

CARL CHRISTIAN DAHLGREN (1841-1920 / **Plate 8b**) was born on March 12th in Skjelskior, Denmark, the third of nine children in the family of Ulrich and Sophia Dahlgren.¹ At the age of nineteen he moved to Copenhagen and worked in his uncle's bookstore. After he completed his military service during the Austro-Prussian War Carl began to study art under the direction of his uncle, Asmos Kaufman. In 1867 he enrolled in Copenhagen's Academy of Fine Arts and studied privately with Carsten Henreksen in 1869. After traveling through Europe he immigrated in the early 1870s to Salt Lake City; in October of 1873 his painting, *Box Elder Canyon with Salt Lake in the Distance*, won the "diploma award" for best painting at the annual Utah Territorial Fair and was called a "fine specimen of the painter's art."² He worked for three years as an illustrator-draftsman in the Surveyor General's Office, where he was frequently commissioned by the Governor General to sketch hitherto unexplored regions, and in 1875 he opened an art school in Salt Lake.

By 1877 Carl had moved to California with his new bride, Amalia Kjaer, and his brother, Marius. The Dahlgren brothers became members of the San Francisco Art Association (SFAA). From the local City Directories we learn that Marius had settled in Oakland by 1878 with his studio-home at 363½ Twelfth Street. According to the U.S. Census in June of 1880, the "artist" Carl Dahlgren and his wife resided on East Fifteenth Street in Oakland with their three-year-old son, Reuben, five-month-old daughter, Dagmar, and his brother, Marius.³ Carl appeared in the Oakland Directory of 1880-81 with his occupation listed as "engraver at C. L. Smith & Co." and his new family residence with Marius at 1018 East Sixteenth Street in Oakland.⁴ For a period in the mid 1880s Marius rented a studio at 408 California Street in San Francisco, but in the 1890s he apparently established an Oakland studio separate from his residence.⁵ Portraits became one of Carl's specialties. His study of Britain's famous society beauty, Lillie Langtry, caused a sensation:⁶

Carl Dahlgren has completed an excellent profile portrait of Mrs. Langtry, seated in her palace car, in the midst of her luxurious bric-a-brac and Indian trophies. The subject has been extremely well handled, and reflects great credit upon a most talented and conscientious artist. Mrs. Langtry has expressed herself much pleased at the picture.

At the 1885 spring Annual of the SFAA the *San Francisco Chronicle* assessed his exhibited work:⁷

Carl Dahlgren's portrait of Marion Wells in his studio, called "Interior of a Studio," attracts a good deal of attention. It represents the sculptor in the act of working on a bust of Longfellow. It is not only a good portrait, but . . . a very interesting picture. Dahlgren's portrait of a lady is not as satisfactory, but his two landscapes, although skyed, are good.

Regarding one of those landscapes, Clifford Cox, art critic for *The Wave*, noted that "Dahlgren shows a number of pictures, among which *Mount Uncle Sam* is deserving of favorable mention."⁸ At the Mechanics' Institute Fair that August he re-exhibited *Interior of a Studio*.⁹ Dahlgren provided "many illustrations" for the E. K. Holmes' biography on Adolph Sutro, the mayor of San Francisco.¹⁰ At the 1887 California State Fair in Sacramento he contributed a "war picture," *Storming of Chapultepec-Mexico City*, which received conspicuous mention in the local press.¹¹ Carl's San Francisco studio was located at 917 Mission Street in 1885 and by 1893 the address was given as number 88 in the Flood Building.¹²

In the early 1890s the peripatetic Dahlgren brothers again moved their home, this time to 1013 Tenth Avenue in Oakland.¹³ Carl eventually found a larger and more permanent residence at 1264 Thirteenth Avenue to accommodate the birth of two more children.¹⁴ The new additions to the family were Carl Milton Dahlgren, who was to have several professions, including paint salesman, draftsman and artist, and Ulrik E. Dahlgren. His daughter, Dagmar S. Dahlgren, became the chief telephone operator in East Oakland, the director of her own music and dance school in San Francisco and Mrs. Hynes.¹⁵ His eldest son, Reuben K. Dahlgren, found careers as a jewelry store clerk, house painter and occasional artist.¹⁶ In the U.S. Census of 1900 Marius was not living at Carl's address, but the Oakland Directory showed him there as late as 1905, the year he permanently moved to Tucson.¹⁷

From 1891 thru the summer of 1893 Carl became "Head Illustrator" on the staff of *The Californian*. To this monthly magazine he supplied copious pen and ink drawings as well as watercolors and gouaches. His strong physique and love of the outdoors were essential for his "on location" assignments: Mesa Verde on the Colorado-New Mexico border, Yosemite and Mariposa Grove, Alaska's glaciers, southern California's mountain railroads, Yellowstone Park and Death Valley.¹⁸ Under him were staff artists Henry Joseph Breuer, Elmer Wachtel and occasionally Arthur Mathews. For the 1895 spring Annual of the SFAA he donated his exhibited painting to the members' lottery as payment for his Association dues.¹⁹ During the mid-to-late 1890s Carl continued to maintain a small studio as a "landscape painter" in San Francisco, first at 53 Donohoe Building and then at 112 Montgomery Street.²⁰ The San Francisco Directory of 1899 listed his studio at 606 Montgomery.²¹ Within a year he had moved down the same block to number 325, an address which he shared with fellow artists Charles D. Robinson and John M. Gamble.²² In the 20th century Carl C. Dahlgren's occupation is habitually recorded in the Directories as "artist". In 1900 his "pleasant sunny woodland landscapes" appeared in San Francisco's private galleries.²³ He painted baseball scenes for the 1901 S. R. Church calendar.²⁴ According to Leigh Irvine, Carl had "a host of warm friends in San Francisco, his disposition being affable and genial, his manner at all times courteous and that of a refined and cultured gentleman."²⁵ As long as he maintained a studio in San Francisco he was socially active in that city. In 1903 he performed in a play for the Danish Ladies' Relief Society.²⁶

After the destruction of Dahlgren's San Francisco studio in April of 1906 he established within two months a temporary studio in Berkeley at Offield's Art and Picture Company and continued his residence in Oakland. According to a published report, he lost a dozen paintings in the fire and "hundreds of sketches" from his European travels. *The Courier*, a Berkeley weekly that Dahlgren supplied with cover illustrations, also disclosed that he was "of medium stature, with white hair and a kind face."²⁷ Previously, he had taught in Berkeley "a select" painting class that studied the oaks in the hills. In the spring of 1906 he was working on sketches of the San Francisco fire, especially the burning of the Mark Hopkins Institute of Art. By July he had on display at Offield's seventy-five canvases and over a hundred watercolors comprising portraits, landscapes, a massive Yosemite scene that measured ninety-eight by fifty-six inches and a semi-nude *Venus of the Night*, a large announcement in *The Oakland Tribune* advertised the sale of this entire collection by T. H. Kulligan Auctioneer.²⁸ What remained of this exhibit continued through December in Offield's remodeled gallery.²⁹ One Berkeley reviewer offered this assessment of Dahlgren's paintings: "Art critics have declared that the oaks of Mr. Dahlgren are among the best painted, the treatment being different from Keith's . . . Keith paints mostly from imagination, Dahlgren paints from nature, and obtains the truer portrayal."³⁰ Soon thereafter the wealthy entrepreneur, John Havens, purchased two Dahlgren paintings, including one of Vernal Falls, and donated both to the Berkeley Elks Club.³¹ Offield's later displayed his "moonlight scenes" which received accolades.³²

At San Francisco's 1907 Sketch Club exhibition his depiction of oak trees in Berkeley was characterized as: "strong in handling, pleasing in composition, good in coloring, especially the high lights and is one of the best Dahlgren has exhibited in the city for some time."³³ His work entitled *Berkeley Oaks* was displayed at the Inaugural Exhibition of the Del Monte Art Gallery.³⁴ Because of the carefully diffused patches of sunlight that appear in many of his landscapes, he was characterized as the "Sunshine Painter." The two canvases for Neumann's College Inn in Oakland were his most unusual commissions.³⁵ The first illustrated the annual game

between Berkeley and Stanford with the latter shown as recklessly boastful, while the second depicted a Berkeley victory. In the fall of 1907 his watercolor tied for first place in a charity exhibition on the U.C. Berkeley campus.³⁶ A fine example of a Dahlgren watercolor is the dramatic *Bay of Sir Francis Drake*.³⁷ The Tearoom Gallery of the College Inn held a joint Christmas exhibition of paintings by Dahlgren and L. A. Buchanan. One critic characterized the work of the former with:³⁸

Dahlgren . . . shows artistic temperament and appreciation to a high degree . . . a gem in the collection is a scene in Berkeley which is styled "Twilight." The view is taken from the old Indian burial ground . . . the sun is sinking to rest and the western horizon is aglow with a wealth of ruddy light . . . through an opening of giant and gnarled oaks, the subdued tones of which heighten the effect of the sunset flame.

Dahlgren's recovery from even a minor illness was greeted with relief by the local press which also summarized his sketching vacations.³⁹ He soon achieved such a degree of celebrity that even the petty affairs of his family were splashed in the newspapers. The mere rumor that his daughter, Dagmar, had eloped became a prominent story on page two of *The Oakland Tribune*.⁴⁰

In June of 1907 the tabloids of Berkeley reported the following:⁴¹

Carl Dahlgren, the well-known landscape and portrait artist, and L. A. Buchanan, M.E., instructor in mechanical and free-hand drawing at the Berkeley High School, have opened an artistic studio on Center Street . . . Mr. Dahlgren needs no introduction to the Berkeley people, among whom he has lived since the fire destroyed his studio in the city.

