiting at Helgesen's named Theodore M. Criley . . . he has a good number of oils of scenes around Carmel. They are very strong and big in treatment, and very good in color. It is his first exhibition and I think he is going to do good work."³² This exhibition was moved to the gallery in the Architecture Hall at the U.C. Berkeley campus.³³

Criley contributed in the fall of 1925 to the Inaugural Exhibition at Oakland's Mills College Art Gallery where he served on the "advisory art committee."³⁴ Myron Oliver staged at his Mission Art and Curio Store in the late spring of 1926 a small solo show of Criley's paintings.³⁵ In August of 1926 he held a one-week solo show of his "powerful" landscapes and portraits from southern France and the Monterey Peninsula at the Carmel Arts and Crafts Hall.³⁶ Two months later he contributed one work to the opening of new Hotel San Carlos Art Gallery in Monterey.³⁷ In October of 1927 Criley displayed an oil at the Inaugural Exhibition of the Carmel Art Association (CAA).³⁸ *The Argus* of San Francisco characterized his submission to this show as an "academic portrait of Dr. McDougall of the Carnegie Laboratory . . . a solid painting and a creditable contribution to the group."³⁹ That was his only contribution to a CAA exhibition. At the International Water Color Exhibition of 1928 in Chicago one of his exhibited subjects was *Sagunto-Spain*.⁴⁰ Criley's other exhibitions included the Red Cross Benefit "Auction Comique" of 1917 in Oakland and the Christmas Exhibition at the East-West Gallery of San Francisco in 1927.⁴¹ At the 119th Annual of the Pennsylvania Academy of Fine Arts he displayed *Windblown Cypresses-Carmel Highlands*.⁴²

Between January of 1929 and July of 1930 he made his last trip to Europe and north Africa with his entire family and took up sculpting in addition to his sketching.⁴³ On his return he sailed from Le Havre and docked in Quebec in July of 1930.⁴⁴ Theodore Criley died on October 6, 1930 reportedly from a heart attack in Palo Alto.⁴⁵ Reports of his suicidal

tendencies have not been confirmed by a reliable source. As part of the obituary in *The Carmelite* Martin Flavin addressed Criley rhetorically: "You dealt with ideas as you dealt with life, directly and boldly. In everything you undertook you had the same fine courage . . . You loved life, Theodore."⁴⁶ In the *Pine Cone* obituary James Hopper detailed Criley's familiar habits and added that he "never painted a tenth as much as he wanted to paint and his emotional nature sank every now and then into an abyss of self reproach and self accusation of failure . . . optimism, though dwelling in him. . . . would be soaring again."⁴⁷ A memorial exhibition of thirty-five of his watercolors was held at the Stanford University Art Gallery in November of 1932 and included *Sagunto-Spain* as well as scenes of Morocco, France and Carmel.⁴⁸ The *Pine Cone* summarized Criley's talents: "His rendering of his medium not only shows his masterly use of aquarelle, but he has faithfully noted those fleeting moments of light and shadow which the lover of nature carries as a pleasurable memory."⁴⁹

ENDNOTES FOR CRILEY: 1. U.S. Census of 1880 [ED 67, Sheet 6]. / 2. U.S. Passport Application No.43287, issued on June 10, 1901 in Jackson, Missouri. / 3. U.S. Census of 1910 [ED 393, Sheet 6A]. / 4. *SFC*, May 1, 1921, p.6-F. / 5. *New York Passenger Lists*, London to New York City, arrived October 13, 1913; T-715. / 6. *AAA* 12, 1915, p.352. / 7. *CPC*, March 29, 1916, p.4; June 14, 1916, p.2. / 8. *AAA*: 14, 1917, p.461; 16, 1919, p.345; 20, 1923, p.487. / 9. Perry/Polk 1922-23, p.4; Bostick, p.59. / 10. *CPC*: June 14, 1917, p.4; June 28, 1917, p.4; October 18, 1917, p.1; November 1, 1917, p.1; November 15, 1917, p.1. / 11. *WWDW*, No.773-4159, September 12, 1918. / 12. *CPC*: April 24, 1919, p.1; April 22, 1920, p.1; June 29, 1922, p.4; December 10, 1926, p.3; December 14, 1928, p.14; *TOT*: January 13, 1924, p.S-3; April 6, 1924, p.S-5; July 6, 1924, p.8-S; September 14, 1924, p.S-5; June 28, 1925, p.S-3; November 29, 1925, p.S-3; January 3, 1926, p.2-S; July 25, 1926, p.S-3; August 1, 1926, p.S-5; *LAT*, July 14, 1928, p.2-1. / 13. U.S. Census of 1920 [ED 14, Sheet 6B]. / 14. *CVRI*, Monterey County: 1918, 1920, 1928, 1930. / 15. *CPC*: June 20, 1918, p.1; April 14, 1921, p.1; *TOT*, July 5, 1920, p.20. / 16. *CPC*, August 7, 1919, p.1. / 17. *CPC*, June 8, 1922, p.1. / 18. *SFX*, March 30, 1920, p.13; *NYT*, March 31, 1922, p.13; *LAT*, March 31, 1922, p.1-13. For further information on the Criley-Wilson altercation refer to the narrative in Chapter 7. / 19. *CPC*, June 2, 1921, p.1. / 20. *TOT*: March 23, 1926, p.6; March 26, 1926, p.8-S. / 21. *CPC*, June 29, 1922, p.4. / 22. U.S. Passport Application No.150525, issued on April 21, 1922 in Los Angeles. / 23. *LAT*, March 20, 1923, p.2-6. / 24. *MDC*, August 23, 1922, p.4. / 25. *Border Crossings*: Canada to U.S., arrived in Montreal on November 3, 1923; *CPC*, September 14, 1924, p.2. / 26. *TOT*: November 12, 1916, p.27; April 22, 1928, p.S-7; *BDG*, April 26, 1928, p.5; *CPC*, May 10, 1924, p.3; *CRM*, April 25, 1928, p.7; *SFAI*. / 27. *LAT*, November 7, 1920, p.3-2. / 28. *CPC*: May 12, 1921, p.4; April 28, 1921, p.8. / 29. *SFC*, May 1, 1921, p.5-F. / 30. *BDG*, April 30, 1921, p.8. / 31. *TOT*, May 8, 1921, p.S-7. / 32. *CPC*, May 26, 1921, p.4. / 33. *BDG*, May 21, 1921, p.6. / 34. *TOT*, September 27, 1925, p.6-S. / 35. *CPC*, June 18, 1926, p.11. / 36. *CCY*: July 27, 1926, p.13; August 3, 1926, p.13; *CPC*: July 29, 1926, pp.7, 11; August 6, 1926, p.11; *SFC*, August 8, 1926, p.8-F. / 37. *CPC*, October 15, 1926, p.11. / 38. Appendix 4. / 39. *ARG*, November 1927, p.11. / 40. *BDG*, November 3, 1932, p.8. / 41. *TOT*: October 7, 1917, p.20; December 11, 1927, p.8-S; *SFC*, December 18, 1927, p.D-7; *CPC*, December 30, 1927, p.4. / 42. B & B, June 24, 1992, No.6329; cf. Donovan and Nelson-Rees, p.73. / 43. *CPC*, January 25, 1929, pp.13f. / 44. *Border Crossings*: Canada to U.S., arrived in Quebec on July 6, 1930. / 45. *NYT*, October 7, 1930, p.29; cf., Donovan and Nelson-Rees, pp.59-76; Falk, p.774; Jacobsen, p.742; Hughes, p.257; Seavey, p.14. / 46. *CRM*, October 9, 1930, p.2; cf. p.194 above. / 47. *CPC*, October 10, 1930, pp.1f. / 48. *BDG*, November 3, 1932, p.8. / 49. *CPC*, Nov. 4, 1932, p.8.

CHARLES MATTHEW CROCKER (ca.1872-1950 / **Plate 7**) was born in a log cabin on September 28th near Hudsonville, Illinois, to an impoverished family of southern migrants.¹ In 1880 he lived in Jasper County, Missouri, with his father, William, his mother, Martha, two older sisters, Sarah and Mary, and his younger brother, William, Jr. According to his 1931 interview and biography in the *Los Angeles Times*, the "large, active, red-headed" Charles Crocker was compelled to leave school in the third grade and "did practically no reading," but found his education by wandering the "open country" until he discovered at the age of twenty-one the poetry of Ralph Waldo Emerson and Walt Whitman.² In 1893 he resided at 365 East Center Street in Decatur, Illinois, where a year later he began two summers of art training under Jean Mannheim.³ He continued his education with J. Francis Smith at the Art Institute of Chicago. In 1898 he listed himself as an "artist" in the Chicago Directory with an abode at 93 Sedgwick Street; thereafter he moved to 639 Cleveland Avenue and by 1901 listed his residence at 436 North Clark Street, Chicago.⁴ He returned to Decatur in the fall of 1898 for a one-man exhibition of his work at the local Woman's Club and on August 14, 1901 to marry Emma Grace Trump.⁵ He migrated with his wife to San Francisco "on account of his health" about 1904; at that time he was making sketches and Tonalist watercolors in the redwoods of Marin County.⁶ Immediately after the 1906 earthquake the couple fled to Berkeley where the local Directory recorded this "artist" as renting rooms and a studio at 2216 Dana Street.⁷ According to a local weekly, *The Courier*, "his eyes were in poor condition" and he reportedly did no outdoor sketching until the early spring of 1908.⁸ During this two-year hiatus he intently delved into the study of eastern religions and western metaphysics to create a philosophical basis for what became his revolution in painting. When Jennie Cannon met the artist in the fall of 1907, he seemed perfectly healthy and willingly showed off his numerous canvases.⁹ By this time the Crockers had moved to an address at 2210 Ellsworth Street and he continued to produce in his studio for the popular market a number of Barbizon-inspired canvases.¹⁰ The profits from these works paid for his family's expenses as well as his experiments with a very vibrant "Psychic Impressionism."

The first public showing of the latter was politely received by conservative Berkeley. The anonymous reviewer of the 1908 Christmas Exhibition at Offield's Gallery remarked that Crocker's watercolors of local landscapes were "of the impressionistic school and cannot be compared with any other in Berkeley. . . . He works in a style exclusively his own, and

the more one sees of his work, the better it seems, even to those who are prejudiced against the impressionistic school of art."¹¹ By December of 1908 he had settled into a large very fashionable studio-residence at 1538 Bonita Avenue in north Berkeley.¹² A local critic, who visited the new atelier, offered the following assessment:¹³

Landscapes and forest scenes are more in his line than portraits, although he has executed some very creditable heads. He paints in rich, warm colors which are refreshing after the black, gloomy scenes so often seen in galleries. In his studio are some twenty canvases, his work since the condition of his eyes warranted his returning to the brush and palette. The most notable of these is "The Passing Storm," showing a forest, the great tree being bent by the mighty wind, and the clouds hurrying across the sky. Another scene, called the "Calm of Nature" shows the sunlight, and the elements in a state of rest.

His increasing popularity brought an invitation to exhibit in the following year at Seattle's Alaska-Yukon-Pacific Exposition.¹⁴ In 1910 he purchased a walnut ranch on rural Route 5 outside of Santa Rosa near the property of his long-time friend, Oscar Lovell Triggs, a retired literature Professor from the University of Chicago.¹⁵ Here Crocker communed with his beloved moss-covered oaks and the new stands of eucalyptus. The artist believed that "trees have personality" and he used "them symbolically and occultly to produce moods of mind" on canvas.¹⁶ The adoring Triggs, who later likened Crocker to William Blake, encouraged him to publish articles and the occasional polished art review for the *Berkeley Daily Gazette*. Within Crocker's lengthy essay on the Inaugural Exhibition at Offield's Temple of Fine Arts the newspaper included a photograph of the handsome painter.¹⁷ He was also a major contributor to that show.¹⁸

At his Berkeley studios Crocker staged fashionable "salons" where groups of musicians and literati from the University premiered their avant-garde works. Jennie Cannon offered a brief description of this cultured bohemian.¹⁹ He frequently composed poetry and maintained friendships with Jack London as well as John Burroughs; the latter visited his studio in the spring of 1909. Crocker reportedly held his audiences spellbound with long recitations of theories that his brightly colored paintings were the byproduct of an emotional and subconscious interpretation of reality during meditation. His most dedicated patron in Berkeley, the art dealer H. G. Offield, published for a 1912 exhibit Crocker's *Art Thesis* which incorporated religion and philosophy, especially the theory of forms first expounded in Plato's *Republic*. Extensive citations of this *Thesis* were made by Sheldon Cheney in the *San Francisco Call*, "forcefully summing up the artist's creed."²⁰

Crocker looks forward to "a future art founded on idea and emotion, in color, under subconscious direction."

"We begin to suspect," he writes "the actuality of a great color art of suggestion in painting." He again puts the question "Shall not color art rise above nature as music does above natural sound?"

He takes some strong raps at those who slavishly copy nature. He speaks of "pictures emanating from the large class of vulgar realists who paint an intellectual imitation of visual nature." He continues: "The world has too long sought to interpret the meaning of nature and man through the intellect, and most art has stood for a certain classical, conventional, ordained, perfected excellence beyond which man shall not pass. But I believe that humanity is now capable of receiving ideas, emotion and beauty through a color art not dependent on intellectual mimicry. We should not worship form for the sake of form, but our art should reflect idea, mood, strain, brought out of the artist and hung on as much or as little form as needed. . . . And when we gain the power to transfer without loss these uprisings in our breast they will not necessarily refer to particular locality, nationality of landscape, seasons, places, moods of nature, but will seek to give adequate construction to the formless art of our consciousness."