Buchanan, an engineer and artist who also arrived in 1906, once taught at Stanford University and Cogswell Polytechnic College.⁴² Here the two men had their private studios and supervised their own art schools. Their ateliers were open to the public on Mondays, Wednesdays and Fridays.⁴³ "Many of Mr. Dahlgren's best Berkeley landscapes" were briefly available for viewing in the fall of 1907 prior to their exhibition and sale in St. Louis and New York. Carl was immensely popular with the local children and often gave free impromptu sketching lessons. Unfortunately, his Berkeley period ended in 1908 when he and Buchanan could no longer afford the skyrocketing rent. They relocated to a small studio on the second floor of Oakland's Tribune Building.⁴⁴ In October of 1908 *The Oakland Tribune* still listed Carl as a "Berkeley" artist and he continued to exhibit "a number of oils" at Offield's Christmas display.⁴⁵ Carl continued to be socially active in Berkeley society and as a member of the St. Cecilia Choral and Historic Club he sang the baritone role of "William, the honest farmer" in the local opera production of *Sylvia*; in Oakland he sang in the solemn high mass at St. Patrick's Church and at memorial services for the Odd Fellows.⁴⁶ By 1910 Carl had moved his Oakland studio to the Central Bank Building.⁴⁷ One year later he listed his address at 37 Telegraph Avenue in Oakland.⁴⁸

During his long career Carl C. Dahlgren contributed to numerous exhibitions. To the Mechanics' Institute Fair between 1883 and 1896 he exhibited portraits, landscapes and genre scenes with such titles as: *Tenement Idyll*, *The Stage Coach*, *Big Tree Station-Santa Cruz*, *Among the Pines-Lake County*, *Sketch of Mr. Denslow*, *Coast of Denmark and Creek Scene from Bartlett Springs*.⁴⁹ In 1896 the latter painting won a second prize.⁵⁰ At the SFAA his work appeared from 1883 to 1918.⁵¹ In addition, he contributed his art to the: California State Fair in 1884,⁵² California Midwinter International Exposition in 1894,⁵³ Century Club of San Francisco in 1898,⁵⁴ Schussler Brothers Gallery of San Francisco in 1905,⁵⁵ Offield Gallery in Berkeley between 1906 and 1911,⁵⁶ First Annual of the Berkeley Art Association in 1907,⁵⁷ Green Galleries of San Francisco in 1911,⁵⁸ Johnson & Simon Estates Auction in 1913,⁵⁹ and J. H. Moskow Auction in 1917.⁶⁰ At the 1907 Alameda County Exposition in Oakland's Idora Park his contribution was "pronounced one of the best paintings" for its depiction of "the wonderful vista of San Francisco Bay and Mt. Tamalpais from the knoll in the Indian Burying Ground, just north of Berkeley."⁶¹ He exhibited at that same venue a year later.⁶² Although Dahlgren sketched throughout the greater San Francisco Bay Area, his favorite haunts were in Marin county and the East Bay.⁶³ In 1916 he painted botany specimens for Luther Burbank and landscapes of Burbank Creek in Santa Rosa. In 1917 at the Oakland Art Gallery he was asked to contribute to a very select exhibition of etchers, which included the works of Armin Hansen, George Plowman, Henry Wolf and Isabelle Percy-West.⁶⁴ That spring, when his many artist-friends staged a testimonial dinner and a public retrospective exhibition of his work for his seventy-fifth birthday, Blanche Marie d'Harcourt, art critic for *The Wasp*, penned this extravagant paean to the artist:⁶⁵

Sometimes a painter wins more than honors and fame, sometimes he wins the love and friendship of every human being he comes in contact with, and that is what Carl Dahlgren has won during his long life of faithfulness – faithful to his early master, faithful to himself, and faithful to his art.

Such a record is one to be proud of, and one that his friends are proud of.

. . . Carl Dahlgren is known as a painter of sunshine. His canvases are full of the warmth of love and sunshine that is in his heart. He dearly loves the quiet of the woodlands when a path of sunshine just ahead lures one on deeper into the forest. He depicts the poetry of nature's quietest spots, the peace and harmony of the

natural world about us, the beauty of the trees silhouetted against the sunset sky, the sparkle of the dew of early morning, the refreshing clearness of the woodland stream or lake flashing beyond the purple shadows of the giant redwoods.

... And who shall say that such an artist does not give more pleasure to the large majority of untrained laymen than the more scientific, intellectual painter, whose canvases require the trained eye of the critic to appreciate their technical triumphs? ... It therefore requires no special knowledge on the part of the beholder to enjoy a Dahlgren canvas, but it does require, however, a special response to the beauty of nature before one can fully appreciate this artist's work.

Mr. Dahlgren has preserved for Californians much of the beauty of our surrounding landscape which is fast disappearing before the onrush of enterprising real estate men. Only from a Dahlgren canvas can we of today appreciate the beauty of the Berkeley hills of only a few years ago, when the district now known as "Thousand Oaks" retained its primitive beauty. The glimpse of the Bay seen through these splendid oak trees, as painted by Mr. Dahlgren, is a most interesting canvas, and is valuable for the scene exists no more. ...

One of the most interesting experiences of Mr. Dahlgren's life, is his friendship with Mr. Luther Burbank, the great lover of nature who expresses his love in a different creative form. It was Mr. Dahlgren's great pleasure to be associated with Mr. Burbank for some time, painting the delicate new forms that the master mind of Burbank has created in the vegetable world. Only a lover of nature could have reproduced his creations in a manner to please Burbank, and the friendship between these two that resulted has an added intimacy of mutual understanding each for the other's work.

In Mr. Dahlgren's studio is a lovely canvas giving us a glimpse into Mr. Burbank's garden at Santa Rosa. Other beauty spots of Sonoma Valley are there – Rincon Valley, San Leandro Creek, Senator Kern's garden, Redwood Canyon, and many other woodland scenes, bathed in gracious sunlight, which expresses not only nature's loveliness, but the sweet and sunny nature of the artist.

... Never has he painted for fame or for money, never has he known the commercial value of his work, but he has painted always for the "joy of the working." During the erection of the [Panama-Pacific] Exposition buildings, when commissioned to do some decorating, he feared he was being paid too much – so sensitively refined is he in his dealings with others.

In September of 1917 the Dahlgren donated one of his paintings to the exhibition and sale at the Red Cross Benefit "Auction Comique" in Oakland City Hall.⁶⁶

By 1912 the Dahlgren family had relocated to 1526 Thirteenth Avenue in Oakland.⁶⁷ There is some confusion in the local Directories whether Carl Christian Dahlgren or his son, Carl Milton Dahlgren, was employed as an "artist" at the architectural firm of William Wilde.⁶⁸ Following the Panama-Pacific International Exposition of 1915 Carl Milton Dahlgren maintained his own studio in San Francisco at 376 Sutter Street.⁶⁹ After the death of Carl Christian Dahlgren in Oakland on June 5, 1920 his wife moved to 1739 Thirteenth Avenue.⁷⁰ Carl Dahlgren's portrait of Luther Burbank received a "special mention" at the First Annual State-wide Exhibit of the Santa Cruz Art League in January of 1928.⁷¹

ENDNOTES FOR DAHLGREN: 1. Leigh H. Irvine, *A History of the New California*, vol. 2, New York, 1905, pp.607f. / 2. *SLI*, October 4, 1873, p.4. / 3. Polk: 1878-79, p.174; 1879-80, p.174; U.S. Census of 1880 [ED 19, Sheet 18]. / 4. Polk 880-81, p.184; *DAC*, May 17, 1885, p.1. / 5. Crocker 1883-84, p.1190; Polk: 1892-93, p.877; 1894, p.853; 1896, p.629; 1898, p.630; 1899, p.644. / 6. *SFP*, June 28, 1884, p.1. / 7. *SFC*, April 19, 1885, p.1; cf. *DAC*, April 19, 1885, p.5. / 8. *TWP*, April 18, 1885, p.6. / 9. *DAC*, August 27, 1885, p.1. / 10. *SFL*, November 17, 1895, p.23. / 11. *SDR*, September 3, 1887, p.4. / 12. Halteman, pp.1138, 1153, 1145. / 13. Polk 1892, p.174. / 14. Polk: 1897, p.168; 1903, pp.147, 650; 1905, p.772; 1911, p.296. / 15. *TOI*, June 6, 1920, p.12; *SFX*, June 7, 1920, p.4; *SFC*, May 4, 1941, p.24-W. / 16. Polk 1902, p.612. / 17. U.S. Census of 1900 [ED 389, Sheet 6B]; U.S. Census of 1910 [ED 144, Sheet 9A]. / 18. *TCN*: February 1892, pp.114, 119-27, 195; March 1892, pp.245-49; May 1892, pp.569-71; July 1892, pp. 183-85, 274; August 1892, pp.349-51; February 1893, pp.313-16. / 19. *SFL*, June 27, 1895, p.9. / 20. Crocker: 1894, p.1545; 1896, pp.475, 1704; 1897, pp.509, 1859; *MHR*, December, 1899, p.35. / 21. Crocker 1899, pp.497, 1867. / 22. *MHR*: December, 1900, p.35; Christmas, 1901, p.43; Summer, 1904, p.34; Crocker: 1900, pp.498, 1882; 1901, p.513; 1903, p.2003; 1904, pp.526, 2025; 1905, pp.537, 1999f. / 23. *SFL*, June 9, 1900, p.6. / 24. *Amador Ledger* [Jackson, Ca.], April 5, 1901, p.3. / 25. As cited in note 1 above. / 26. *SFL*, October 18, 1903, p.30. / 27. *TCR*, June 30, 1906, p.7. / 28. *TCR*: July 14, 1906, p.6; July 28, 1906, p.6; September 1, 1906, p.6; September 8, 1906, p.6; October 22, 1906, p.14; *TOI*, July 15, 1906, p.22. / 29. *TCR*, December 1, 1906, p.13. / 30. *TCR*, December 22, 1906, p.13. / 31. *TCR*, March 23, 1907, p.13. / 32. *TCR*, January 26, 1907, p.13; cf. *TCR*, April 27, 1907, p.13. / 33. *TCR*, March 9, 1907, p.13. / 34. *MDC*, April 21, 1907, p.1; *SFX*, April 21, 1907, p.43; *SFL*, April 22, 1907, p.6; *TOI*, April 27, 1907, p.10; *TCR*, April 27, 1907, p.13. / 35. *TCR*, June 15, 1907, p.13. / 36. Refer to narrative in Chapter 3. / 37. Plate 8b; Appendix 6. / 38. *TOI*, December 20, 1907, p.2. / 39. *TCR*: October 12, 1907, p.16; December 5, 1908, p.14. / 40. *TOI*, April 10, 1908, p.2. / 41. *BDG*, June 1, 1907, p.5; cf. *TCR*, June 1, 1907, p.13. / 42. Polk 1907, p.1540. / 43. *TCR*, September 28, 1907, p.14. / 44. *TCR*, January 11, 1908, p.17; Polk 1908, pp.337, 1672. / 45. *TOI*, October 15, 1908, p.3; *TCR*, November 28, 1908, p.14. / 46. *TOI*: January 13, 1908, p.10; February 13, 1908, p.10; February 16, 1908, p.38; February 17, 1908, p.4; October 23, 1908, p.5; December 31, 1909, p.4; June 19, 1911, p.10; April 6, 1912, p.9. / 47. Polk 1910, p.1319. / 48. Polk 1910, pp.296, 1357. / 49. Halteman, p.1153; *SFL*: August 23, 1896, p.7; August 25, 1896, p.10. / 50. *SFL*, October 8, 1896, p.14. / 51. Halteman, p.1138; *SFL*: May 21, 1893, p.24; June 27, 1895, 9; *TOI*: April 2, 1912, p.3; December 2, 1917, p.21. / 52. Halteman, p.1145. /

53. *CMIE*, p.6; *SFX*, January 28, 1894, p.39; Schwartz, *San Francisco*, p.54. / 54. *TAI*, March 7, 1898, p.10. / 55. *SFL*, August 20, 1905, p.19. / 56. *ICR*: January 2, 1909, p.14; January 30, 1909, p.14; March 20, 1909, p.14; September 18, 1909, p.14; Appendix 1, No.8. / 57. Appendix 1, No.2. / 58. *SFL*, December 3, 1911, p.49. / 59. His painting here was entitled *Niles Canyon*; Schwartz, *Northern*, p.53. / 60. *TOI*, October 8, 1917, p.13. / 61. *TCR*, September 28, 1907, p.14. / 62. *TOI*, October 15, 1908, p.3. / 63. *TCR*, August 20, 1910, p.14. / 64. *TOI*, March 11, 1917, p.24. / 65. *TWP*, May 5, 1917, pp.10f. / 66. *TOI*, September 16, 1917, p.20. / 67. Polk 1912, p.265. / 68. Polk: 1913, p.268; 1914, p.264. / 69. Crocker: 1917 pp. 572, 2190; 1921, p.1602. / 70. Polk 1921, p.390; cf., Marjorie Arkelian, *The Kahn Collection of Nineteenth-Century Paintings by Artists in California*, Oakland, 1975, pp.18f; P. J. Flagg in Baird, p.8; Hughes, p.272; Falk, p.810; Jacobsen, p.776; Samuels, p.120. / 71. *BDG*, February 1, 1928, p.6.

SALLY (Sue) DAINGERFIELD (1870-1947) is California's forgotten artist. One of the few biographical references on her life consists of a single inaccurate sentence in which her name is misspelled.¹ She was born on September 21st in Kentucky and migrated to San Francisco in the late 1870s after her mother remarried. According to the U.S. Census of 1880, Sally resided at 1220 Folsom Street with her prosperous stepfather, Edwin S. Edmunds, her mother, Sallie, four siblings, a servant and several boarders.² Between 1883 and 1893 the family relocated their residence thrice: 709 Hyde Street, 805 Hyde Street and 1811 Post street.³ In 1894, three years after the death of her stepfather, Sally and her family moved to another San Francisco address at 1906 Sutter Street.⁴ She periodically studied art at the California School of Design and with private tutors. By 1899 Miss Daingerfield had leased a large house at 2630 Bancroft Way in Berkeley, close to the residence of her teacher, William Keith.⁵ Within a few years she established in San Francisco a studio at 246 Sutter Street, not far from the counterpart of her close friend and Berkeley roommate, Miss Frances S. Campbell.⁶ Because the artists in Berkeley had no venues to exhibit and sell their work locally, Sally generously arranged to display pieces by such notables as Ellen Kleinschmidt and Katherine Newhall at the popular public exhibitions in her studio.⁷ By the fall of 1905 she was displaying the works of San Francisco painters, including Lorenzo P. Latimer, Charles P. Neilson, Eugen Neuhaus and Evelyn Withrow, in a European-style "art exchange" which also functioned as a "congenial meeting place for friends and art-lovers."⁸

Immediately after the 1906 earthquake and fire had destroyed her studio she and Campbell established what became Berkeley's most fashionable atelier at their joint residence on Bancroft Way.⁹ Sally decorated the premises with her extensive collection of art which included Russian brasses and ivory carvings as well as American Indian baskets and blankets. In December of 1906 she lent these pieces for display along with her own paintings to the Studio Building Exhibition.¹⁰ Miss Daingerfield lectured to various civic groups and clubs on topics that ranged from European "art treasures" to Navajo flat weaves.¹¹ Sally supported the earliest attempts to establish Berkeley's Arts and Crafts Society which later became the Studio Club.¹² She served on the board of directors of the Berkeley Art Association (BAA) for two years.¹³ She designed the catalogue for the First Annual Exhibition of that organization.¹⁴ Sally's fashionable studio parties and her vacations in Carmel, often as a guest of Mary DeNeale Morgan, were regularly reported in the society pages. She was also one of the earliest members of the Carmel Arts and Crafts Club. On one occasion this proper Southern Belle attended in Monterey a convention of the United Daughters of the Confederacy, a group that was also patronized by Miss Campbell.¹⁵ Sally displayed her own oils and watercolors in the San Francisco Bay Area and had regular showings in her studio.¹⁶ She exhibited at the: First and Third Annuals of the BAA in 1907 and 1909,¹⁷ Arts and Crafts Exhibition at Oakland's Idora Park in 1908,¹⁸ and Alaska-Yukon-Pacific Exposition in 1909. Sally exhibited at the California State Fair and was awarded a gold medal at that venue in 1907.¹⁹

Miss Daingerfield was recognized as a talented organizer of art exhibitions. When her good friend Bertha Stringer Lee desperately needed an exhibition in the fall of 1906, Sally arranged for a three-day showing at the Hillside Club where many paintings were profitably sold to Berkeley's "art loving people."²⁰ A year later she was asked to stage shows of regional crafts and art for the National Irrigation Congress in Sacramento and for the Alameda County Exposition in Idora Park.²¹ In early 1908 the Bay Area press praised her exhibition at Oakland's Home Club of "rare and valuable" Russian lace as well as crafts from Kentucky and Louisiana.²² That fall she assembled a similar show for the Oakland Exposition.²³ Following her successful efforts as the organizer of the Fine Arts Exhibit at the California State Fair, she was appointed, after settling an embarrassing dispute with the painter Eva Withrow, to select and ship the California art to the Alaska-Yukon-Pacific Exposition of 1909.²⁴

In August of 1906 Sally renamed a large part of her Bancroft Way house "The Daingerfield Studio Gallery." She not only sold popular Indian crafts, but also a large selection of the "best artists" on the Pacific Coast, for whom she acted as "Agent."²⁵ She became the first woman in California to own and manage a professional art gallery. Among her clients were Eugen Neuhaus, Gertrude Boyle and Thaddeus Welch.²⁶ The latter sold his first post-earthquake paintings, primarily views of Mt. Tamalpais, in her gallery.²⁷ Sally also supported a guild of Russian peasants by selling their "folk art" in her gallery and at local civic clubs.²⁸ She extended her business contacts to New York: "there are arrangements through the noted artist, Elliott Daingerfield [Sally's brother], for direct communication with artists on the Eastern Coast . . . through this means orders will be received

for such canvases as one may desire."²⁹ In December of 1907 she was selected as curator of the Dakin art collection in the Studio Building.³⁰ One year later she also became the first woman to head the art department at Shreve's, the prestigious silver firm and emporium in San Francisco.³¹ Here she introduced a collection of American bronzes as well as arts & crafts jewelry. In the U.S. Census of 1910 she listed her occupation as "clerk" in a "jewelry store" and resided in Berkeley with her widowed mother and two roommates.³² Daingerfield and Frances Campbell lived as neighbors until late 1909. Sally resided at Bancroft Way until 1916, when she began to travel extensively.³³ Eventually she resettled in the San Francisco Bay Area and continued to organize art exhibitions. In December of 1926 she rented galleries in Berkeley's Studio Building for an exhibition of Russian crafts.³⁴ Three years later she was elected an officer of the United Daughters of the Confederacy.³⁵ From the U.S. Census of 1930 we learn that Daingerfield resided in Corte Madera, Marin County, with two relatives and did not list her occupation.³⁶ She died somewhere in Marin County on September 1, 1947.³⁷