In this summing up of his creed one catches glimpses of a faith and feeling akin to that of Whitman: "True art forever rises right out of the soul, fresh, new, superb, free, recreating the world and projecting the spiritual states of the mind of man. I part utterly and forever with visual nature and intellectual form as art, and demand that color belongs to the soul through which to breathe its wondrous life. I stand with the soul and place a man ahead of nature and beauty, leading, nature and beauty following behind. I place soul above all, beyond all, containing all, and deny the thought that man must copy nature to produce great art, for art should tend from within outward. This is higher art than when the intellect mimics the likeness of the outward objective forms of the world. My passwords in any art are: Creativity, personality, individuality, heart, ecstasy, heartache, tears, laughter, light, dark, silence, action, expectancy, hope, faith, death, immortality and all that surges beneath a man's breastbone."

While Cheney lamented that the work of this "distinct follower of the Barbizon school" had now become amorphous in quality, he also confessed that Crocker was a champion of colors that were "beautifully rich" and possessed of "unusual quality and harmony of tone." Between 1907 and 1919 Crocker's art evolved rapidly. His non-formulaic Psychic Impressionism – that very subjective aesthetic which embraced juxtaposed contrasting colors and bravura brushwork – adopted elements that were not dissimilar to Expressionism.

Crocker believed that a better market for his groundbreaking work was across the bay. While he maintained his Berkeley atelier-residence until 1914, he opened a "public" studio in March of 1911 in the Whitney Building at 133 Geary Boulevard in San Francisco.²¹ By 1915 Crocker and his wife, Grace, were listed as residents of 901 Golden Gate Avenue in San Francisco. A year later their new address was at 117 Post Street.²² San Francisco critics were generally positive, but their somewhat hesitant and naive assessment of his new paintings initially caused Crocker to display in public his dark earlier work. In February of 1911 at the St. Francis Hotel exhibition of "East Coast Artists," which contained several examples of Childe Hassam, Crocker's paintings were included and called "exceedingly dramatic" by Katherine Prosser, art critic for the *San Francisco Call*, who compared his "woodland pool" – a commonplace in Barbizon work – to Cadenasso's work.²³ A month later at the opening exhibition in Crocker's studio Prosser erroneously referred to the artist as a "recent" arrival from Chicago and characterized his studies of the Berkeley hills and bay scenes as "wonderfully charming."²⁴ Also in March Offield staged at the St. Francis Hotel a solo exhibition of Crocker's dark paintings that were "likened to Keith" and several of his portraits, including one of Elbert Hubbard, "which in its masterful character interpretation is a wonderfully strong piece of work."²⁵ In the summer of 1911 he made his first foray into the art world of Los Angeles with three "sunset paintings" at the Gould Galleries. One of the local critics called them "poems full of wild regret – lyrics breathing tenderness and sorrow."²⁶

The Santa Rosa Public Library, which had a history of displaying works by such notables as Thomas Hill, invited Crocker to assemble a solo exhibition in mid November of 1913. The show opened with lectures by Rev. C. W. White and Crocker himself. The titles of his thirty-seven paintings were listed on the front page of the local newspaper and revealed that the exhibition was a retrospective that included his earliest Barbizon works and controversial "modern" pieces, for example: *Evening Gray, The Silent Pool, Silent Nocturne, Symphony in Gray, Mystic Hour, Brother Oak, He Rides, Conflict* and from his recent stay in Carmel, *Monterey Cypress and Sand*.²⁷

During the next few years he sent paintings for exhibition to private galleries in Chicago and along the Atlantic coast. Unfortunately, his strident invectives against the "realist" painters alienated a number of influential artists and his work was unfairly excluded from the Panama-Pacific International Exposition of 1915. In 1916 he contributed to the Second Exhibition of California Artists at San Francisco's Golden Gate Park Memorial Museum as well as to the San Francisco Art Association.²⁸ He also staged an exhibition of "portraits, landscapes and figures" at his new Post-Street studio and took his work on a traveling show through northern California and Reno, Nevada.²⁹ In the late fall of 1919 he presented to the somewhat conservative and definitely unprepared art world of San Francisco his most radical paintings to date. Crocker's agent rented the Laurel Court at the very fashionable Fairmont Hotel for a fortnight.³⁰ It was the first venue for this solo exhibition, which was scheduled to open in Pasadena on December 15th and thereafter in Chicago and New York. Visitors to the Fairmont were greeted not only with his striking visual creations, but also with very modern musical pieces, including vocal solos, and readings from his own poetry. The latter was soon to be published in a "Book of Verse." The art critic from the *San Francisco Chronicle*, a rather provincial Anna Cora Winchell, summarized the general sentiment:³¹

. . . . the subjects . . . are not within the mental scope of many viewers. . . . Crocker's work is largely problematical, though some of the pictures are wholesome and have beauty.

"Desert Sunset" sends forth impressiveness and has been painted along strong, fearless lines. Much of his work had been done solely with the palette knife . . . "Creation" delves so deeply into the mystic that one person's imagination regarding it is as good as another's. "Color Thought" reveals a mass of paint which, when viewed from afar, faintly suggests a primitive village. . . . The exhibition is interesting, especially as a decided contrast to anything shown for some time in the local world.

Laura Bride Powers, who was a veteran reviewer on the local art scene for over twenty years, found more that was redeeming for her readers in the *Oakland Tribune*:³²

It has always seemed that he was en rapport with nature in her dramatic moods, at times reaching a sublime note in his translation of her message . . . at times the full concept has been marred by a murky mixture of pigment, a muddiness, . . . regarding the full expression of his theme.

But now he comes out into the clear, with a clean palette, and although he still holds to his browns, they are more translucent than in other days – alive, more vibrant . . .

But what is said is more important than how it is said . . . [Crocker is] a man of sensibilities, who has expression for his personal reaction to nature. He paints to please himself, after no manner or school.

Unfortunately, there is no record of the artist's reaction to these reviews. One of the paintings that may have been in this exhibition is his startling *Windswept Landscape: Santa Rosa*.³³ His one-man show was held over an additional week because "so great an interest has been manifested." L. B. Powers added that "Hundreds of lovers of the *silent places* have paid homage to the painter's concept of their dreams."³⁴ The following March

the art critic of the *San Francisco Examiner*, E. Van Lier Ribbink, listed Crocker as one of California's greatest artists at "the nucleus of an important contribution to the world's art."³⁵

Despite his attachment to northern California Crocker sold his Santa Rosa ranch in 1919 and moved a year later to Pasadena where modern art had a far more receptive audience; here he introduced John Burroughs to his former teacher, Jean Mannheim, who painted his portrait.³⁶ The first listing in the Los Angeles Directory for the "artist" Charles M. Crocker placed his residence at 1002 Beacon Avenue in 1923. A year later his new address was 1767 Orchid Avenue and by 1926 he moved to 1115 Orme Avenue. Thereafter Directory listings in Los Angeles for Crocker are absent.³⁷ In the spring of 1923 he exhibited at the Los Angeles Museum twenty-seven oils and thirty-six pastels in conjunction with fifteen paintings by Helena Dunlap to the critical acclaim of Antony Anderson.³⁸ The latter declared that his canvases to be "highly poetic . . . they give us rich and powerful color, their 'thought' is at once jubilant and serious . . . truly creative." According to the official catalogue:³⁹

Charles Matthew Crocker . . . is a follower of no school or Master. . . . By conscious striving he has acquired a faculty with which he projects the color and forms essential to the expression of Nature and self. Each canvas is dynamic and carries its own rate of vibration or motion . . . He is a painter of light and emotion. His art is Nature, plus mind.

At the time of this exhibit he was relocating his studio and directed correspondence to the care of the Los Angeles Museum in Exposition Park.⁴⁰ His 1924 passport application mentions "art exhibits" in western Europe, undoubtedly shows that he planned to stage of his own work; his California atelier was listed at 2130 Vista del Mar Avenue in Hollywood.⁴¹

By early 1925 arrangements had been made by an ad hoc foundation of his supporters and "European art critics" to exhibit twenty-eight of his oils in London and Paris. The Los Angeles Chamber of Commerce gave an unprecedented pre-departure exhibition that coincided with the opening of other Crocker works at the Biltmore Salon. According to the press, the Chamber of Commerce exhibit drew thousands of viewers and entire high schools were dismissed to encourage attendance by students.⁴² Controversy was the main attraction and one of his works, entitled *Struggle*, invited special attention because:⁴³

. . . it has summoned up a dead day from the end of some former eternity, and shown humanity crushed into nature, howling from the roots of trees and the atoms of stones. Life, whatever its beauty, its drama, its recurrent deaths is fashioned from the trembling, grumbling clay.

The opening reception at this exhibition was a major social event that included lectures, "musical numbers and other entertainment features."⁴⁴ For reasons that are not clear this show never reached London and the twenty-eight paintings were lost.⁴⁵

Crocker's personal philosophy alienated many of his fellow artists. In a long letter addressed to Dr. Bryan, the director of the Los Angeles Museum, and published by the *Los Angeles Times* in May of 1927, Crocker attacked "institutionalized" art in his typically uncompromising and tactless tone. On this occasion he also offered his theory on the creation of a new aesthetic form:⁴⁶

I will remember the agitation and comment caused by your invitation extended to me to exhibit a one-man show in your museum, which impressed you sufficiently to ask me to expose. I also remember the jealousy and enmity my exhibition engendered and the severe criticism it caused of you by the local pink-laced-pantalooned, photographic scene painters, and by some of the safe and sane art dealers and reactionaries in art. You are worthy of the high esteem of all artists and of all people who desire to let in a new birth of life, beauty and thought into canonized and static forms. While a new arts movement sweeps the world, deriving from Cezanne, many museums and academies are still purveyors of a decadent art and still rattle dry bones in the dead ashes of empty molds. Amidst this darkness you lift the torch of light to the cause of advancement and creative work.

Cezanne is the perfect antithesis of those legions of competent tradesmen of art – the imitative, the safe and sane professionals who make pictures for sale. They do not live to paint, but paint to please decadent tastes. They paint to please politicians of art – juries of a belated impressionism, which had nothing vital to express. The modern art movement has passed from impressionism and expressionism which allows a greater influx of the essence and spirit of life and makes possible the expression of sensation. Still we have the scene painter and the photographer trying to dictate the old terms. . . .

The Basis of a New Art

The next great contribution to art will make possible the projection of emotion and thought through dynamic units of energy, because of a knowledge of the chemical cause of form and of life as manifest in the forms of nature or matter. The basis of this new art will be energy and motion scientifically conceived and will allow the creation of colorform which will indeed be highly energized and expressive and capable of transmitting emotional reactions, intellectual concepts, and sense perceptions in terms of energy and physics. This form will be significant and expressive because it will be dynamic – it will give a more vitalized, animated control of the life

force, and will be form instinct with motion or energy, which is its cause. And form thus thought into existence and used in creation of art will be rhythmic and moving indeed because it will be influenced where lines of force intersect or cross. . . . Such form is conceived and realized by an intellectual process, dealing with the inner cause, and not as Cezanne, who tried to realize form by outer observation of objects of visualization. A thought concept of the cause of form thus takes the place of form sensed by the observance of outer objective nature. This new discovery will be, as I see it, the next great contribution, and the basis of a new art.

In this letter Crocker also demanded the complete abolition of the "abominable" jury and awards system that:

. . . not only kills all that is spontaneous, vital and creative in the artist, it breeds a bromidic and abortive art, sponsored by anemics who paint illustrations and empty scenic potboilers of hills, camps and topographical spots and call it art – it is bloodless, lifeless and empty. Such men pose as the cultural custodians of art for Los Angeles. In fact they are despots, assuming the right to pass judgment on what men shall think in art, what they shall paint, and how it must be painted in order to pass their despotic and decadent formula.

This startling broadside on the art establishment was answered by one of the region's most respected painters, Colin Campbell Cooper:⁴⁷

I am sure that Dr. Bryan will agree that, whatever the theory may be as to a possible new art, he, Mr. Crocker, pays the director of a great museum no compliments in linking his name with such a stream of vituperative condemnation of other painters who may not accept his somewhat obscurely-expressed ideals. As I understand him any representation which resembles anything in the heavens above, the earth beneath or the waters under the earth, is the "bunk," and only his – Charles M. Crocker's – ideals may or should prevail.

. . . Everyone who has at heart the true meaning of art will welcome any honest expression or endeavor, however, much it may break cherished traditions; but I would remind Mr. Crocker that the assumption of great enlightenment coupled with scornful condemnation of all who may not follow him, is not calculated to advance a cause. The old adage about catching flies with molasses instead of vinegar holds in this case as in many others.

Unfortunately, Cooper did not address Crocker's legitimate concerns with the politically motivated jury system.