ENDNOTES FOR DAINGERFIELD: 1. Hughes, p.274. / 2. U.S. Census of 1880 [ED 152, Sheet 12]; cf. Crocker: 1880-81, p.303; 1881-82, p.328. / 3. Crocker: 1883, p.411; 1886, p.448; 1888, p.436; 1891, p.499; 1892, p.516; 1893, p.505. / 4. Crocker 1894, p.506. / 5. Polk: 1900, p.591; 1903, p.579. / 6. SFL, March 4, 1906, p.23. / 7. BDG, April 12, 1906, p.5. / 8. TAT, November 27, 1905, p.435. / 9. SFL, July 15, 1906, p.32; BDG, July 16, 1906, p.5; Polk: 1906, p.659; 1907, p.1545; 1909, pp.1012, 1029; 1910, pp.992, 1008. / 10. Appendix 1, No.1. / 11. BDG, October 24, 1906, p.5. / 12. BDG, April 8, 1907, p.3; April 26, 1907, p.1; TOI, April 9, 1907, p.15; TCR, April 20, 1907, p.13. / 13. BDG, October 29, 1907, p.1; TOI, October 30, 1907, p.2; December 17, 1907, p.13; November 8, 1908, p.21; TCR, November 2, 1907, p.16; BAA2, pp.2-4. / 14. TCR, December 7, 1907, p.16. / 15. BDG: July 17, 1906, p.5; March 11, 1907, p.5; May 6, 1907, p.5. / 16. TCR: August 24, 1907, p.13; October 24, 1908, p.14; BDG August 26, 1907, p.5. / 17. Appendix 1, Nos. 2, 5. / 18. TCR, October 24, 1908, p.14. / 19. TCR, September 28, 1907, p.14. / 20. Appendix 1, No.9A. / 21. TCR: August 31, 1907, p.14; September 28, 1907, p.14; BDG, September 23, 1907, p.5. / 22. SFL, February 3, 1908, p.6; TOI, February 3, 1908, p.9. / 23. TCR, October 17, 1908, p.14. / 24. TSL, November 14, 1908, p.4; refer to the biography on Evelyn Withrow in Appendix 7. / 25. TCR, December 22, 1906, p.13. / 26. Appendix 1, 9C. / 27. TCR, August 25, 1906, p.6. / 28. TCR, September 15, 1906, p.6. / 29. TCR, January 5, 1907, p.13. / 30. TCR: December 7, 1907, p.16; March 21, 1908, p.10. / 31. SFL, January 3, 1909, p.31. / 32. U.S. Census of 1910 [ED 47, Sheet 5B]. / 33. Polk: 1914, p.1054; 1916, p.986. / 34. TOI, December 1, 1926, p.24. / 35. TOI, May 10, 1929, p.17. / 36. U.S. Census of 1930 [ED 21-8, Sheet 8B]. / 37. California Death Index.

LEONORA DAROUX (1873-1948) was born on June 14th in Sacramento and maintained her primary residence there until she moved to San Francisco in the 1940s. According to the U.S. Census of 1920, both of her parents were of French birth and she resided as 815 Fourteenth Street in Sacramento with her sister, Margaret, and brother-in-law.¹ She later moved to 2701 O Street.² For almost two decades she kept a second home at 145 Pearl Street in Monterey. In the mid 1920s she studied with Armin Hansen and was a student at the California School of Fine Arts. At the end of the spring term in 1924 she received that School's honorable mention in the landscape painting class of Gottardo Piazzoni.³ Daroux had further training in Paris with the radical Fauvist, Othon Friesz, and with the Modernist, André Lhote. At the Eighteenth Annual Exhibition of the Carmel Arts and Crafts Club in 1924 she contributed a piece entitled *Carmel Mission*.⁴ She also exhibited at the Berkeley League of Fine Arts in 1927, California State Fair in 1930, San Francisco Art Association in 1931, State-wide Annual of the Santa Cruz Art League in 1931,⁵ and Kingsley Art Club in Sacramento during the 1930s. In 1930 she exhibited with the San Francisco Society of Women Artists at the Galerie Beaux Arts her canvas entitled *Red Barns* and received an honorable mention.⁶ Leonora Daroux died on May 31, 1948 in San Francisco.⁷

ENDNOTES FOR DAROUX: 1. U.S. Census of 1920 [ED 90, Sheet 14A]. / 2. AAA 28, 1931, p.504. / 3. SEC, May 25, 1924, p.6-D. / 4. Appendix 2. / 5. TOI, February 8, 1931, p.S-7. / 6. TOI, November 9, 1930, p.6-S; McGlauffin, p.111; Ball, p.164. / 7. California Death Index; cf., Hughes, p.277; Falk, p.825.

EDWIN DEAKIN (1838/39-1923) was born on May 21st in Yorkshire in the parish of Sheffield, England, the third son of a "merchants clerk" who lived on Marcus Street in Brightside.¹ By the time of the 1851 Census the family lived on Dudley Road in Wolverhampton, St. John's parish, and the eldest son, Charles, had presumably died; the twelve-year-old Edwin was listed as a student of the "Japanese style."² Despite his lack of formal art training, he was recognized as a talented "commercial decorator" who applied lacquered designs in an Oriental fashion on furnishings. He immigrated with his extended family to the United States in January of 1857.³ By the late 1850s the Deakins had settled in Chicago. According to the U.S. Census of 1860, Edwin's official profession was listed as "case maker," but he also hand-colored portrait photographs.⁴ His father, Robert Deakin, was a "bookkeeper" and his Canadian-born mother, Louisa H. Williams Deakin, cared for the couple's six children who ranged in age from twenty-four to five: Albert, Edwin, Walter, James, Lucy (Louisa) and Frederick. All of the surviving children, except for the Canadian-born Albert, were of English birth. On June 21, 1865 Edwin Deakin married the twenty-one-year-old Isabel Fox, also an immigrant from England. Prior to the summer of 1870 the extended Deakin family relocated to San Francisco. Edwin's parents, sister and two brothers, Walter and Frederick, resided together; in a separate nearby residence Edwin lived with wife and four-year-old Indiana-born son, Oscar Edwin Deakin.⁵ In 1871, while Edwin and Isabel were visiting Chicago, their daughter, Edna Isabel Deakin, was born. By 1872 the entire Deakin family had reunited at a

single San Francisco address, 508 Fell Street, and the "landscape painter, Edwin Deakin" advertised his "studio" at 432 Montgomery Street and his "office" at 14 Geary Street.⁶ One of the first published reviews of his work in November of 1870 claimed that his "bluish" landscape was an "unnatural production" with little merit.⁷ Sixteen months later his scenes painted from the tracks of the Pacific Railroad were said to be "marked by a vigor of treatment" with "no lack of finish," needing only more carefully executed skies.⁸ At the 1872 exhibitions of the San Francisco Art Association (SFAA) his nine entries included landscapes from Michigan, Utah and California as well as the *Village Church*; he apparently was successful in selling his paintings.⁹ Deakin's work was praised for "excellent points of design . . . but the vice of his painting is its mannered color, its want of graduated line, its lack of atmospheric quality."¹⁰

Despite the mixed reviews, Deakin quickly established a successful career as an artist and developed a reputation as a temperamental, but generous citizen. One of the earliest public auctions of his work, which included the titles *Sign of the Gate* and *Truckee River*, was held on November 25, 1872 to benefit the family of Fortunato Arriola.¹¹ He helped to organize this event for the SFAA.¹² In May of 1873, H. M. Newhall & Company auctioned with considerable success fifty-one of his paintings "of California, Oregon and Eastern Scenery" without reserve.¹³ In addition, there were a few European scenes, including *Dudley Castle*, *Old English Abbey*, *A Procession-Antwerp* and *Street View in Strasburg*, as well as one of the local Mission Dolores.¹⁴ A reviewer at the Newhall auction singled out his "view of Cedar Pass, Humboldt mountains, Nevada" for special praise.¹⁵ At this time auctions were popular vehicles to sell a large quantity of paintings, but there was always the risk of marketing art at unsustainably low prices. Deakin continued to use the Newhall auctions through 1880.¹⁶ In 1873, when he held memberships in both the Graphic Club and Bohemian Club, he established a new residence at 804 Webster Street with his studio at 302 Montgomery Street.¹⁷ On his return that fall from a sketching expedition in the Tahoe region one critic remarked that the "original style in Deakin's pictures" has "a soothing effect . . . suggestive to long slumbering memories . . . nothing startling or exciting."¹⁸ One of these scenes, *Job's Peak-Lake Tahoe*, was exhibited in December at Morris, Schwab & Company and its highly "accomplished artist" was said to have unequalled talents.¹⁹ In 1894, when he sketched in the Rubicon and Squaw Valleys,²⁰ a reviewer of his work on exhibit at the M. D. Nile Gallery referred to Deakin as "young, most earnest and industrious," but art critics were not always so complimentary.²¹ While many praised the meticulous details of his romantic architectural studies and breathtaking landscapes, he was occasionally singled out for creating "the worst painting in the room" or for repeating "painfully conventional" buildings of gray stone.²² Even with these uneven reviews his oils reportedly sold for "good prices."²³ In December of 1874 Deakin sent his Lake Tahoe canvas entitled *Cascade Falls* for exhibition at the Chicago Academy of Arts where he had been a long-standing member.²⁴