There is certainly no excuse for Crocker's base rudeness. At first glance, his commentary appears to be a combination of Nietzsche's raging Zarathustra and the rhetoric of a Marxist revolutionary. However, closer examination reveals a very sophisticated art theory that synthesized the most advanced ideas of his age. During Crocker's Berkeley period his many friends in the intelligentsia championed Arthur Schopenhauer (1788-1860). This German philosopher borrowed extensively from Immanuel Kant to create a very ego-centric world where "will," the subjective inner consciousness of one's own existence, was the ultimate arbitrator in the material universe. While Crocker rejected Schopenhauer's very pessimistic system of ethics, he embraced his epistemology. In addition, hypotheses formulated by Ernst Rutherford and Niels Bohr on basic atomic structure, which today we take for granted, offered Crocker radical "new" insights into the very substance of life, a method for analyzing all phenomena and a precise "scientific" vocabulary to describe observations. Crocker not only found inspiration in the Neo-Impressionist concepts of George Seurat, who sought to reduce the emotional qualities of line and color to scientific principles, but also in the iconoclastic cynicism of the Dadaist manifestoes. The most profound ideas came from the Fauvists and Expressionists with their emphasis on the radical use of form and color to render emotion symbolically. From this amalgam of philosophies Crocker forged his own unique theory, namely that the artist is the interpretative medium between the visible world of forms and the canvas where the essence of those forms, as opposed to a mere stylized or formulaic representation, is distilled by a highly cultivated intellectual process. This process requires that an objective knowledge of energy and motion combined with very subjective feelings and perceptions. Color and form, which should be indistinguishable, are the sublime result of the emotional struggle that they mirror. Historically, it was not uncommon for California painters to embrace philosophical schools as a guide to their artistic endeavors. One thinks immediately of Maurice Braun's affiliation with the Theosophical Society and William Keith's involvement with the Swedenborgian church. Crocker is unusual because this immensely talented painter and intellectual was also a theorist in the European tradition where artists carefully analyze the philosophical and "scientific" bases of their work and publish the results. Comparable examples are Georges Seurat and Paul Klee.

Crocker and his paintings remained in the news. At the 1929 summer exhibition of his work in the Hollywood Plaza Hotel one critic mused: "an artist of strange power, whose work has divided critics . . . He usually interprets nature in some highly dramatic moment . . . to infuse into his paintings a convincing feeling of the continual release of energy."⁴⁸ A few months later Crocker was a featured speaker along with Swami Dhirananda at the Hindu-American dinner in the Artland Club.⁴⁹ He returned to the Hollywood Plaza Hotel in December of 1929 for another solo exhibition that was carried over by popular demand into the following spring.⁵⁰ In 1931 his biography appeared in the *Los Angeles Times*'s series

"Our Artists in Person."⁵¹ The *Time's* Art Editor, Arthur Millier, hailed Crocker "as a new figure in American art, a mature creative personality producing new forms of astonishing vigor. . . . delivering whole compositions out of a mind which views all phenomena as visible stages in the endless animation of matter by the 'push' of cosmic energy." For this article Millier reproduced his painting *The Wayfarers*. At the time of this interview the artist was writing his own *Philosophy of Physics*, holding an exhibition at Crocker Art Gallery in Los Angeles and preparing to send another show to the State University of Kentucky. His paintings reportedly inspired countless poems and essays.

His highly publicized 1932 exhibition at New York City's Delphic Studios left critics deeply divided: "The weird animistic quality of his canvases, in which stones, clouds and trees are implicit with writhing life, will appeal especially to lovers of the macabre."⁵² A more detailed assessment of Crocker offered the following:⁵³

. . . . A California artist, he is obsessed by the activity of the electron. The extraordinary oils at the Delphic represent an attempt to translate into visual terms the vibratory rates of matter, animate and inanimate. The pantheism of Mr. Crocker's work creates half-human clouds and rocks and writhing men growing from the earth like trees.

The show proved so popular that an expanded version was moved "indefinitely" to the Crocker Art Gallery on East Fifty-seventh Street.⁵⁴

In 1932 and 1934 this "powerful symbolist" held well-reviewed solo exhibitions at the Los Angeles Museum. From the 1932 show the *Los Angeles Times* reproduced his canvas *Rooted Men*. Most of the twenty displayed works at the 1934 exhibit were allegorical and depicted the life-giving power of the sun's cosmic rays.⁵⁵ Stylistically, he now adopted a far more "Modernist" (i.e., Neo-Expressionist) approach that increasingly emphasized symbolic forms, almost violent colors and linear distortion. He also employed bold outlines and continued to incorporate twisted human figures into his beloved trees. In addition to the highly flattering remarks by Arthur Millier, the official 1934 catalogue contained a full page of analysis by Professor Triggs who concluded:⁵⁶

Crocker paints the vibratory rates of matter, the causal principle which activates the atomic and molecular material condition. He paints the chemistry of emotion, and of life.

His color functions organically, significantly, not separately as a thing apart from form, but structurally, inherently and coordinately active with form.

His art is motor, living, vibratory in four dimensional space-time. It is an organic projection of the electronic creative principle of invisible energy-rays. He paints living rays, the life in light, quanta of energy, waves of electrical motion sweeping and flowing through and around reactive matter. His is a cosmic art, basically and fundamentally conditioned by the causal law of the moving universe, earth's law of protoplasmic life. His work has a scientific basis in physics, blazes a new trail and shows a new road into reality for creative work.

Charles was invited in the summer of 1934 by the Los Angeles Art Association to contribute to the "Masters of Drawing" exhibition.⁵⁷ For reasons that are presently obscure Crocker left California by or before 1938 and returned to Chicago where he died on October 18, 1950.⁵⁸

ENDNOTES FOR CROCKER: 1. U.S. Census of 1880 [ED 62, Sheet 16]; U.S. Census of 1910 [ED 42, Sheet 14A]; U.S. Passport Application No.370096, issued on February 8, 1924 in Los Angeles. / 2. *LAT*, April 5, 1931, p.3-12. / 3. *Decatur City Directory*, 1893, p.152. / 4. The Chicago Directory Company, *The Lakeshore Annual Directory of Chicago*, Chicago: 1898, p.455; 1899, p.462; 1900, p.477; 1901, p.492; AAA 3, 1900-01, p.20. / 5. *Decatur Daily Review*, October 22, 1898, p.3; *The Decatur Herald*, January 1, 1902, p.5. / 6. Bonhams and Butterfield, *SoMa Estate Auction*, April 15, 2007, San Francisco, Lot 4050. / 7. *Polk* 1907, p.1560. / 8. *ICR*, December 5, 1908, p.14. / 9. Refer to narrative in Chapter 3. / 10. *Polk* 1908, p.1262. / 11. *ICR*: November 28, 1908, p.14; January 2, 1909, p.14; cf. *ICR*: January 23, 1909, p.14; January 30, 1909, p.14; March 20, 1909, p.14. / 12. *Polk* 1909, pp.1027, 1367. / 13. *ICR*, December 5, 1908, p.14. / 14. *ICR*, December 19, 1908, p.14. / 15. The Press Democrat Publishing Company, *The Santa Rosa City Directory*, Santa Rosa, 1913, pp.158, 172. / 16. *SFL*, May 21, 1911, p.82. / 17. *BDG*, October 28, 1910, pp.9, 12. / 18. Appendix 1, No.6. / 19. Refer to the narrative in Chapter 3. / 20. *SFL*, June 23, 1912, p.35. / 21. U.S. Census of 1910 [ED 42, Sheet 14A]; *Polk* 1911, p.1033; Crocker: 1911, pp.464, 1787; 1912, p.1833; *SFL*, March 5, 1911, p.30. / 22. Crocker: 1915, p.525; 1917, p.552. / 23. *SFL*, February 26, 1911, p.31; cf. *SFC*, March 19, 1911, p.26. / 24. *SFL*, March 26, 1911, p.31. / 25. *SFL*, March 5, 1911, p.30. / 26. *SFL*, July 23, 1911, p.33. / 27. *The Press Democrat*, November 18, 1913, p.1. / 28. *SFC*, January 22, 1916, p.8. / 29. *SFC*, August 6, 1916, p.19. / 30. *SFC*, November 30, 1919, p.E-5. / 31. *SFC*, December 14, 1919, p.E-9. / 32. *TOI*, December 7, 1919, p.6-B. / 33. Plate 7; Appendix 6. / 34. *TOI*, December 28, 1919, p.3-S. / 35. *SFX*, March 7, 1920, p.N-4. / 36. *Moure*, p.58; *Reitzell*, pp.34, 79. / 37. *LACD*: 1923, p.948; 1924, p.762; 1926, p.711. / 38. *LAT*, April 8, 1923, p.3-39. / 39. Los Angeles Museum, Exposition Park, *Paintings by Helena Dunlap and Charles Matthew Crocker*, April 3-29, 1923, p.3. / 40. *AAA* 2, 1923, p.487. / 41. U.S. Passport Application No.370096, issued on February 8, 1924 in Los Angeles. / 42. *LAT*, March 17, 1925, p.2-2; *IAT*, March 28, 1925, p.11. / 43. *LAT*, March 15, 1925, p.2-3. / 44. *LAT*: March 8, 1925, p.1-11; March 15, 1925, p.3-36; March 19, 1925, p.2-13. / 45. *LAT*, April 5, 1931, p.3-23. / 46. *LAT*, May 8, 1927, p.3-40. / 47. *LAT*, May 22, 1927, p.3-36. / 48. *LAT*: July 14, 1929, p.3-18; July 21, 1929, p.3-16; July 28, 1929, p.3-18; September 1, 1929, p.3-18; *California Arts & Architecture* 36.2, 1929, p.59. / 49. *LAT*, September 14, 1929, p.2-8. / 50. *LAT*: December 8, 1929, p.3-26; December 22, 1929, p.3-14; March 16, 1930, p.3-19; March 23, 1930, p.3-16. / 51. *LAT*, April 5, 1931, pp.3-12, 23. / 52. *NYT*, February 21, 1932, p.8-10; cf. *NYT*, March 12, 1932, p.18. / 53. *NYT*, February 22, 1932, p.22. / 54. *NYT*, March 15, 1932, p.18. / 55. *LAT*: August 12, 1932, p.2-8; August 5, 1934, p.2-8; August 19, 1934, p.2-8. / 56. Los Angeles Museum, Exposition Park, *The Causal Principle in Art, An Exhibition of Creative Paintings by Charles Matthew Crocker*, August 10 – September 2, 1934, p.3. / 57. *LAT*, July 29, 1934, p.2-8.

/ 58. *Cf. Moure*, p.58; *Andersen*, p.33; *Hughes* p.258; *Falk*, p.777; *Jacobsen*, p.744; *Wall-Moure*, p.142.

JOSEPHINE MARY CULBERTSON (1852-1941 / Plate 8a)

was born to missionary parents on May 4th in Shanghai, China. Her father, retired General W. L. Culbertson, is credited with making the first translation of the Bible into Chinese. When he died of cholera in 1862, the family returned to the United States.¹ According to the U.S. Census of 1870, she resided in Brooklyn with her older sister, widowed mother and several relatives.² Josephine attended the nearby Parker School where she studied with her childhood friend, Ida Johnson.³ Between 1896 and 1900 she earned a degree from the Adelphi Academy and College and trained at the Art Students League under William Merritt Chase, Arthur W. Dow and George H. Smillie.⁴ One of her summers was spent at the Chase School in Shinnecock. She also studied flower painting with Rhoda Holmes Nichols and briefly specialized in still lifes of roses that were praised in the *Art Amateur*.⁵ By 1900 she was sharing a Brooklyn flat with her designated "partner," Ida Johnson, three of the latter's relatives, who were officially listed as "boarders," and two Irish servants.⁶ The nature of the partnership was not specified in the U.S. Census of 1900, but both were recorded as "artists." At this time Josephine Culbertson actively exhibited with the: National Academy of Design, Brooklyn Art Association, New York Water Color Society and Art Institute of Chicago. In 1905 she and Johnson made a lengthy trip to California, visited Carmel over the summer and then returned to New York. A year later they permanently moved to Carmel and briefly occupied the cottage built by Frank Devendorf at the corner of Ocean Avenue and Lincoln where the Harrison Memorial Library now stands.⁷ Culbertson's first painting in Carmel was of the legendary beach cypress that was tragically removed by the owner of the bathroom.⁸

Several years after her arrival she began to exhibit her landscapes on the West Coast. Her monotypes appeared at the Del Monte Art Gallery between 1908 and 1910 with such titles as: *Marsh Grass*, *Strom over the Moors*, *Sunset on the Marsh* and *On the River*.⁹ In the June 1908 issue of *Sunset* magazine Culbertson and Johnson published "seven full-page drawings in color of the wild flowers in California . . . a rare treat for nature lovers."¹⁰ In 1909 she received an honorable mention at the Alaska-Yukon-Pacific Exposition in Seattle. At the San Francisco Art Association from 1911 to 1913 her exhibited sketches and watercolors were entitled: *White Roses*, *Eucalyptus Blossoms*, *A Low Fog*, *A Pool on the Beach* and *A California Spring*.¹¹ She contributed to every Annual and special exhibition of the Arts and Crafts Club for which we have reasonably complete records.¹² In 1909 Culbertson exhibited pottery and tooled leather, but in subsequent Arts and Crafts shows she offered only paintings. For the Seventh Annual in 1913 she displayed a work entitled *Fog-Late Afternoon*. At present, we have these titles for her other Carmel Annuals: 1916 – *A Breezy Morning*, *Carmel Neighbors* and *A Carmel Garden*; 1920 – *San Jose Canyon*, *Carmel Mission* and *The Olde Shop*; 1921 – *A Point Lobos Favorite* and *A Turn on the Seventeen-Mile Drive*; 1922 – *The Path of Gold*; 1923 – *On the Lagoon* and *A Carmel Garden*; and 1924 – *Late Afternoon-Carmel Valley*, *Carmel Valley Oak* and *Godeitia Garden*. At the 1920 Annual a poll of visitors voted her three paintings among the top twenty canvases.¹³ Mrs. F. Carl Smith in her review of the 1923 Annual for the *Carmel Pine Cone* said that *On the Lagoon* "shows a sympathy and love for all the exquisite tints of nature. Her landscapes and gardens, in fact all her work, shows the spirit of the artist that fascinates the beholder and makes one long to see more of her work."¹⁴