The following summer he was appointed by the directors of the SFAA to the "hanging committee" for the art exhibition at the Mechanics' Institute Fair.²⁵ He contributed two paintings to that exhibition: *Wasatch Mountains-Utah* and *Fallen Leaf Lake*.²⁶ The latter canvas was owned by artist Thomas Hill. Also in 1875 he was sharing a cluttered atelier with Samuel M. Brookes at 611 Clay Street and placed his family's "coat of arms" over the public entrance.²⁷ In addition to Lake Tahoe, some of his favorite painting venues for majestic scenery were at Yosemite and its environs as well as Cascade Lake, Mount Tallac and the Rubicon River.²⁸ Deakin habitually explored the "inaccessible" wilderness for four months each year to make the copious sketches that he converted into oils.²⁹ One critic reminded him that his favorite haunts "have now been done to death . . . while a great many charming nooks in the State have been waiting for the original touch of the artist."³⁰ In May of 1876 his painting of the *Wasatch Mountains* at San Francisco's Housewirth Gallery was praised as being "superior to other large works by this artist."³¹ This canvas, which measured four by eight feet, along with another large mountain scene and *The Interior of Brookes' Studio*, was auctioned by H. M. Newhall & Company that December.³² By the mid 1870s he also found subjects in the San Francisco Bay Area where he focused on the intimate contemplative details of nature rather than the panoramic views of the Hudson River School.³³ One of his earliest known paintings in the East Bay, *Berkeley Creek*, dates from 1876 and shows a dark scruffy cluster of thin trees and a creek that looks more like a puddle.³⁴ This work was exhibited with seven of his other oils and watercolors at the 1876 Mechanics' Institute Fair.³⁵ His expansive paintings of the local mountains apparently remained popular with some art critics and were auctioned at several venues, including the Snow & May Art Gallery.³⁶ In March of 1877 one critic praised Deakin as "one of the most cheerfully industrious of all the artistic Bohemian brotherhood."³⁷ In order to enlarge his range of subjects and his clientele, Deakin needed to travel. On April 4, 1877 he staged a moderately successful auction of "his entire collection of elegant oil paintings" to raise funds for a grand tour of Europe.³⁸

Just prior to his departure for Liverpool in the spring of 1877 the *San Francisco Chronicle* described the British-born painter in this way:³⁹

Edwin Deakin is one of San Francisco's appreciated artists. His landscapes, which are noted for the conscientious finish bestowed upon them, have been warmly admired by the art lovers in this city and in the East where his works are well known. Mr. Deakin is an excellent conversationalist, and especially at home when

discussing his favorite subject – art. He is a man of somber appearance, with black eyes and rather long black hair. With strangers he is apt to be a little formal, but when in the society of friends, he is genial and talkative. He designs leaving for Switzerland a week from to-morrow, for the purpose of making some studies of Alpine scenery. While abroad he will visit Munich, Paris, London and other art centers for the purpose of familiarizing himself with the works of the masters.

Deakin went with the clear intent of exhibiting at the Paris Salon to enhance his reputation at home; he returned to the United States in May of 1879.⁴⁰ The first showings of his “new” European paintings in San Francisco garnered much attention.⁴¹ At his studio he displayed his two entries to the 1879 Paris Salon, a study of *Mont Blanc* and a landscape of the Paris suburbs in “low grays” entitled *L’Église de Chelles, le soir*. He sold at auction on May 19, 1880 a dozen of his European paintings, as well as a Jamaican fortress scene.⁴² His smaller architectural studies proved popular during the brief recession at this time.⁴³ In the spring of 1880 he co-organized a relief fund for members of the SFAA and exhibited with The Artists’ League. He now resided at 704 Laurel Avenue with his wife, son and two daughters – the eight-year old Edna and the six-year-old California-born, Dorothy Holroyd Deakin.⁴⁴

From 1879 to 1889 he exhibited on five separate occasions at the California State Fair in Sacramento.⁴⁵ At the 1887 Fair his twelve oils, which included *The Vintage* and his Salon entry *Mont Blanc*, and two watercolors received a gold medal and a fifty dollar prize for the “most meritorious display of paintings” by a California resident.⁴⁶ For that same event a year later he displayed “forty exhibits” and received a prize of forty-five dollars.⁴⁷ Concurrent with the 1888 exhibition a large collection of his art was auctioned in Sacramento.⁴⁸ At the State Fair of 1889 he exhibited several works, including: *Study of Plums*, *Grandfather at Little Nell’s Grave* and *Stoke Poges’ Church* from Grey’s Elegy.⁴⁹

During his prolonged visits to Chicago, Milwaukee, Cincinnati, New York City, Denver and Salt Lake City, which involved far more travel outside of California than the vast majority of his colleagues had ever attempted, he managed to sell a considerable number of his canvases.⁵⁰ On one occasion in January of 1881 he “expressed to New York a . . . painting of Fallen Leaf Lake” to be exhibited in one of the most exclusive galleries on Park Avenue.⁵¹ That March he was appointed by the SFAA to its infamous “rejection committee” which created wide-spread enmity for removing much “unsuitable” art. Deakin’s own exhibited oils and sketches at the Association’s show that spring received praise.⁵² When the criticism of the “committee” grew too fierce, Deakin made the first of his many threats to relocate permanently to New York City where he bluntly admitted he could make more money. He “resolved to dispose of all his pictures and sketches . . . at the Art Association” on October 26th before leaving California on extended travels.⁵³ In 1882-83, during the Deakins’ ten-month stay in Denver, Edwin taught at the local Art League and, according to the *Denver Tribune*, became something of a celebrity.⁵⁴ In Colorado he painted numerous local scenes as well as a still life of grapes.⁵⁵ By early August of 1883 he had moved to Salt Lake City and invited the public to purchase his work at a studio in the Hooper & Elbridge block.⁵⁶ The *Salt Lake Herald* published a detailed and highly flattering feature article on Deakin. He was encouraged to settle permanently in Utah and as part of its critique on this “impressive” artist the *Herald* proclaimed that his landscapes enjoyed that “unmistakable feeling for pure tone, for the loftier moods of nature, which show a capacity immeasurably beyond the attainment or conception of ordinary souls . . . it is not enough to say that the paintings are true to nature; they are exponents of nature.”⁵⁷ In the *Herald’s* interview with Deakin several months later he decried the destructive power of art world “cliques” which stifle young artists; he proposed “rotary” or traveling art exhibitions to expose the best regional talents to critics and the public across the country and to encourage the sale of art.⁵⁸ By the time the Deakins had returned to California in December of 1883 Edwin had completed fifty-six sketches in and around Salt Lake, including *Old Mill* and *Wasatch Mountains at Sunset*.⁵⁹ That month the sale of his paintings at auction in San Francisco was so disappointing that he withdrew several canvases.⁶⁰

On January 30, 1884 the Palette Club was organized in opposition to the SFAA and listed as grievances the incompetence of its committees and the poor sales at auctions on the Association premises.⁶¹ Deakin obviously disagreed and he directed Easton, Eldridge & Company to auction “his entire collection of elegant oil paintings” in the large gallery of the SFAA.⁶² Deakin, who sided with Virgil Williams and the established order, knew that prices were low because the market was glutted with canvases, especially “potboilers.” At the Association’s spring exhibition in 1884 he and the remaining members simply submitted more paintings – along with fifty canvases from New York artists – to make up for the loss of members defecting to the Palette Club which was staging its own display.⁶³ Deakin’s nine exhibited pieces included three still lifes of grapes, two Salt Lake City scenes, a church door in Cincinnati, one of his famous Westminster Abbey studies, Notre Dame and a view of the Seine in Paris.⁶⁴ One critic, who had seen many of the aforementioned pieces earlier in his studio, had nothing but commendations for these works and the artist.⁶⁵ Another critic praised the “unsuspected cleverness” of his grape studies.⁶⁶ After the opening Deakin replaced his Notre Dame scene with *A Palatial Residence*, “a clever picture of the projected residence of James Hawkins, Esq., taken from the architect’s plans.”⁶⁷ This Gothic fantasy was situated

on the banks of the Sacramento River and included massive towers and a bridge. By late June Deakin had added even more pieces to what had become the Association’s “free exhibition.”⁶⁸ To that summer’s Mechanics’ Institute Fair, which the Palette Club also boycotted, Deakin again submitted an overabundance of work, twenty-nine pieces “in all branches of art.”⁶⁹ He now proposed that the SFAA adopt punitive measures against the Palette Club.⁷⁰ In response, the art critic of *The San Franciscan*, who hid behind the pseudonym “Midas” as an unabashed supporter of the Palette Club, unfairly satirized Deakin’s mental competence.⁷¹ The boycott continued into the 1885 spring Annual of the SFAA where the *Chronicle* offered this assessment of Deakin’s three entries:⁷²

Deakin, who has been a skillful manipulator of the brush, has often in the past done work suggestive of confectionery ornaments for the supper table, especially in his overwrought architecture, bristling with high lights. His later works are so much better that they do not seem to be painted by the same man. His grape picture, “The New Vintage,” is full of clever work. His “Evening,” showing a flock of sheep just passing a picturesque old church, the foreground in shadow, with a light of great comparative brilliancy falling across the middle distance, is striking and poetic. But his “Street in Chinatown” is even better, being handled with unusual freedom, rich in color and values and happy in composition. It is the best and most characteristic out-of-door picture that has yet been painted of Chinatown.

Clifford Cox, the art critic for *The Wasp*, said of his grape study that “without betraying any startling genius, [he] shows honest, conscientious diligence and an ingenious manner of treating his subject.”⁷³ By late summer the Palette Club had collapsed and Deakin was vindicated. However, his was a Pyrrhic victory since many of his fellow artists now mistrusted him. Although he had made regular contributions to the SFAA exhibitions since 1872, Deakin declined to exhibit with that organization after 1885 because it welcomed the rebels back into the fold without exacting punishment.⁷⁴ He occasionally sold some of his paintings in the SFAA gallery, but not during official exhibitions. One of these was his snow-covered castle at Cluny entitled *A Light in the Window*.⁷⁵ After 1887 he declined to exhibit at the Mechanics’ Institute Fair.⁷⁶

He began to paint more still lifes as well as local scenes, especially views of the woodlands near Los Gatos and vignettes of Chinatown.⁷⁷ His intent was to improve the sales of his work. By March of 1884 he had opened a San Francisco studio at 120 Sutter Street where he displayed some of the one hundred sketches that he had made Utah.⁷⁸ Deakin apparently maintained his earlier studio at 611 Clay Street through 1885.⁷⁹ His neighbor, Samuel Brookes, abandoned that Clay-Street studio in the summer of 1889.⁸⁰ In October of 1884, when it was reported that the recent auction of Deakin’s canvases “netted about \$5,000,” the art community was stunned with disbelief.⁸¹ Within three weeks “stories” circulated:⁸²

. . . whispers floating about in certain studios and art-rooms: “Oh, pshaw! You can’t make me believe those pictures sold for anything like the prices quoted;” “Bah, absurd! They didn’t bring two hundred dollars altogether;” and other like remarks, unworthy of the artists who uttered them. There is too much of this sort of ridicule, petty jealousy and ill-feeling shown toward an artist who is forced by circumstances into an auction sale. It is next to impossible to make the practical public understand this feeling, and no one but the paint-mixer ever harbors it. Regarding the sale in question, the bare facts are that there were forty-four pictures sold, netting Mr. Deakin three thousand dollars. It was because this sale, made in the worst possible season of the year, proved such a success, compared with other recent sales, that it has been thought wise to make ridiculously low estimates of the price of the labors of one of the most honest and hard-working artists in the city.

What apparently captivated the buying public were his numerous variations of pendulous grapes. These immensely popular studies were perceived as far more “natural” than the earlier works of Brookes.⁸³ Equally popular at the Deakin studio were his “out-of-the-way” French and American landscapes, including Owens Valley, and “sketches about town.”⁸⁴ In August of 1885 he was spotted on the Monterey Peninsula painting the Carmel Mission Church.⁸⁵ Some of Deakin’s time was devoted to the publishing of “a series of articles in the New York journals” that called for the standardization of canvas sizes.⁸⁶ His idea was to borrow the European model which allowed for the mass production of cheaper frames and consequently greater profits for the artists. For a brief period in the mid 1880s Edwin was a partner with his siblings and mother in the Deakin Brothers Company, a business that officially imported “Japanese curios.”⁸⁷ Their demonstrations of Japanese crafts in a traveling “village” attracted the inquisitive public, but was never profitable. For over a decade the firm successfully auctioned large collections of high-end “Oriental art” in Chicago and along the Atlantic seaboard.⁸⁸ Edwin’s growing discomfort with the San Francisco art community resulted in another announced trip to New York City. In February of 1886 the *New York Times* revealed Deakin’s intention of establishing a studio in Manhattan by “next fall.”⁸⁹

In anticipation of a long visit in New York Edwin staged an auction of his paintings in January of 1886, but shortly thereafter decided against the East Coast.⁹⁰ On November 10, 1886 he staged in San Francisco another public solo exhibition and auction at Easton, Eldridge & Company, this time with sixty-seven of his works.⁹¹ That December he

moved his studio from 120 Sutter Street to 723 Market Street and purchased a residence at 2021/2022 Pine Street.⁹² At the 1887 County Fair in Stockton Deakin's painting, *Last Vintage*, was awarded the gold medal, besting the entries by Carl von Perbandt and Henry Raschen.⁹³ In December of 1887 Easton auctioned his paintings, including one of his recent grand prize winners from the California State Fair.⁹⁴ Further auctions were held the following April and June.⁹⁵ In the summer of 1888 he briefly returned to Europe for sketching and then established another San Francisco studio at 33 Post Street.⁹⁶ At this time Deakin had achieved such prominence as an artist that his name was routinely listed when San Francisco auctioneers advertised in the *Los Angeles Times*.⁹⁷ The prices realized for his work were sometimes disappointing and reflected a declining interest in "fruit paintings."⁹⁸ In late March of 1889 he left for a six-week trip to the "Atlantic seaboard" where he planned a large exhibition of his recently completed canvases and hoped to have an etching made of "his best work," *She Will Come To-Morrow*.⁹⁹ The latter depicted the heart-wrenching visit to the tomb of Little Nell by her grandfather "as described so pathetically in Charles Dickens' *The Old Curiosity Shop*." The press delighted in Deakin's "new" approach to his architectural studies with the emphasis on a lighter palette and sentimental allegory.¹⁰⁰ In 1889 Edwin Deakin took no pleasure in revealing forged versions of his paintings on the San Francisco art market.¹⁰¹ His European cathedrals remained popular; as late as 1898 the *San Francisco Chronicle* reproduced his *Notre Dame*.¹⁰²

By 1890 Deakin's presence in the San Francisco art colony began to wane. He purchased several lots in Berkeley and built a two-story studio-home at 3100-3112 Telegraph Avenue. After he relocated to his new residence in late 1891 he continued to sell his paintings in San Francisco and maintained a "professional" studio first in the Crocker Building and then at 231 Post Street.¹⁰³ Deakin was still so highly regarded that he was asked to create the general design for the grounds and exhibition buildings of San Francisco's Midwinter Exposition of 1894.¹⁰⁴ When the *San Francisco Call* selected a handful of the city's best artists to philosophize on the "Ideals of Womanly Beauty," Edwin rather judiciously observed: "a great portrait painter should be able to depict beyond the mask of the face . . . my ideal of a beautiful woman is one whose mind and intellect are beautiful."¹⁰⁵ On December 6-7, 1893 Easton, Eldridge & Company auctioned in San Francisco a large collection of Deakin's oil paintings as:¹⁰⁶

. . . . an elegant opportunity to obtain a Christmas offering suited to the taste of the most fastidious Included in this AUCTION SALE is a magnificent architectural representation of Notre Dame, Paris; Poet's Corner, Westminster; Christmas Morning; Studies of Grapes and Other Fruits; Outdoor Studies on Strawberry Creek, Berkeley; Views of Mountains and Mountain Lakes; Old Buildings of Switzerland, France, England and America, and other representations.

In 1894 ten of his oils were sold at the Kate Johnson Estate Auction and included three grape studies and two California missions.¹⁰⁷ In the mid 1890s he began the tradition of holding an annual exhibition in his Berkeley studio, often based on a theme. For example, in 1895 he displayed "his summer studies and sketches in the high Sierra."¹⁰⁸ In February of 1896 he marketed a collection of his paintings in Los Angeles.¹⁰⁹ That April Easton, Eldridge & Company held another auction with sixty of his domestic and European paintings at the Palace Hotel in San Francisco.¹¹⁰ When Ernest Narjot lost his eyesight decorating the memorial tomb at Stanford University, Deakin joined other local artists and donated his "good-sized canvas in oil depicting a scene on the Seine" to the benefit exhibition and raffle for the Narjot family at the Mark Hopkins Institute of Art in January of 1897.¹¹¹ That fall he contributed to the Inaugural Exhibition at the museum in San Francisco's Golden Gate Park.¹¹² In the 1897 "Christmas edition" of the *San Francisco News Letter* his work was reproduced as one of San Francisco's twenty "most prominent artists."¹¹³ He exhibited in March of 1898 at the spring show in the Century Club of San Francisco.¹¹⁴ In October of 1898 at the Maple Room in the Palace Hotel he added his "fruit and landscape paintings" to the Deakin Brothers auction of "Japanese and European works of art" conducted by the Easton, Eldridge & Company.¹¹⁵ His painting entitled *Pont Neuf* was sold in 1900 at the S. & G. Gump Gallery and Auctions, a venue where his work, *Old Mill in Winter*, had sold in 1888.¹¹⁶ He used a San Francisco studio at 426 Sutter Street to display in 1903 his "French, Swiss and California subjects, out-of-door sketches in oil and watercolor and drawings of all the old missions."¹¹⁷ He sold his canvases in San Francisco galleries until 1906.