Culbertson taught pottery classes at the Arts and Crafts Summer School through 1914.¹⁵ She was a student at the 1914 William Merritt Chase Summer School and participated in the social events surrounding his visit.¹⁶ At that time the *New York Times* listed Culbertson as one of the "notable" artists of Carmel.¹⁷ One of her paintings from this period was simply titled *Carmel by the Sea*.¹⁸ In January of 1916 her work was displayed at the Second Exhibition of California Artists at San Francisco's Golden Gate Park Memorial Museum.¹⁹ That February she exhibited her paintings with other Carmelites, including Mary DeNeale Morgan and Arthur Vachell, at the Watsonville Woman's Club.²⁰ At William Silva's Carmelita Art Gallery in June of 1917 Culbertson donated her art to a benefit show for the Carmel chapter of the American Red Cross.²¹ In 1919 for a joint exhibition sponsored by the Architectural League of New York at the Brooklyn Botanic Garden she paired her studies of clustered wild flowers in their native habitat with portraits of single flowers of the same species by Miss Johnson.²²

Culbertson and Johnson were extremely active in the Carmel social scene with their attendance at dinners, teas and receptions for exhibitions.²³ For over thirty years their home was "the center of culture and conviviality . . . and gracious hospitality."²⁴ They organized and supported a variety of community causes which encompassed Carmel's Free Public Library, Boy's Club, Young Men's Club, Dickens Reading Club, Church Parsonage Fund, Woman's Auxiliary for the Carmel Community Church, Red Cross and Missionary Fund.²⁵ In 1912 Josephine was elected to the governing council of the Forest Theatre Society.²⁶ At the request of the Arts and Crafts Club Culbertson "revived" the Carmel Civic League in February of 1916 and served as its secretary.²⁷ She even played the organ in the local Methodist Church.²⁸ According to the U.S. Census of 1910, Culbertson was the designated head of the household and Johnson was listed as her "partner" at their home on Monte Verde Street and Ninth Avenue, euphemistically called "Pine Needle."²⁹ They periodically visited

the East Coast and southern California. On occasion they exchanged houses with friends in the San Francisco Bay Area; in Berkeley they visited the art colony and stayed with Jennie Cannon.³⁰ In 1916-17 the two artists advertised "Saturday afternoons" as the time when their "lovely" studio on Ocean Avenue was open to visitors.³¹ From the U.S. Census of 1920 we learn that "Grey Gables," their new studio-home on Lincoln Street at the corner of Seventh Avenue, was also occupied by Josephine's sister, Helen Kip; Ida Johnson was officially designated as a "friend" of Culbertson who was the designated owner.³² In August of 1927 the Carmel Art Association (CAA) held the first of many meetings in their studio.³³ For that organization Culbertson served as the: second vice-president in 1927-28, first vice-president in 1928-29 and 1930-31, corresponding secretary in 1929-30 and 1932-33 and "third honorary vice president" in 1933-34; she sat on the CAA board of directors from 1931 to 1933 and in 1935.³⁴ Culbertson attended the 1934 members' meeting of the CAA and voted for incorporation; she occasionally served on the CAA's "hanging committee."³⁵ She frequently exhibited with that organization between October of 1927 and June of 1938.³⁶ From 1912 to the late 1930s she was habitually designated a "Republican" on the voter registration lists.³⁷

Culbertson's artistic career continued unabated until 1938. An unnamed writer for the *Carmel Pine Cone* visited Culbertson-Johnson studio in the late fall of 1921 and evaluated her art:³⁸

Miss Culbertson does the most realistic presentations of gardens. One is a corner of a patio of Mrs. Clarence Black's home in Santa Barbara, said to be one of the show places of that city. Another that attracted my eye was a backyard view of a couple of friendly houses, nestled close together in loving intimacy, with a bit of blue sea in the background. She has named the picture "Neighbors." A bit of washing on the line in the foreground provides a homely realism which but accentuates the thought of the picture. Miss Culbertson has also a beautiful triptych of Point Lobos.

In May of 1920 at the Stanford University Art Gallery she jointly displayed with Ida Johnson "a number of oil paintings . . . showing views of California landscapes enriched with flower foregrounds."³⁹ She returned to that venue in June of 1921 for the group Exhibition of Carmel Artists.⁴⁰ Always willing to expand her horizons, she enrolled in Ralph Pearson's Carmel etching course in the spring of 1922.⁴¹ That December she donated her "charming" etching of the Smiley bungalow to a benefit show that raised funds to purchase an etching press for the Arts and Crafts Club.⁴² Her work was selected for display at the California State Fair between 1925 and 1933.⁴³ In 1926 at that venue she contributed *Giant Oaks of Monterey* and *Triptych of Point Lobos*.⁴⁴ She exhibited at the Thirty-fifth Annual of the Denver Art Museum in June of 1925.⁴⁵ A month later she displayed her work in a small "group show" of Carmel Artists at the Arts and Crafts Hall; she studied printmaking with Blanding Sloan and exhibited with his students at the City of Paris Gallery in San Francisco.⁴⁶ In the fall of 1925 the *Pine Cone* provided this rough translation of the review from the Paris-based journal, *Le Revue de Vrai et du Beau*; a reproduction of one of Culbertson's paintings was included with the original article:⁴⁷

I have been able recently to admire at the Schwartz Galleries in New York, two works of Miss J. M. Culbertson, of which the first has just figured in the Salons of America, where she is especially remarked.

These works – "A Patio Garden-Carmel California" and "A Foggy Day-Point Lobos, California," impress me with very notable qualities. Their execution is at once energetic and delicate, free and knowing. One can in them admire a perfect purity of line, a beautiful inspiration, a classicism of the best kind, a happy search for power and simplicity.

The analysis is justly maintained in a vision of the whole. These works contain some passages as conscientious, as sensitive, as vibrant, as expressive. Last year I had occasion to speak of this fine artist apropos of the Independent Art Show, where she showed two very successful works.

Sensitive to all the varied aspects of Nature, her talent is sincere, independent, very strong and at the same time, true and vigorous.

She is in a high degree, endowed with a feeling for light and atmosphere. She possesses the full mastery of her technique and she expresses all the synthesis of her art with loyalty in employing a manner ample and robust.

Her work evokes a force truly rare; she adds a sentiment of emotion which gives them an eloquence very poetic and very taking.

A excellent example of her plein air work from this period is the *Coastal Landscaper near Asilomar*.⁴⁸ Her paintings appeared at the Hobart Gallery in the First Exhibition of the San Francisco Society of Women Artists during November of 1925 and again with that organization's Second Exhibition the following spring at the Don Lee Galleries where she displayed "a really delightful and poetic *Landscaper*."⁴⁹

In February of 1926 her paintings were displayed in San Francisco store windows for the "Picture Week" exhibition; that June several of Culbertson's canvases were shown at Gump's and the Berkeley League of Fine Arts.⁵⁰ During July in a one-day joint show with Ida Johnson at the Arts and Crafts Hall she displayed local landscapes, including *A Carmel Garden Scene* as well as "some interesting water color sketches painted in Porto Rico and Prince Edward Island."⁵¹ At the private

Carmel Art Gallery between October of 1926 and August of 1927 she exhibited several paintings, including *A Turn of the Seventeen Mile Drive* and *The Witch Tree*, "in a fog, with a green foreground, a blue sea and ghostly limbs of the cypress twisted."⁵² In January of 1927 her *Carmel Cypress* appeared in an exhibition of prominent northern California artists organized by the Berkeley League of Fine Arts at the Twentieth Century Club in Berkeley.⁵³ She exhibited her painting *The Lagoon* that April in a show of regional artists sponsored by the Biltmore Hotel of Los Angeles at the Community Center in Oxnard, California, and three months later she donated a canvas to the "white elephant" sale to benefit the financially strapped Carmel Arts and Crafts Club.⁵⁴ At the crafts fair in the Arts and Crafts Hall during August of 1927 Culbertson and Johnson displayed pottery, including small vases and dishes, which they painted and fired.⁵⁵ Culbertson contributed the canvas *Eucalyptus Blossom* to the State-wide Annual Art Exhibit of the Santa Cruz Art League in February of 1928.⁵⁶ At the Fourth CAA Exhibition in March she displayed *A Winter Bouquet* and *Carmel Studio*; the latter was described as "charming, intimate and neighborly . . . her characterization of pine trees, stucco, tile and grass shows intimate knowledge of her subject."⁵⁷ Later that June her *Carmel Mission* was hung at the Jury-free Exhibition of the Oakland Art League in the Oakland Art Gallery.⁵⁸ On September 6, 1928 Culbertson and Johnson were two of four "elderly women" caught inside a runaway car that crashed into a tree on Capistrano Avenue in Berkeley.⁵⁹ The seventy-five-year-old Culbertson suffered the permanent loss of sight in one eye, severe lacerations about the head and a fractured right arm that had to be amputated years later. According to the press, Ida Johnson escaped serious injury. The two women had recovered by the following January to host guests, including Ida M. Curtis, at a bridge party in their home.⁶⁰

Culbertson donated her art in May of 1929 to the Chinese Famine Relief Fund exhibition and sale in San Francisco.⁶¹ That June at the CAA's Twelfth Exhibition her *Sunshine and Fog at Point Lobos* was characterized by Valerie Johnston, art critic for the *Pine Cone*, as "a very illusive thing in greens and violets, the trees losing themselves in luminous fog at their tops."⁶² She exhibited with other local artists in October of 1929 at the Myra B. Shop in Carmel.⁶³ Her seascape, *On the Lagoon*, appeared at the reopening of the private Carmel Art Gallery in May of 1930.⁶⁴ That same painting was displayed in July at the Thirteenth CAA Exhibition.⁶⁵ She joined the heated debate on the future color schemes for Carmel streets in January of 1931.⁶⁶ That February she again exhibited at the State-wide Annual of the Santa Cruz Art League.⁶⁷ Culbertson was also an exhibiting member of the: Laguna Beach Art Association, Chicago No-jury Society of Artists and Berkeley League of Fine Arts.⁶⁸ In June of 1931 at the CAA's Fourteenth Exhibit she displayed *Giant Oak-Monterey* and *Spouting Rock-Point Lobos*; one critic said that the latter had "no feeling for the overpowering effect of Lobos," while another called it "the best rock in the show."⁶⁹ For the *Pine Cone* Eleanor Minturn-James visited and interviewed Culbertson in October of 1931:⁷⁰

. . . . This painter has in her studio at Lincoln and 7th Street, "Grey Gables," a charming large still life of chrysanthemums, yellow and white ones, their gentle raggedness in good contrast to the severe straight lines of the Chinese blue vase. She has never shown this here on the peninsula, and should be urged to do so as it is one of the finest still lifes she has ever produced. Her latest still life is in black and white, an Oriental stage set. The quality of her whites – the white of the oval-shaped porcelain jar and the white of the carved Chinese idol – is especially pleasing against the black embroidered Chinese screen.

Miss Culbertson's recent paintings of the Carmel Mission shows her working with a much broader technique. It is vigorous painting. Unique, in that it gives you an angle of the Carmel Mission bell tower seldom painted. [Armin] Hansen, pointing to one particularly well-handled section of the canvas, said, "I wish I had painted that!" Carrying out the painting approach to the Mission that she did, was not without difficulties. After hiding her easel and painting outfit under the bushes she returned the next day to find that all the nice, warm-colored weeds and wild shrubs huddled so companionably against the old adobe walls, and on which she was counting, were in the act of being cleared out and burned. Then, it was a case of hurrying brushes. Looking up at the tower against the sky, Miss Culbertson said it seemed practically impossible to get pigment that would yield such intense blue. She found it, however.

This artist said that she has always painted from nature. It has been invariably her method. Her mother was something of an artist and in the habit of making drawings. . . .