In April of 1900 Edwin staged a solo exhibition of his splendid California mission paintings in the Maple Room of the Palace Hotel with each canvas under an electric spotlight.¹¹⁸ That November he organized a sale of his other canvases at the same venue.¹¹⁹ By 1899 he had finished at least three sets of the twenty-one missions, two in oil and one in watercolor. It was reported at this time that one set was to be exhibited in Oakland and Los Angeles and then taken to Rome for purchase by the Franciscan Order.¹²⁰ This sale was never realized due to the untimely death of the sponsor. Deakin began his "crusade" to preserve California's Franciscan settlements in the early 1870s with preliminary sketches of Mission Dolores.¹²¹ In the fall of 1897 the project was given an unexpected boost when an unnamed wealthy patron financed his "series of works" on the missions. Deakin designed elaborate iconographic frames appropriate to each of the sites and had his "study" of the San Gabriel Mission

published in the *San Francisco Chronicle*.¹²² He habitually kept a selection of his mission paintings on display at his Berkeley studio until his death. These paintings drew public attention to the deterioration of these historically important monuments.¹²³ National recognition of his campaign quickly spread and included a highly laudatory article on "Notable Americans" in the *Herald* of Washington, D. C.:¹²⁴

A devotion to an ideal that brings no pecuniary profit is so unusual in money-loving America that the devotee is set apart as one to be marveled over and admired. Such an object for marveling and admiration is Edwin Deakin, the California artist. For nearly thirty years Mr. Deakin has devoted himself almost entirely to one great work – that of preserving on canvas the picturesque architecture and quaint beauty of the old California missions to preserve these became almost a religious conviction with Mr. Deakin.

Three of the missions were even then things of the past, but this man with a purpose was not to be discouraged. An old oil painting of Santa Cruz Mission and a photograph of San Jose were used as a base for work on those two, while Santa Clara is based on a description carefully given by one who remembered it. To each of these sites Mr. Deakin went to get the proper atmosphere and background, and after he had caught the purple tint of the mountain, the blue of the sky, and the golden brown of grass and sand dune, the photographs and the description had become reality to him. In his mind's eye he saw them as they had been, and so transferred them to his canvas.

While Deakin favored the restoration of the entire mission system and its religious communities, William Keith and Arthur Mathews wanted them kept as "artistic old ruins."¹²⁵

Edwin and his wife had been married twenty-six years when they moved to Berkeley in 1891. After the premature death of their only son, Oscar, in December of 1896, they continued to reside with their two daughters: Edna, a designer and assistant in her uncle's architectural firm, and Dorothy, a well-known pianist, music teacher and weaver.¹²⁶ The residence and studio of Edwin Deakin occupied what is now the corner at Telegraph and Prince Street.¹²⁷ Extensive and carefully cultivated gardens covered much of the estate. Telegraph Avenue served as the eastern boundary of his elongated parcel, which was once a miniscule part of Peralta's Spanish land-grant, while Ashby Avenue formed the north border and Sixty-sixth Street was at the south. Today along the western flank is the only remnant of Deakin's presence, the four-block long street that bears his name. Toward the north end of his parcel, in the area near modern Webster Street and Ashby Avenue, Edwin's brother, Walter, built his now demolished house at 3052 Telegraph Avenue. Here their mother, Louisa, lived with Walter's wife and son. Walter is listed variously in the Berkeley Directories as "importer of curios," "purveyor of artists' supplies" and "clerk."¹²⁸

One of Edwin Deakin's earliest public exhibitions in the East Bay was at the December 1895 Industrial Exposition in Oakland.¹²⁹ The following summer he contributed to a similar Oakland display.¹³⁰ He continued to sell his art in elaborate home displays, some of which lasted a month. In May of 1902 he opened his Berkeley studio to the public for showings of his "new" California mission paintings and repeated the event during Christmas in 1903 and 1904.¹³¹ He once staged a show of these paintings for the students at the University of California on campus.¹³² In the fall of 1903 he joined the short-lived attempt to form the Association of Professional Artists in Alameda County.¹³³ At Oakland's Rabjohn & Morcom Gallery in November of 1904 Deakin displayed:¹³⁴

. . . . a new view of the famous old Santa Barbara mission. The old waterways, as historic as the mission and their ruined structures as artistic, are admirably wrought in the foreground. The bell towers of the ancient convent stand out conspicuously against a pale evening sky, while a fog bank rolling in envelops part of the picture in a contrasting misty haze.

By the early twentieth century he was nostalgically ranked among the best of San Francisco's "old time" painters.¹³⁵ In July of 1906 he made several difficult trips to San Francisco to paint the devastation, including one poignant scene of City Hall from atop Sacramento Street.¹³⁶ In response to the destruction of San Francisco and the birth of the art colony in Berkeley he designed and erected in the fall of 1906 a "handsome" new studio on his estate that he "proposed to make the center of the art interests."¹³⁷ In addition, he actively supported the creation of the Berkeley Art Association and designed the art gallery as well as the floor mosaic for his brother's Studio Building in that same city.¹³⁸ Deakin exhibited his oil paintings at Berkeley's 1906 Studio Building Exhibition and at the First and Third Annuals of the Berkeley Art Association in 1907 and 1909.¹³⁹ Of the 1906 exhibit one reviewer said:¹⁴⁰

Edwin Deakin These canvases breathed life. In the grape study in the Deakin room, valued, by the way, at \$5,000, the artist had caught not only the color but the semi-transparency of the grapes, until it seemed that with a pressure of a finger the fruit might burst. To Deakin, too, belongs the honor of two excellent architectural paintings.

These two paintings, *The Padre's Corner* and *Santa Barbara Mission*, are listed in the official catalogue.¹⁴¹ The following year he contributed to the Piedmont Art Gallery and the Alameda County Exposition at Oakland's Ildora Park.¹⁴² In 1908 visiting critics from San Francisco mistakenly believed that Deakin resided in Oakland.¹⁴³ He expanded his "new" studio

in 1909 to accommodate his many recent paintings and all of his "21 large canvases" depicting the California missions.¹⁴⁴ He also contributed to Seattle's Alaska-Yukon-Pacific Exposition in 1909.¹⁴⁵

In his 1910 studio exhibit of fifty oils and "pencil sketches" were included scenes of San Francisco after the fire and the series of missions. Reviewers from the local Berkeley papers were dazzled not only by his "architectural pieces," depicting Notre Dame and Westminster Abbey, but also with the landscapes of the Berkeley hills and a group of still lifes.¹⁴⁶ His highly refined still lifes, which occasionally employed arrangements from his extensive Berkeley rose garden, were very popular.¹⁴⁷ Deakin's work also appeared at the E. Taylor Curtis Gallery in 1912 and 1913.¹⁴⁸ In April of 1914 he staged an atelier exhibit "dealing entirely with scenes and impressions connected with the great fire of 1906."¹⁴⁹ At his studio he exhibited "about forty pictures" in the spring and fall of 1915; he kept his gallery open three days a week.¹⁵⁰ At one of the last studio exhibitions in June of 1918 his displayed works included "a series of the Palace of Fine Arts, Notre Dame, Paris, Westminster Abby, London, Old Chinatown and buildings of San Francisco and California Missions."¹⁵¹ From the U.S. Census of 1920 we learn that neither Deakin nor his wife had become naturalized citizens.¹⁵² On May 11, 1923 Isabel and her two daughters survived Edwin on his death at the age of eighty-five.¹⁵³ His wife died almost a year later on May 6, 1924. Thereafter Edna and Dorothy moved to Carmel and rented a cottage on Dolores Street.¹⁵⁴ Deakin's Berkeley home was leveled and in 1951 replaced by the Bethlehem Lutheran Church, a stucco structure built in a pseudo-Mission style.

Immediately following Deakin's death there was no memorial exhibition. However, in the spring of 1927 the director of the Hotel Claremont Art Gallery in Berkeley, Harry Noyes Pratt, made the surprising announcement that he would stage a retrospective of Deakin's ecclesiastical paintings from California. In the regional newspapers the older critics, who remembered "Deakin's masterly handling of light and composition," publicly voiced doubt that the younger generation of local artists would be receptive.¹⁵⁵ Although the gallery in this exclusive hotel was difficult to access, the crowd of attendees steadily grew after the April 3rd opening. Deakin's California mission series of twenty-one canvases, which was then valued at fifty thousand dollars, proved immensely popular. The *Berkeley Daily Gazette* observed: "Whatever today's painters may think of Deakin's work it is . . . surprisingly fresh in color . . . still possessing the feeling of mystery and romance . . . it is largely due to his faithful rendering of detail that the canvases have historic value."¹⁵⁶ H. L. Dungan, art critic for *The Oakland Tribune*, remarked that "Deakin was a faithful portrayal of detail, but it was a detail that was never burdensome."¹⁵⁷ With the unprecedented number of school children, contingents from women's clubs and repeat visitors the Claremont Gallery announced a separate much larger show of Deakin's Sierran and European paintings as well as his still lifes to open in mid April. After complaints that so many people were unable to see the mission series Pratt extended that display and postponed the next Deakin exhibit for two weeks.¹⁵⁸ At the second show the press extolled several scenes, including his rendering of *Notre Dame* "from the rear" and the *Entrance to the Chapel of Henry VII Westminster*.¹⁵⁹ For the latter work *Berkeley Daily Gazette* observed:¹⁶⁰

Here he had an opportunity to display his unequalled talent in the painting of the texture of ancient stone. The picture is gray, cold, warmed only by the rich color of the tattered battle flags upon the wall and by the gorgeously colored windows above. Here is displayed at its greatest the draftsmanship of a master.