Minturn-James also reported that she planned soon to donate to the Harrison Memorial Library her large canvas of oaks and wildflowers as well as a large collection of Ida Johnson's watercolors of wild flowers in a revolving glass-covered stand. That October Josephine displayed her *Carmel Mission* at the Monterey County Fair.⁷¹ A month later at Carmel's Pine Inn she exhibited a small sketch of Point Lobos at a show of "thumb-box" sketches and another work at the local Sunset School.⁷² Also that November at the Fifteenth CAA Exhibition she exhibited a still life entitled *Quan Yin or Goddess of Mercy*.⁷³

At the Seventeenth CAA Exhibition in June of 1932 Culbertson displayed another *Carmel Mission* and served on the selection jury.⁷⁴ That September she contributed to the Jury-free Exhibition at the Oakland Art Gallery.⁷⁵ In November at the "white elephant" benefit for the Carmel

Community Church she sold unfinished sketches from her portfolio "at prices from 25 cents upward."⁷⁶ She donated her paintings to the exhibition-rafts in support of the CAA Gallery in January of 1934 and December of 1936; at the latter her work was entitled *Zinnias*.⁷⁷ In the spring of 1934 the *Pine Cone* named her, along with Mary DeNeale Morgan and Jennie Cannon, one of the "Twelve Women Who Have Helped Immortalize Carmel" as a center for the arts.⁷⁸ At the CAA's Water Color Exhibit in January of 1935 her *Eucalyptus Blossoms* were called one "of the brightest spots."⁷⁹ She was so highly regarded by the town that one Sunday in March Minister Dorsett dedicated his sermon at the Carmel Community Church to Culbertson and displayed her "scrupulous and exquisite paintings of California wild flowers."⁸⁰ On April 19th and 20th she staged at her studio an exhibit of her wildflower paintings, including "a number of new studies," to coincide with the Easter visit of tourists. In June of 1935 at the CAA her canvas *Monterey Oaks*, according to *Pine Cone* art critic Thelma B. Miller, "caught the spirit of California summer . . . the oaks persistently if dustily green, majestic and harmonious in their great strength."⁸¹ On March 20, 1937 a special "tribute" exhibition and sale of her work was arranged by her many friends at Levinson's Garage; a local newspaper, *The Californian*, published a photo of the eighty-four-year-old artist.⁸² This exhibit included landscapes, floral studies and "foreign scenes."⁸³ That April her large canvas of the famous *Grey Gables Garden* was purchased by subscription for one of the public buildings in Carmel.⁸⁴ Josephine continued to paint until the early fall of 1938 when ill health forced her removal to a nursing home in Pacific Grove and her friends sold her belongings.⁸⁵ Miss Culbertson died in Pacific Grove on April 10, 1941 and was cremated in Santa Cruz.⁸⁶

ENDNOTES FOR CULBERTSON: 1. *CPC*, April 18, 1941, p.16. / 2. U.S. Census of 1870 [ED 7th Ward, Sheet 30]. / 3. *CPC*, May 6, 1927, p.10. / 4. *CPC*, October 31, 1931, p.10. / 5. As cited in *CPC*, October 30, 1931, p.10. / 6. U.S. Census of 1900 [ED89, Sheet 11A]. / 7. *CPC*, December 14, 1928, p.13; March 29, 1935, p.4. / 8. *CPC*, May 6, 1927, p.10; September 16, 1927, p.9. / 9. Schwartz, *Northern*, p.52. / 10. *SFL*, May 28, 1908, p.9; May 30, 1908, p.16. / 11. Halteman, p.1136; *TOI*, March 4, 1911, p.15; *SFC*, April 6, 1913, p.27. / 12. Appendix 2. / 13. *CPC*, September 9, 1920, p.3. / 14. *CPC*, August 11, 1923, p.2. / 15. Chapter 5, note 18. / 16. Appendix 3; *TOI*, July 28, 1914, p.15. / 17. *NYT*, February 1, 1914, p.M-15. / 18. B & B, October 6, 1988, No.4124. / 19. *SFC*, January 22, 1916, p.8. / 20. *CPC*, February 2, 1916, p.1; February 9, 1916, p.4. / 21. *CPC*, June 14, 1917, p.3. / 22. *NYT*, March 16, 1919, p.20; *SFC*, April 27, 1919, p.E-3; *CPC*, June 18, 1926, p.11. / 23. *TOI*, September 14, 1924, p.S-5; *CPC*, May 16, 1925, p.8; May 30, 1925, p.9; June 6, 1925, p.9; December 2, 1927, p.14. / 24. *CRN*, March 10, 1937, p.2. / 25. *MDC*: March 10, 1907, p.1; July 11, 1909, p.1; July 31, 1910, p.1; August 8, 1914, p.3; June 7, 1922, p.4; *CPC*: April 14, 1915, p.2; June 2, 1916, p.4; December 20, 1916, p.4; February 14, 1918, p.1; April 24, 1919, p.1; February 19, 1920, p.2; May 19, 1921, p.1; August 3, 1922, p.12; May 5, 1923, p.1; January 5, 1924, p.1; May 17, 1924, p.4; October 3, 1925, p.2; August 8, 1930, p.3; January 19, 1934, p.4; May 4, 1934, p.1, March 29, 1935, p.4; *TOI*, December 2, 1917, p.21. / 26. *SFX*, July 14, 1912, p.79. / 27. *CPC*: February 9, 1916, p.1; December 8, 1921, p.1. / 28. *CPC*, April 14, 1915, p.2. / 29. *CPC*, September 16, 1927, p.9; U.S. Census of 1910 [ED 12, Sheet 11A]; Perry/Polk, 1916-17, p.3. / 30. *CPC*: September 22, 1915, p.4; October 20, 1915, p.4; May 17, 1916, p.4; April 19, 1917, p.2; May 9, 1918, p.1; February 6, 1919, p.1; April 21, 1921, p.1; November 3, 1923, p.1. / 31. *TWP*, July 8, 1916, p.10; *CPC*: October 11, 1916, p.4; December 6, 1916, p.2; May 31, 1917, p.4. / 32. U.S. Census of 1920 [ED 15, Sheet 4A]; *CPC*: February 19, 1920, p.2; June 2, 1921, p.4; Perry/Polk: 1922-23, p.4; 1928, pp.538, 422; 1930, pp.428, 531; 1937, p.391. / 33. *CPC*, August 12, 1927, p.7. / 34. *CPC*: August 17, 1928, p.4; August 26, 1927, p.6; October 7, 1927, p.12; July 12, 1929, p.6; July 10, 1931, p.16; November 10, 1933, p.1; December 1, 1933, p.1; December 8, 1933, p.7; *MPH*, August 27, 1927, p.6; *AAA*: 24, 1927, p.57; 25, 1928, p.59; 26, 1929, p.59; 27, 1930, p.60; 28, 1931, p.70; 29, 1932, p.7; *BDG*: August 23, 1928, p.7; *SFC*, September 9, 1928, p.D-7; *CRM*: September 4, 1930, p.6; July 9, 1931, p.1; September 15, 1932, p.2; *CSN*, December 7, 1933, p.1. / 35. *CPC*: May 24, 1929, p.1; August 16, 1935, p.5; *CSE*, March 31, 1949, p.8. / 36. Citations that have the titles of her submissions and any significant commentaries are inserted in the body of the text; the following references provide some of the dates when she exhibited at the CAA: Appendix 4; *CPC*: June 22, 1934, p.5; January 17, 1936, p.5; *CSN*: April 19, 1934, p.4; June 21, 1934, p.1; *CCY*: June 10, 1938, p.12. / 37. *CVRI*, Monterey County: 1912-1938. / 38. *CPC*, December 15, 1921, p.8. / 39. *DPI*, May 17, 1920, p.3. / 40. *DPI*, June 3, 1921, p.8. / 41. *CPC*, May 25, 1922, p.4. / 42. *CPC*: December 16, 1922, p.1; December 23, 1922, p.8. / 43. *LAT*, August 25, 1925, p.1-4; *CPC*: August 29, 1925, p.5; August 12, 1927, p.6; September 2, 1927, p.7; September 22, 1933, p.6; *MPH*, August 25, 1927, p.1; *TOI*, September 11, 1927, p.6-S; *SFC*, September 8, 1929, p.D-5. / 44. *Catalogue, Annual Exhibition of Paintings, California State Fair, Sacramento, September 4-11, 1926*. / 45. *CPC*, May 23, 1925, p.2. / 46. *CPC*, July 25, 1925, p.12; *TOI*, August 2, 1925, p.S-5. / 47. *CPC*, November 14, 1925, p.8; cf., *CPC*: May 17, 1924, p.4; June 18, 1926, p.11. / 48. Plate 8a; Appendix 6. / 49. *BDG*, November 14, 1925, p.6; *CPC*, November 21, 1925, p.12; *TOI*, November 22, 1925, p.6-S; *IAT*, May 8, 1926, p.12. / 50. *TOI*, February 14, 1926, p.S-7; *CPC*, June 18, 1926, p.11. / 51. *CPC*, July 23, 1926, p.11. / 52. *CPC*: October 15, 1926, p.11; December 24, 1926, p.11; August 19, 1927, p.6. / 53. *BDG*, January 19, 1927, p.6. / 54. *The Oxnard Daily Courier*, April 9, 1927, p.1; *CPC*: April 22, 1927, p.10; July 15, 1927, p.6. / 55. *CPC*, August 19, 1927, p.6. / 56. *Catalogue, First Annual State-wide Art Exhibit of Paintings, Santa Cruz Art League, February 1-15, 1928*, p.4; *CRM*, February 15, 1928, p.7. / 57. *CPC*, March 9, 1928, p.7; *CRM*, March 14, 1928, p.7. / 58. *TOI*, June 24, 1928, p.5-S; *CPC*, July 6, 1928, p.4. / 59. *BDG*, September 7, 1928, p.1; *CPC*, September 14, 1928, p.1. / 60. *CPC*, January 25, 1929, p.13. / 61. *SFC*, May 12, 1929, p.D-5. / 62. *CPC*: July 5, 1929, p.6; July 12, 1929, p.4; cf. *CRM*, July 3, 1929, p.2. / 63. *CPC*, October 4, 1929, p.7. / 64. *CRM*: May 1, 1930, p.12; June 12, 1930, p.6; *CPC*, May 2, 1930, p.5; *SFC*, May 18, 1930, p.D-5. / 65. *CRM*, July 24, 1930, p.7. / 66. *CRM*, January 29, 1931, p.2. / 67. *TOI*, February 8, 1931, p.S-7. / 68. *TOI*: November 23, 1924, p.31; February 28, 1926, p.10-M; *AAA*: 28, 1931, p.500; McGlauffin, p.106; Ball, p.157. / 69. *CRM*: June 3, 1931, p.2; June 6, 1931, p.3; June 8, 1931, p.3. / 70. *CPC*, October 30, 1931, p.10. / 71. *CPC*, October 9, 1931, p.8. / 72. *CPC*: November 6, 1931, p.11; November 13, 1931, p.8. / 73. *CPC*, November 27, 1931, p.8. / 74. *CPC*: June 17, 1932, p.2; June 24, 1932, p.8; *CRM*, June 23, 1932, p.3. / 75. *TOI*, September 4, 1932, p.8-S. / 76. *CPC*, November 11, 1932, p.15; November 18, 1932, p.14. / 77. *CSN*, January 11, 1934, p.1; *CPC*: February 23, 1934, p.1; March 23, 1934, p.5; June 15, 1934, p.1; *CRN*, December 22, 1936, p.3. / 78.

CPC, May 4, 1934, p.12. / 79. *CPC*, January 11, 1935, p.3. / 80. *CPC*, March 29, 1935, p.4. / 81. *CPC*, June 7, 1935, p.10. / 82. *CRN*, March 10, 1937, p.2. That same photo was reprinted in August of 1939 by the *Carmel Pine Cone*; *CPC*, August 25, 1939, p.5. / 83. *CPC*: March 14, 1937, p.10; March 26, 1937, p.13. / 84. *CPC*, April 2, 1937, p.8. / 85. *CPC*, October 28, 1938, p.4. / 86. *CCY*, April 18, 1941, p.3; *CPC*, April 18, 1941, pp.1, 16; California Death Index; Hale, p.33; Kovinick, pp.62; McGlynn, pp.16-22; Spangenberg, pp.53f; Hughes, p.262; Petseys, p.173; Jacobsen, p.757.

SOPHIE VALLEAU CULP (1858-1953) was born on August 24th in San Francisco. She briefly studied painting and ceramics at the School of Design and joined the faculty of Washington School. In 1878 she married a "farmer," Daniel S. Culp, and resided on B Street in Hayward, California.¹ In the 1890s the couple apparently separated with each living with their respective parents.² Sophie resided at 1423 Webster Street in San Francisco and described her occupation as "art studies, teacher." In 1892 she was elected the secretary of the California Ceramic Club and was featured prominently in its spring Exhibition.³ In the Club's December display at the Palace Hotel her pitcher "of raised gold" and her "rose jardinière" received special mention in the press.⁴ At the California Midwinter International Exposition of 1894 she contributed to the "art porcelain" display.⁵ During the late 1890s she spent one year in London working on graphic arts and design with Frank Brangwyn. In June of 1898 she contributed to the Red Cross Benefit Exhibition at the San Francisco Press Club.⁶ She was a featured exhibitor at the Ninth Annual Exhibition of the California Ceramic Club in November of 1899.⁷ Culp also exhibited a decorated vase, tile, jar and stein at the San Francisco Art Association in 1905.⁸ As a nationally recognized ceramist she maintained studios in San Francisco at 231 Post Street and 233 Geary Street. Her residence in 1905 was at 1015 Fell Street.⁹ At this time she and her husband, who was now a "geologist," were again cohabitating.

Two months after the earthquake and fire in April of 1906 she and Daniel purchased a permanent residence and studio at 2601 Virginia Street in Berkeley.¹⁰ In the local Directories she was listed primarily as an "artist" and occasionally as a "china decorator."¹¹ Sophie and her husband were widely traveled. She quickly became something of a Berkeley celebrity and even her three-month trip to study new porcelain techniques at the Fry Summer School in Southampton, Long Island, garnered publicity.¹² The Culpes were regular visitors to the Monterey Peninsula. Her extensive knowledge on ceramics made her a sought-after lecturer.¹³ She was an early member of Berkeley's exclusive Studio Club and contributed to the First and Second Annual Exhibitions of the Berkeley Art Association in 1907 and 1908 and to the 1907 Alameda County Exposition in Oakland's Idora Park.¹⁴ She exhibited in 1910 at the Ceramic Club "small landscapes . . . on porcelain" as well as a "table set for a nine-course dinner."¹⁵

In 1911-12 Culp was elected a director of Berkeley's Hillside Club and was a co-curator for the occasional arts and crafts exhibition.¹⁶ Sophie also lectured at that venue on block prints.¹⁷ At the 1914 exhibition of Women Artists of California at the Hillside Club she displayed two paintings: *Adobe at Monterey* and *Old Pine at Monterey*.¹⁸ She also donated her work to Oakland's Red Cross Benefit "Auction Comique."¹⁹ In 1920 Sophie contributed to the East Bay Artists exhibition at the Hillside Club.²⁰ That year she gave several pieces to the Jack London Library Benefit Exhibition at San Francisco's St. Francis Hotel.²¹ Sophie's husband died in August of 1927. She was named an heir to part of the estate of A. Herrick Stanford in April of 1940.²² She exhibited with the California Ceramic Club into the early 1940s and was its president between 1906 and 1941.²³ Mrs. Culp maintained a studio in her Berkeley home until her death on July 26, 1953 at the age of 95.²⁴

ENDNOTES FOR CULP: 1. U.S. Census of 1880 [ED 23, Sheet 58]. / 2. U.S. Census of 1900 [ED210, Sheet 4B]. / 3. *SFC*, April 7, 1892, p.4. / 4. *TWP*, December 10, 1892, p.8. / 5. *CMIE*, p.65. / 6. *SFL*, June 10, 1898, p.10. / 7. *MHR*, December, 1899, p.14. / 8. Halteman, p.136. / 9. Crocker 1905, p.527. / 10. *BDG*, June 13, 1906, p.5; *ICR*, June 23, 1906, p.7. / 11. Polk: 1907, p.1561; 1909, pp.1027, 1367; 1911, pp.1034, 1357; 1913, p.270; 1915, p.925; 1922, pp.457, 1543; 1930, p.447; cf., U.S. Census of 1910 [ED 44, Sheet 7A]; U.S. Census of 1920 [ED 192, Sheet 7A]; U.S. Census of 1930 [ED 1-313, Sheet 9A]. / 12. *BDG*, June 11, 1907, p.5; *BKR*, June 12, 1907, p.8. / 13. *BKR*, October 7, 1908, p.5. / 14. Appendix 1, Nos.2-3; *BDG*, September 2, 1907, p.5. / 15. *ICR*, December 17, 1910, p.14; cf. *SFL*, December 4, 1910, p.44. / 16. *TOI*, February 26, 1911, p.6. / 17. *ICR*: November 2, 1912, p.14; January 6, 1917, pp.12f; February 3, 1917, p.9. / 18. *BDG*: March 13, 1914, p.8; March 17, 1914, p.3. / 19. *TOI*, October 7, 1917, p.20. / 20. *BDG*, January 16, 1920, p.11; *ICR*, January 17, 1920, p.9; *TOI*, January 18, 1920, p.1-B. / 21. *TOI*, March 28, 1920, p.4-S. / 22. *TOI*: August 3, 1927, p.31; April 17, 1940, p.14-B. / 23. *TWP*, January 2, 1926, p.23; *BDG*: October 25, 1929, p.5; November 14, 1929, p.7; December 10, 1931, p.9; *SFC*, November 29, 1931, p.D-3; *TOI*, December 20, 1931, p.6-S. / 24. *BDG*, July 27, 1953, p.16; *TOI*, July 27, 1953, p.16-E; cf. Hughes, p.263; Jacobsen, p.758.

ERNST CURJEL (1874-19??) was born on March 29th in Hamburg, Germany. He studied art in England and Japan before arriving at San Francisco in November of 1914.¹ He had further training in etching and landscape painting at the California School of Fine Arts. In 1917 he advertised his San Francisco studio at 827 Mason Street.² In September of 1918 on his draft registration card he listed his employer as S. H. Frank & Company and his residence with his mother, Charlotte Curjel, at 920 Taylor Street. Ernst was described as "medium" in height and build with blue eyes and dark hair.³ In 1919 and 1920 the artist studied with Armin Hansen and resided in Carmel where he contributed two canvases, *The Pink Fence* and *Grey Day at Carmel*, to the Fourteenth Annual Exhibition of the Arts and Crafts Club.⁴ That year he also exhibited at the San Francisco Art Association and displayed at the Helgesen Gallery in San Francisco a large

canvas of a rural district near the sea where "great trees give a pronounced decorative effect and the color of the soil, yellowed and ground into ruts, has noticeable value in the composition, while the broken country road realistically pitches downward toward the shore."⁵ By the early 1930s he had returned to Germany and was a resident of München. During his career he reportedly studied at the Stuttgart Academy with Christian Adam Landenberger. Curjel left Germany in 1932 and moved to Spain where his trail is lost.⁶

ENDNOTES FOR CURJEL: 1. *California Passenger and Crew Lists*, departed Hong Kong on October 14, 1914 and arrived via Manila and Japan in San Francisco aboard the SS China on November 23, 1914. / 2. *AAA* 14, 1917, p.463. / 3. *WWDR*, No.687-10620, September 12, 1918. / 4. *CPC*, June 19, 1919, p.3; Appendix 2. / 5. *SFC*, June 13, 1920, p.E-3. / 6. Cf., *Allgemeines Künstler-Lexikon*, K. G. Saur, ed., vol.23, 1999, p.155; Hughes, p.267; Falk, p.797; Jacobsen, p.764.

IDA MAYNARD CURTIS (1860-1959) was born on January 12th in Lewisburg, Pennsylvania. By 1870 her father, who was a clergyman and teacher of theology, had relocated the family to Cambridge, Massachusetts.¹ Ten years later she resided in Boston with her mother, whose occupation was listed as "journalist," two brothers, two sisters and a servant.² Ida graduated with a degree in science from Cornell University where she maintained close contacts after graduation and was once elected treasurer of the Alumni Association.³ She had advanced training in chemistry at the Massachusetts Institute of Technology.⁴ In the late 1880s she studied drawing and painting at the Art Students League in New York City. In June of 1890 she traveled to Europe for "education." According to her passport application, she was five feet two inches tall with gray eyes and brown hair.⁵ Her passport was renewed in 1903, 1908 and 1914 for further study abroad, including training in Paris with Émile Ménard and Lucien Simon.⁶ She "learned the principles of design and aesthetics from Denman Ross of Harvard and from Charles Hawthorne [in Provincetown] she gained her brilliant understanding of color;" a summer in Bermuda reportedly "led her to forsake portrait painting for landscapes."⁷ She maintained a seasonal studio in Provincetown. According to the U.S. Census of 1900, Curtis was a "school teacher" and her father had rejoined the family as the "principal of a private school."⁸ Ida held her first solo exhibition in 1916 at the Charles Cobb Gallery in Boston. She planned the art program for the Boston school system and also taught mathematics and general sciences at Boston's Brighton High School from 1886 to 1919.⁹

In August of 1905 Curtis was a guest at the El Carmelo Hotel in Pacific Grove and in June of 1911 she sketched in Colorado Springs; she spent the summer of 1919 in Carmel and decided to become a permanent resident.¹⁰ She was frequently enrolled on the Carmel voter index as a "Republican."¹¹ In 1920 Ida advertised the public hours for her rented studio-home on Monte Verde Street between Thirteenth and Fourteenth Avenues in the local newspaper.¹² Within a year she relocated to her own "Spanish-style" studio-residence on Santa Lucia Avenue between Carmelo Street and San Antonio Avenue.¹³ It was described as one "of the quaintest and most attractive studies in Carmel . . . built of gray cement with the woodwork of bright blue, the outside staircase leading to the spacious flat roof" with panoramic views of the valley and sea.¹⁴ She was an active supporter of the Carmel Arts and Crafts Club and contributed to its Annual and special exhibitions between 1919 and 1921.¹⁵ At the Fourteenth Annual of 1920 she exhibited three paintings: *The Village Church*, *Sunshine on Point Lobos* and *When the World Looks Fair*. Visitors to this exhibit voted the latter two works among the top twenty canvases.¹⁶ In her review for the *Carmel Pine Cone* Jessie Fremont Herring reported on her canvas *The Village Church*: "one felt not only the heights attained by the master builder Wren, but an ethical adjustment of color suggesting the trinity of antiquity."¹⁷ A year later at that event Curtis contributed *The Ravine* and *Early Morning on the Cornfield*. The *Pine Cone* referred to the latter as "bright and golden, filled with the purple shadows which she loves to paint from her studio roof garden" and noted that her "interesting figure pictures always endeavor to catch the glory of sunlight."¹⁸ In June of 1921 she displayed five pictures at the Exhibition of Carmel Artists at the Stanford University Art Gallery, including *Pine Trees in the Fog* and *Triptych of Point Lobos*.¹⁹ Curtis attended receptions for the art community in the San Francisco Bay Area.²⁰ Her professional debut in southern California consisted of back-to-back solo exhibitions at the O'Hara and Livermore Gallery in Pasadena and the Woman's Club of Hollywood between February and March of 1920.²¹ Antony Anderson, art critic for the *Los Angeles Times*, noted:²²

Living and painting in California for several years, Miss Curtis has become enamored of our glorious sunlight, and there is hardly a picture in this collection of twenty-two that is not steeped in it. She finds it bright and golden, scarring with a vivid beauty the richly purple shadows that she loves to paint. Almost all of her subjects are happily lyrical.

The technique of these landscapes is very free, the paint being sometimes dragged, sometimes placed with a full brush in spots of clean color that are full of accent. Often the highest lights are rather chalky, the result of a too strenuous effort to raise the key to its highest pitch. Paint is pretty limited in comparison with light, and it is generally the part of wisdom to take note of its limitations. Still, to have really tried to paint the out-of-doors is in itself a sort of success.

In "Sand Dunes of Carmel" the dunes are very steep, gemmed with bunches of colorful weeds, and a keenly blue sky

arches beautifully above them. In "Sand Dunes of Provincetown" they are very yellow – undoubtedly too crudely yellow – and they overlook a lovely village half hidden among green trees, with a hint of blue sea far away.

. . . . "The Veteran" is a fine study of a gnarled and gray old cypress, gaunt and leafless, that has rooted itself tenaciously in a declivity from which it can look over a pale green ocean.

Miss Curtis also shows a number of thumb-nail sketches, the most of them from Carmel, bright little impressions of sea and shore.

On March 15, 1921 she opened another solo exhibition at the O'Hara and Livermore Gallery.²³ A year later she had a similar exhibition in the Pasadena area.²⁴ Through the early 1930s Curtis kept a professional address in Boston at the Old Colony Trust Company.²⁵

In the spring of 1922 Curtis was a student in Ralph Pearson's Carmel etching class.²⁶ Although she spent the latter part of that year in New York, she contributed, according to Jennie Cannon, three works of "brilliant coloring" to the December show at the Little Gallery, an artists' cooperative in Berkeley.²⁷ According to the *Pine Cone* and the *San Francisco Chronicle*, she left Carmel in the summer of 1922 to maintain for three years a studio in New York City whence she traveled to Europe and the Caribbean and along the Atlantic seaboard.²⁸ In 1923 her Carmel portrait of a college girl, *When Life Looks Bright*, "won praise" at several showings in New York City galleries.²⁹ Her solo exhibition that year received this review in the *Pine Cone*:³⁰

Exploitation of Carmel scenery in its variant moods was notably exemplified in the recent showing of canvases by Ida Maynard Curtis at the Ainslie Galleries in New York. The play of sunlight in all her work is exhilarating and she interprets a quality of brilliance almost dazzling. This, no doubt, has been enhanced by study during the past six months among the artist coterie in Provincetown where her atelier was open for several years before coming west to build a home in Carmel. Although a Boston birth and education gave her the eastern atmosphere and preparation, years sent abroad and in the west rounded her vision to a cosmopolitan viewpoint. So that all her latest work had that breadth which bespeaks the beauty of the great spaces, the color and contours of bold coasts of California, and specifically the Monterey peninsula.

A glance at the titles of the January exhibition shows preference for: Point Lobos, Vistas at Point Lobos, Sunshine on Point Lobos, Ravine at Point Lobos, Sand Dunes in Carmel, The Carmel Mission, Early Morning on the Mountains and Autumn on the Dunes, all being familiar themes to admirers of her treatment. The first picture sold from this group was the favorite subject of many visitants to the point, the yellow sandstone cliffs of the north side on which still clings one of the past great sentinel cypress from the buried groves of Lemuria.

Miss Curtis has opened her atelier at the Sherwood Studios, where William Ritschel and many other distinguished colleagues have had their headquarters. She will probably not return to Carmel before the summer.

In 1923 she won the landscape prize at New York City's Catherine Lorillard Wolfe Art Club.³¹

Curtis returned to Carmel by June of 1925 and maintained an active social life with her attendance at teas, dinners and receptions for exhibitions.³² In February of 1926 her work received a one-man exhibit at Pasadena's Carmelita Garden House.³³ The *Pine Cone* published a review of this show, an interview with Curtis and a reproduction of her work, *In High Places*.³⁴

A certain versatility of idea, coupled with a definite simplicity of theme marks the paintings of I. Maynard Curtis, Carmel artist. Miss Curtis chooses for her subjects a variety of material – the ocean, both the Pacific and Atlantic, New England village scenes, landscapes and mountain views, but through it all achieves a lovely simplicity. "In High Places" . . . expresses that to a full degree. This painting was exhibited at the Carmelita Garden House in Pasadena last February, with other of her works.

"A painting is very much like a musical composition," says Miss Curtis, "in that it carries one dominant theme; an interlude or one subordinate, with variations and then another repetition of the original theme." This idea is carried out noticeably in a canvas of the Atlantic. . . .

"There are very deep principles in painting. If these are grasped, a certain simplicity is shown in the finished product. It is bound to come if any main idea at all is carried out in the painting," said Miss Curtis in describing her work.

"All the arts are so closely related to each other that it is difficult to take any one separately. A theme of music is found in a painting, in a piece of writing, either poetry or prose." This is the basic idea that Miss Curtis employs.

Between June of 1926 and August of 1927 she was a contributor to the general shows at the private Carmel Art Gallery where her displayed works included: *Redwoods*, *A Street in Old St. George*, *Sand Dunes* with a view of Point Lobos in the distance and "a striking scene of a New York skyscraper viewed from a hotel window . . . an unusually beautiful effect with brilliant colors softened by the hazy smoke of a large city. Although her painting deals with a commercial and mechanical thing, her view point

in the painting is entirely idealistic."³⁵ During late October of 1926 at Kay's Tea Room in Carmel she staged a small solo show of her paintings which included a "softer" view of *Point Lobos*, a dignified study of the *First Presbyterian Church in Provincetown* as well as several street scenes and rustic villages.³⁶ Two months later she was one of three Carmel artists with a canvas at the First Annual Exhibition of Pacific Coast Artists in the Artland Club of Los Angeles; her contribution was entitled *Chimes of a Great City*.³⁷ In 1927 she spent part of the summer painting in Shasta County.³⁸ She was an early member of the Carmel Art Association (CAA) and a regular exhibitor into the 1950s.³⁹ She served as the first secretary of the CAA in 1927-28 and was a member of the board of directors in 1931-32.⁴⁰ In January of 1928 she exhibited her painting *Chimes of a Great City* at the Exhibition of California Artists in the Pasadena Art Institute.⁴¹ The following month Pasadena's Grace Nicholson Gallery staged a solo show of her work which Arthur Miller of the *Los Angeles Times* called "fresh."⁴²

. . . . Mt. Shasta is seen to raise its white crest, the scene suffused in evening light, into a blue California sky. Mt. Lassen and Castle Crags stand above blue lakes. The mountain pictures are varied by atmospheric paintings of figures in gardens, an old New England church, a portrait of a child or lady. A large richly painted blue inlet at Carmel, overhung by twisted cypress, deepens the color of the exhibit.

Also that February she re-exhibited *Chimes of a Great City* at the First Annual State-wide Exhibition in Santa Cruz.⁴³ Alberta Spratt, artist and art critic for *The Carmelite*, said of this canvas: "a subject well-handled, clean in color and with quite a modern feeling."⁴⁴ In March of 1928 she again displayed this painting as well as the canvas *Old Saint George* at the Fourth Exhibition of the CAA.⁴⁵

In January of 1929 the Berkeley League of Fine Arts hung her oil, *Carmel Valley*, in the City Hall of Berkeley.⁴⁶ That same month at the CAA's Ninth Exhibition Curtis' *Provincetown Roses* was praised as her "best canvas" for its "nice effect of summer sunlight on a white fence and dimly curtained cottage."⁴⁷ For the CAA show in March *The Carmelite* reported that she submitted "a little Japanese girl of a good deal of subtlety and whimsicality."⁴⁸ This painting, entitled *Fire Fly*, was praised in the *Pine Cone* for its "resplendent kimono . . . [and] the lovely expression on the little maid's face;" Ida also exhibited *A Valley Oak*.⁴⁹ During the early summer she studied in the Department of Art at U.C. Berkeley with Ray Boynton and then traveled to Maine; she returned to Carmel in the early fall of 1929.⁵⁰ In March of 1930 the *Los Angeles Times* reviewed her paintings at the Carmelita Garden House in the Pasadena Art Institute:⁵¹

There is some very good painting in the exhibit by I. Maynard Curtis. She paints light with a knowing and charming use of color in sun and shade, sometimes with a delicate procession of values back into the picture as in "Beyond the Fence," sometimes in full sun as in the French village above the sea or the delightful "Way Down South in Dixie," an exceptionally pleasing picture of leisurely Southern life under spreading trees.

Other fine things are here. A sterling composition of rugged California oaks (No.31), a beautifully lighted interior with flowers and a scene on a porch with good distribution of light and shade. Her Sierra pictures capture much of the height and silence of the region. An interesting self-portrait of the artist is included in the showing.

This exhibit also had her scenes from Provincetown, Point Lobos and Carmel Valley.⁵² Later that spring she contributed to the reopening of the private Carmel Art Gallery three works: *Cascade Crags*, *Smoke Trees* and *Where the Gods Dwell*.⁵³ At the Thirteenth Exhibition of the CAA in July of 1930 she displayed: *A French Village*, *Across the Poppy-fields* and *Dancing Oaks*.⁵⁴ Late that October she lectured to the members of the CAA on the plans to foster art studies at Carmel's Sunset School.⁵⁵ In February of 1931 her work again appeared at the State-wide Annual in Santa Cruz.⁵⁶ At the CAA's Fourteenth Exhibition in June her canvas *A French Village* was re-exhibited.⁵⁷ That October she exhibited a portrait of a Japanese girl, *Hanaka*, at the Monterey County Fair.⁵⁸ A month later at La Ribera she displayed *Hanaka* and *La Rambla*, a tropical scene of "sunlight playing over the shredded edges of the blueness and the grayness of banana tree leaves."⁵⁹ Also in November of 1931 she contributed to a show of local artists at the Sunset School.⁶⁰ The following June at the CAA's Seventeenth Exhibition she displayed *A Spring Sketch*.⁶¹ Curtis exhibited at the California State Fair in 1932 and 1933.⁶² At the 1933 spring Annual of the Oakland Art Gallery she offered "a scene of the local [Carmel] beach."⁶³

In January of 1934 she donated a painting to the exhibition-affle in support of the CAA Gallery.⁶⁴ That May the *Pine Cone* named her, along with Mary DeNeale Morgan and Jennie V. Cannon, one of the "Twelve Women Who Have Helped immortalize Carmel" as a center for the arts.⁶⁵ Curtis attended the 1934 members' meeting of the CAA and voted for incorporation.⁶⁶ At the CAA Gallery in February of 1935 her "Japanese figure beside a rich drapery, glimpsing a sun-filled patio" was declared "highly decorative, warmly colorful."⁶⁷ Thelma B. Miller, art critic for the *Pine Cone*, observed at that venue four months later that Curtis gave her study of *Point Lobos* "a rather unfamiliar delicacy by a spray of what appears to be fruit blossoms;" her *Chimes of a Great City* held the place of honor at that exhibit.⁶⁸ Miller characterized her work at the CAA's Exhibition in March of 1936 thus: "Ida Maynard Curtis' *Rhythm of the Shore* has a vibrant gaiety of color, delicate rather than intense, and she has

made a pattern of beach umbrellas and brightly dressed loungers, like beads strung loosely on a silver chain of Carmel beach."⁶⁹ Three months later at the CAA Miller said that her "*Mystery at High Noon* has a good feeling, a truly eerie quality in the dark brooding outlines of buildings dimly seen through the slim boles and delicate foliage of young trees."⁷⁰ For the July show at that venue she submitted an "interesting" composition of hollyhocks.⁷¹ For the CAA in November of 1936 Miller noted that her *Banana Palm* was "an exotic flower, highly colored, at the end of a drooping frond, both subject matter and treatment of unusual interest."⁷² At the CAA in January of 1937 Miller stated:⁷³

In Ida Maynard Curtis' "Early Morning," the sun is already doing something interesting to the up-canyon rocks, while the foreground, in soft shadow, is all preoccupied with the tantalizing lure of a snaky, little-used road. California foothills of the more rugged and character full sort.

That July Virginia Scardigli, art critic for *The Carmel Cymbal*, observed at the CAA Gallery that Curtis' landscape, *Above the San Lorenzo*, "suffers in the strong light of the hanging. The picture would show off much better on a dark wall which would allow her highlights to stand out as lights rather than blobs of paint."⁷⁴ A month later at that venue Scardigli complained that her canvas, *Thistles*, "looks as though she had used one of them to paint the picture."⁷⁵ In October of 1937 Curtis' work was included in the CAA Members' Exhibition at the Stanford University Art Gallery.⁷⁶ At the CAA Gallery that December Scardigli characterized her painting *Wharves* "as the best thing she has ever shown in the Gallery that I remember."⁷⁷ Curtis exhibited (or re-exhibited) at the CAA Gallery between 1936 and 1942 the following titles: *Fire Fly* in January of 1936; *Little French Village* in March of 1937; *Thrill of the Tropics* in August of 1938; *San Francisco* in February of 1939; *Rhythm of the Shore* in September of 1939; *River Road* and *Fisherman's Wharf* in January of 1940; and *Autumn on the Hills* in May of 1942.⁷⁸ In the fall of 1939 she joined a group of Carmel-area artists, which included Armin Hansen, Paul Whitman, Gene McComas and Paul Dougherty, at the Carmel Art Institute for drawing classes with live models.⁷⁹ Eleanor Minturn-James was delighted with Ida's "sunny, white" *New England Church* at the February 1941 CAA show.⁸⁰

In 1940 she was preparing for a major one-man exhibition at the Stendahl Galleries in Los Angeles.⁸¹ Elizabeth Paine interviewed Curtis for the *Pine Cone* in October of 1941 and reproduced her *Rugged Cypress*.⁸²

Twenty-two years ago a small woman with a strong purpose came to Carmel to paint.

She is typical of the artists of the old Carmel colony, this white-haired, bright-eyed Ida Maynard Curtis, who paints every day and who still, after 22 years, finds new inspiration in the Carmel landscape.

Miss Curtis, representing all that is finest and most generous in the true artist and perhaps remembering her early years, graciously and willingly holds out a helping hand to the beginner of today.

She herself is at present exhibiting in New York, San Diego and Los Angeles. She has held many a one-man show on both coasts. In Paris once she was invited to exhibit, too, but the day she had expected to take her pictures to the gallery – the last day – she fainted dead away for the first time in her life and the pictures never got there. . . .

Miss Curtis has painted from Norway to Tangier and throughout this country and yet she finds Carmel embodies more kinds of beauty – ocean, woods, peaceful valley, swamps, than any other spot.

In 1942 she contributed her paintings to the American Artists' Professional League "traveling exhibition" which appeared at Berkeley's Claremont Hotel that April.⁸³ The same organization sent a similar exhibit with Curtis' work to the Carmel Art Gallery in September of 1946.⁸⁴ Her work was included in the exhibition at Carmel's USO-Artists' Ball in November of 1944.⁸⁵ For the December 1946 CAA Exhibition she displayed *Portrait and An Interior*.⁸⁶ At the CAA show in December of 1948 Mary M. Riddle, art critic for the *Pine Cone*, declared that her *Plum Blossoms* "manages to be decorative yet free."⁸⁷ In the fall of 1948 for the Third Annual Exhibition of American Art Week on the Monterey Peninsula her paintings were shown at the Monte Vista Park Model Homes.⁸⁸ A year later at the Fourth Annual of that event her work was displayed in The First National Bank of Pacific Grove and her oil *North End of Lobos Point* was reproduced in the art supplement of the *Monterey Peninsula Herald*.⁸⁹ In 1953 the *Herald* reproduced her somewhat enigmatic self-portrait.⁹⁰ Curtis was an exhibiting member of the: National Arts Club in New York City between 1928 and 1946, Provincetown Art Association of Massachusetts, San Diego Art Association, Laguna Beach Art Association, California Art Club in 1937 and Allied Artists of America from 1941 to 1946.⁹¹ At the March 1955 CAA exhibition her canvas entitled *In the Trees on Point Lobos* was summarized thus: "the light falling through ragged branches reveals color on the dunes wherever it falls."⁹² In 1956 she was honored by the CAA with a "gala reception" and solo exhibition of her landscapes and portraits.⁹³ Miss Curtis died in Carmel on January 28, 1959 at the age of ninety-nine.⁹⁴ Memorial services were held in the Church of the Wayfarer and she was buried in Monterey.

ENDNOTES FOR CURTIS: 1. U.S. Census of 1870 [ED Ward 2, Sheet 13]. / 2. U.S. Census of 1880 [ED 772, Sheet 28]. / 3. *NYT*, June 1, 1883, p.1. / 4. *CPC*,

October 31, 1941, p.14. / 5. U.S. Passport Application No.18763, issued on June 26, 1890 in Boston. / 6. *Boston Daily Globe*, September 2, 1903, p.19; U.S. Passport Application No.55843, issued on June 8, 1908 in Boston; U.S. Passport Application No.44139, issued on November 16, 1914 in Boston. / 7. *CPC*: October 31, 1941, p.14; February 5, 1959, p.13; cf., *CRM*, June 11, 1931, p.2; *CPC*, November 20, 1931, p.7; *MPH*: November 1, 1946, p.A-11; October 31, 1947, p.A-19. / 8. U.S. Census of 1900 [ED 1549, Sheet 3B]. / 9. *Boston Daily Globe*, November 10, 1886, p.6 / 10. *TOI*, August 14, 1905, p.15; *Colorado Springs Gazette*, June 26, 1911, p.5; *AAA* 16, 1919, p.347. / 11. CVRI, Monterey County: 1920, 1928, 1930, 1936. / 12. U.S. Census of 1920 [ED 15, Sheet 6B]; *CPC*, July 8, 1920, p.4. / 13. *BDG*, October 29, 1921, p.6; *CPC*: December 15, 1921, p.11; May 4, 1934, p.12; Perry/Polk: 1930, pp.428, 531; 1939, p.400; 1941, p.446; *AAA* 28, 1931, p.501. / 14. *CPC*, September 1, 1921, p.6. / 15. Appendix 2. / 16. *CPC*, September 9, 1920, p.3. / 17. *CPC*, August 20, 1920, p.3. / 18. *CPC*, September 1, 1921, p.6. / 19. Catalogue of the Exhibition; *DPT*, June 3, 1921, p.8. / 20. *CPC*, October 13, 1921, p.8. / 21. *CPC*, February 12, 1920, p.1. / 22. *LAT*, February 29, 1920, p.3-2. / 23. *CPC*: February 24, 1921, p.2; March 24, 1921, p.5. / 24. *CPC*, February 23, 1922, p.10. / 25. *AAA* 20, 1923, 489; Bostick, p.58; *CRM*, June 11, 1931, p.2. / 26. *CPC*, May 25, 1922, p.4. / 27. *BDG*, December 2, 1922, p.5. / 28. *CPC*, April 27, 1922, p.10; June 18, 1926, p.11; *AAG*, July 1925, p.8; *SFC*, October 3, 1926, p.5-F. / 29. *SFC*, March 4, 1923, p.4-D; *CPC*, March 10, 1923, p.2. / 30. *CPC*, February 3, 1923, p.1. / 31. *CPC*, November 10, 1923, p.8. / 32. *CPC*: July 4, 1925, p.1; June 18, 1926, p.11; February 1, 1929, p.4; March 29, 1929, p.17; July 10, 1931, p.14; October 4, 1935, p.10. / 33. *CPC*, February 20, 1926, p.12. / 34. *CPC*, June 18, 1926, p.11. / 35. *CPC*: June 25, 1926, p.11; December 24, 1926, p.11; August 19, 1927, p.6; *CCY*, February 9, 1927, p.1. / 36. *CPC*, October 22, 1926, p.11. / 37. *CCY*, December 15, 1926, pp.4, 7; *CPC*, December 24, 1926, p.11. / 38. *Woodland Daily Democrat* (California), July 2, 1927, p.4; *CPC*, September 23, 1927, p.14. / 39. Citations that have the titles of her submissions and any significant commentaries are inserted in the body of the text; the following references provide some of the dates when she exhibited at the CAA: Appendix 4; *CSN*, April 19, 1934, p.4; *CPC*: June 22, 1934, p.5; November 8, 1935, p.4; November 12, 1937, p.7; December 10, 1937, p.7; May 7, 1943, p.3; August 13, 1943, p.12; July 21, 1944, p.3; November 17, 1944, p.1; October 19, 1945, p.2; February 22, 1946, p.5; March 1, 1946, p.6; April 26, 1946, p.9; June 28, 1946, p.9; August 9, 1946, p.7; February 7, 1947, p.5; April 11, 1947, p.5; November 7, 1947, p.5; February 27, 1948, p.6; August 6, 1948, p.5; *CRM*, July 7, 1937, p.8; *CCY*: August 5, 1938, p.2; February 10, 1939, p.10; October 13, 1939, p.10. / 40. *AAA* 24, 1927, p.57; *CPC*: August 26, 1927, p.6; September 30, 1927, p.5; October 7, 1927, p.12; October 21, 1927, p.5; December 14, 1928, p.12; July 10, 1931, p.16; *MPH*, August 27, 1927, p.6; *CRM*: July 9, 1931, p.1; September 15, 1932, p.2. / 41. *CPC*, January 27, 1928, p.5. / 42. *LAT*, February 12, 1928, p.3-16; cf., *CPC*: January 14, 1927, p.4; February 25, 1927, p.4; *CCY*, February 23, 1927, p.4. / 43. *Catalogue, First Annual State-wide Art Exhibit of Paintings*, Santa Cruz Art League, February 1-15, 1928, p.5. / 44. *CRM*, February 15, 1928, p.7. / 45. *CRM*, March 7, 1928, p.7; *CPC*, March 9, 1928, p.7. / 46. *BDG*, January 24, 1929, p.6. / 47. *CPC*, January 11, 1929, p.3. / 48. *CRM*, March 6, 1929, p.11. / 49. *CPC*, March 15, 1929, p.6. / 50. *CPC*: June 21, 1929, p.14; September 20, 1929, p.14. / 51. *LAT*, March 23, 1930, p.3-16. / 52. *CPC*, February 28, 1930, p.15. / 53. *CRM*: May 1, 1930, p.12; June 12, 1930, p.6; *CPC*, May 2, 1930, p.5; *SFC*, May 18, 1930, p.D-5. / 54. *CRM*, July 24, 1930, p.7. / 55. *CPC*, October 31, 1930, p.4. / 56. *TOI*, February 8, 1931, p.S-7. / 57. *CRM*: June 3, 1931, p.2; June 8, 1931, p.3. / 58. *CPC*: October 9, 1931, p.8; October 23, 1931, p.7. / 59. *CPC*, November 6, 1931, p.11. / 60. *CPC*, November 13, 1931, p.8. / 61. *CRM*, June 23, 1932, p.3. / 62. *CPC*: August 26, 1932, p.5; September 22, 1933, p.6. / 63. *CPC*, March 24, 1933, p.8. / 64. *CSN*, January 11, 1934, p.1; *CPC*, February 23, 1934, p.1. / 65. *CPC*, May 4, 1934, p.12. / 66. *CSP*, March 31, 1949, p.8. / 67. *CPC*, February 8, 1935, p.8. / 68. *CPC*, June 7, 1935, p.10. / 69. *CPC*, March 20, 1936, p.6. / 70. *CPC*, June 12, 1936, p.9. / 71. *CPC*, July 10, 1936, p.10. / 72. *CPC*, November 20, 1936, p.5. / 73. *CPC*, January 15, 1937, p.8. / 74. *CCY*, July 16, 1937, p.17; cf. *CPC*, July 16, 1937, p.13. / 75. *CCY*, August 13, 1937, p.7. / 76. *CPC*, October 29, 1937, p.1; *TOI*, October 31, 1937, p.S-5. / 77. *CPC*, December 17, 1937, p.4. / 78. *CPC*: January 17, 1936, p.5; March 19, 1937, p.6; August 26, 1938, p.14; February 17, 1939, p.2; September 29, 1939, p.3; January 12, 1940, p.2; May 22, 1942, p.3. / 79. *CPC*, October 20, 1939, p.13. / 80. *CPC*, February 28, 1941, p.10. / 81. *CPC*, February 9, 1940, p.12. / 82. *CPC*, October 31, 1941, p.14. / 83. *TOI*, April 26, 1942, p.B-7. / 84. *CPC*, September 13, 1946, p.6. / 85. *CPC*, November 10, 1944, p.10. / 86. *CPC*, December 6, 1946, p.9. / 87. *CPC*, December 3, 1948, p.5. / 88. *MPH*, October 29, 1948, p.A-1, A-14. / 89. *MPH*, October 31, 1949, pp.A-1, A-16. / 90. *MPH*, November 2, 1953, p.A-4. / 91. *CRM*, June 11, 1931, p.2; McGlauffin, p.108; Ball, p.159; *MPH*, November 1, 1946, p.A-11; Moure, p.B-45. / 92. *CPC*, May 10, 1955, pp.6f. / 93. *MPH*, October 29, 1960, p.A-3. / 94. California Death Index; *CPC*, February 5, 1959, p.13; cf., Kovinick, p.65; Falk, p.801; Jacobsen, p.766; Hughes, p.268; Wall Moure, p.148.

FRANCIS (Frank) HARVEY CUTTING (1872-1964) was born on October 8th in Riceville, Iowa. In 1880 he resided on the family farm in Jamestown, Iowa.¹ He reportedly learned "the rudiments of color harmony" from his mother.² By the early 1890s his family had migrated to California and purchased an orchard in Campbell, Santa Clara County. In 1897 he graduated from the California State Normal School in nearby San Jose, became a teacher and later studied art at the University of the Pacific.³ According to the U.S. Census of 1900, Francis lived with his Massachusetts-born parents, Charles and Anna Cutting, three younger brothers and several farm hands.⁴ His profession was listed as "orchard laborer." He married in 1904 and six years later continued to reside on the family farm as an "orchardist."⁵ His official address was given as 385 Hamilton Avenue. On his 1917 draft registration card he was described as "self-employed" with dark hair and brown eyes.⁶ From the U.S. Census of 1920 we learn that his residence with his parents and brothers was unchanged; in addition to his wife, Clara, he had two sons, Francis Douglas and Theodore.⁷ At this time Francis H. Cutting listed his profession as "orchardist, family farm." Shortly thereafter his father died and Francis retired with the proceeds from the sale of the commercial orchards. He traveled frequently to the Monterey Peninsula and about 1918 began to study art privately with William Adam, Charles H. Harmon and Charles B. Hudson.⁸ Later he received lessons with Arthur Hill Gilbert. Cutting briefly maintained a home in Pacific Grove on Alder Street, but his permanent residence and studio was in Campbell where he resided at 93 Harrison Street in 1930.⁹ In the U.S. Census of 1930 he was designated "head-of-household" with his wife, two sons and mother in residence; for the first

time he listed his occupation as "artist, landscape." *The Wasp*, a prominent San Francisco weekly, ranked him in 1930 as "as an eminent interpreter of Nature" and reproduced his canvases, *An Old Adobe at Monterey* along with a photo of the artist at work.¹⁰

His paintings were exhibited at the Annuals of the Carmel Arts and Crafts Club in 1920, 1921 and 1923.¹¹ In 1920 he displayed a canvas entitled *Sand Verbenas*, a year later *Dunes in Blossom Time*, and in 1923 *Along the Shore and Foggy Day on the Dunes*. At the 1920 Annual his entry was voted by the visiting public one of the twenty-five best paintings.¹² In addition to the Pacific Coast, he frequently painted in the national parks of the western United States. In August of 1921 he contributed several "Monterey sand dune studies" to the Rabjohn & Morcom Gallery and the Helgesen Gallery, both in San Francisco.¹³ Between 1921 and 1932 his paintings periodically appeared at the California State Fair where in 1926 he exhibited *The Eternal Hills in Morning Sunlight Splendor* and *The Old Mountain Road*.¹⁴ His landscapes were given a solo exhibitions at the Stanford University Art Gallery in November of 1925 and April of 1928.¹⁵ At the former he displayed forty of his canvases from the Columbia River, Mount Hood, Mount Shasta and Santa Cruz Mountains as well as sand dunes, gardens and seascapes from Carmel, Point Lobos, Pacific Grove and Monterey.¹⁶ At the latter his thirty-six "picturesque and expressive" paintings had such titles as: *The Gateway of Yosemite*, *The Glory of the Morning*, *Ramona's Marriage Place* and *Sunrise*.¹⁷ He also contributed to several general shows at the Stanford University Art Gallery from 1925 through 1939. In December of 1926 his work was displayed at an exhibition sponsored by the San Jose Art History Club and the State Teachers College.¹⁸ He had commercial success in reproducing his paintings on postcards and as illustrations for the *San Francisco New Letter*.¹⁹ In addition, his work appeared in two of the Jury-free Exhibitions at the Oakland Art Gallery in 1929 and 1932.²⁰ He exhibited in the State-wide Annuals and local shows of the Santa Cruz Art League in 1934, 1937 and 1943.²¹ He contributed to the Carmel Art Association exhibition in July of 1939.²² His work was exhibited in the fall of 1940 at the Monterey County Fair.²³ Francis Cutting died on June 8, 1964 in Santa Clara County.²⁴

ENDNOTES FOR CUTTING: 1. U.S. Census of 1880 [ED 245, Sheet 1]. / 2. *TWP*, December 20-27, 1930, p.20. / 3. *DPT*, October 30, 1925, p.4. / 4. U.S. Census of 1900 [ED 76, Sheet 19B]. / 5. U.S. Census of 1910 [ED 67, Sheet 24A]. / 6. *WWDR*, No.2712-693, 1917. / 7. U.S. Census of 1920 [ED 156, Sheet 5A]. / 8. *TWP*, December 20-27, 1930, pp.20, 83. / 9. *MPH*, June 5, 1925, p.2; U.S. Census of 1930 [ED 43-4, Sheet 9A]. / 10. *TWP*, December 20-27, 1930, pp.20, 22. / 11. Appendix 2. / 12. *CPC*, September 9, 1920, p.3. / 13. *CPC*, August 25, 1921, p.6; *SFC*, August 28, 1921, p.E-3. / 14. *DPT*, September 1, 1921, p.8; *TOI*, September 2, 1922, p.12; *Catalogue, Annual Exhibition of Paintings*, California State Fair, September 4-11, 1926. / 15. *TOI*, November 1, 1925, p.S-6; *MPH*, April 9, 1928, p.2. / 16. *DPT*, October 30, 1925, p.4. / 17. *SFC*, April 8, 1928, p.D-7. / 18. *CPC*, December 31, 1926, p.11. / 19. *DPT*, October 30, 1925, p.4. / 20. *BDG*, August 8, 1929, p.7; *TOI*, September 4, 1932, p.8-S. / 21. *TOI*: April 8, 1934, p.12-S; February 7, 1943, p.B-3. / 22. *CCY*, July 7, 1939, p.3; *CPC*, July 28, 1939, p.11. / 23. *CCY*, October 4, 1940, p.7. / 24. California Death Index; cf., Falk, p.806; Hughes, p.269; Jacobsen, p.771.