Among the other exhibited titles were: *Kitchen in Paris*, *Westminster Abbey*, *Chinatown-1886*, *Strawberry Creek* and *S. M. Brookes Studio-1886*.¹⁶¹ In addition, the second Deakin show displayed several paintings by "members of the San Francisco art colony in the '70s and '80s" as well as four oils by his son, Oscar.¹⁶² In the late fall of 1930 the Los Angeles Museum of History, Science and Art exhibited his complete series of the twenty-one oil paintings of "The Franciscan Missions of California" which became a long-term loan from Edna and Dorothy Deakin.¹⁶³ Edwin Deakin's study of *Tokay Grapes* was displayed at the Golden Gate International Exposition on Treasure Island in 1939-40. Howard Willoughby, who was the executive vice-president of Lane Publishing Company, president of the Oakland Museum Association and chairman of the Oakland Museum's Archives of California Art, purchased in 1954-55 two complete sets of Deakin's mission studies, one in oil and the other in watercolor, as well as other oils, architectural drawings and notes by the artist. Willoughby displayed these at San Francisco's Bohemian Club in March of 1955 and placed about half of his holdings on public exhibition at his Piedmont home that April as part of the "House and Art Tour" sponsored by the Children's Foster Care Services.¹⁶⁴ The following are excerpts from the reviews of these exhibitions in *The Oakland Tribune*.¹⁶⁵

. . . . While the artist allowed himself a certain freedom in creating the surrounding fields and the cloud washed skies, he reproduced the missions' adobe brick by brick. His meticulous handling of the architectural detail is more surprising in the small watercolors than the large oils. . . .

. . . . The results are mission paintings that are almost photographic in detail and masterpieces of art. . . . Every detail of the adobe façade, towers and walls is shown with almost etching-like faithfulness. Colors are soft and true. . . .

They have added significance inasmuch as they have just left storage where, for some 30 years, they have been kept by

members of the Deakin family [who] . . . specified that the collection was to be kept intact.

Shortly thereafter Willoughby donated his complete set of mission paintings in oil to the Franciscan Order for its permanent display at Mission Santa Barbara. He also donated a complete set of Deakin's mission watercolors to the Oakland Museum of California where they were displayed in December of 1957 and August of 1958; included in both Oakland shows were several of Edwin Deakin's oil paintings of missions loaned from the private collections of Willoughby and Robert Deakin.¹⁶⁶ The twenty-one mission paintings in Los Angeles were purchased from Deakin's heirs in 1959 by the Los Angeles Museum Alliance for the County Museum and were again given a one-man show between September and December of 1960 when they were combined with a loan of Deakin's works from the Willoughby collection.¹⁶⁷ In the spring of 1963 Berkeley's Alta California Bookstore exhibited Deakin's work and that October Willoughby's collection was again seen by the public as part of a house tour sponsored by the Berkeley City Club.¹⁶⁸ The Los Angeles collection of Deakin's twenty-one mission paintings were shown in July of 1969 at Oakland's Kaiser Center Gallery.¹⁶⁹ In the 1960s and 1970s it was not uncommon to display several of his works in general exhibitions at the Oakland Art Museum, California Historical Society in San Francisco or Maxwell Galleries.¹⁷⁰ The largest one-man show of Deakin's oils since 1960 was held in 2008 at the Crocker Art Gallery in Sacramento. The references to Deakin's life are many.¹⁷¹

ENDNOTES FOR E. DEAKIN: 1. England Census of 1841, RD: Sheffield, p.27. Hjalmarson's assertion that the Deakin family was "of blue-blooded British ancestry" is not supported by any documentation (Hjalmarson, p.30). / 2. England Census of 1851, RD: Wolverhampton, p.12. / 3. *New York Passenger Lists*, Liverpool to New York City, January 2, 1857; M-237. / 4. U.S. Census of 1860 [ED 4th Ward, Sheet 799]. / 5. U.S. Census of 1870 [ED 11th Ward, Sheet 208, 210-11]. / 6. Crocker 1872, pp.54, 198. / 7. *SFL*, November 10, 1870, p.1. / 8. *DAC*, March 3, 1872, p.2. / 9. Halteman, p.II.140; cf. *TOI*, April 3, 1927, p.8-S. / 10. *SFB*, June 21, 1872, p.2. / 11. Schwartz, *San Francisco*, p.54. / 12. *SFC*, November 15, 1872, p.2. / 13. *DAC*: May 15, 1873, p.5; May 20, 1873, p.5; May 21, 1873, p.3; *SFC*, May 18, 1873, p.5; Schwartz, *San Francisco*, pp.13, 54f. / 14. *SFC*, May 22, 1873, p.3. / 15. *SFB*, May 20, 1873, p.3. / 16. *DAC*, November 12, 1874; *SFC*, April 4, 1877, p.2. / 17. Crocker: 1873, p.189; 1875, p.289. / 18. *DAC*, November 9, 1873, p.1; B & B, December 8, 1998, No.2235. / 19. *SFC*, December 21, 1873, p.5. / 20. B & B: February 17-18, 1988, No.4112; February 15, 1989, No.2011. / 21. *SFB*: April 4, 1874, p.2; April 11, 1874, p.2; *SFN*, April 18, 1874, p.4; cf., *SFN*: June 13, 1874, p.5; February 20, 1875, p.3; August 21, 1875, p.2; November 27, 1875, p.13; February 24, 1877, p.12; *OVM*, December, 1874, p.574. / 22. *DAC*: March 7, 1874, p.1; November 2, 1874, p.1; *SFN*, March 25, 1876, p.13; *SFN*: January 8, 1876, p.13; August 19, 1876, p.4; *SFP*, February 9, 1877, p.2; *SFC*, May 31, 1885, p.6. / 23. *SFN*, July 4, 1874, p.5. / 24. *CHT*, December 13, 1874, p.10. / 25. *SFN*: July 24, 1875, p.13. / 26. Halteman, p. II.55. / 27. Crocker: 1876-77 p.249; 1879-80 p.257, 1024; cf., *SFN*, February 19, 1876, p.13; *SFC*, July 10, 1881, p.2; *SFX*, January 29, 1888, p.9. / 28. *SFB*, November 9, 1872, p.1; B & B: December 13, 1994, No.879; June 25, 1998, No.5336. / 29. *SFC*, June 22, 1874, p.3. / 30. *SFB*, March 25, 1876, p.2. / 31. *SDR*, May 20, 1876, p.3. / 32. *DAC*, December 3, 1876, p.1. / 33. *DAC*, January 7, 1876, p.1. / 34. B & B, August 7, 2006, No.1112. / 35. Halteman, p.II.55. / 36. *SFC*: January 14, 1877, p.1; February 11, 1877, p.1; Schwartz, *San Francisco*, p.55. / 37. *SDR*, March 17, 1877, p.2. / 38. *DAC*, April 2, 1877, p.3; April 3, 1877, p.3. / 39. *SFC*, April 22, 1877, p.1; cf. *SDR*, November 27, 1877, p.2; *SFC*, July 10, 1881, p.2. / 40. *SFC*: March 10, 1878, p.8; July 6, 1879, p.1; July 7, 1879, p.3; *New York Passenger Lists*, Liverpool to New York City, May 15, 1879; M-237. / 41. *SFC*: July 20, 1879, p.5; August 31, 1879, p.1; December 8, 1879, p.4; *SFP*: July 26, 1879, p.1; January 17, 1880, p.1; *SFL*, January 18, 1880, p.1; B & B, June 17, 1999, Nos.1207-08. / 42. Schwartz, *San Francisco*, p.55. / 43. *SFC*, June 20, 1880, p.1; B & B, December 9, 1999, No.5197. / 44. Dorothy was mistakenly entered as "Blanch" in the U.S. Census of 1880 [ED 218, Sheet 22]. / 45. Halteman, p.III.46; *SDR*: September 5, 1879, p.3; September 8, 1879, p.2; *SFC*, September 8, 1879, p.37. / 46. *SDR*: September 3, 1887, p.4; September 19, 1887, p.8; September 22, 1887, p.8; September 26, 1887, p.2. / 47. *SDR*: August 29, 1888, p.3; September 5, 1888, p.3; September 15, 1888, p.1. / 48. *SDR*, September 17, 1888, p.2. / 49. *SDR*: September 2, 1889, p.3; September 15, 1889, p.3. / 50. *SFC*: August 8, 1880, p.2; September 5, 1880, p.4; August 14, 1881, p.1; April 15, 1883, p.2; *SFX*, November 28, 1880, p.3; *SFS*: October 4, 1884, p.13; October 11, 1884, p.4; January 9, 1886, p.9; *SFP*, November 14, 1885, p.1. / 51. *SFX*, January 16, 1881, p.3. / 52. *IAT*, March 26, 1881, p.3; *SFP*: March 22, 1881, p.3; April 2, 1881, p.1; *SFC*, March 6, 1881, p.1; March 23, 1881, p.1; April 3, 1881, p.1. / 53. *DAC*: September 15, 1881, p.2; September 21, 1881, p.4; October 26, 1881, p.3; *SFX*, October 4, 1881, p.1. / 54. As cited in *SFL*, April 9, 1883, p.4. / 55. B & B, June 14, 2000, No.2203. / 56. *Salt Lake Herald*, August 4, 1883, p.8. / 57. *Ibid.*, August 5, 1883, p.12. / 58. *Ibid.*, November 4, 1883, p.7. / 59. *Ibid.*, January 25, 1884, p.8. / 60. *SFL*, December 8, 1883, p.4. / 61. *SFC*, January 31, 1884, p.3; *SFL*, January 31, 1884, p.3; *SFS*: October 11, 1884, p.4; January 3, 1885, p.13. / 62. *DAC*: September 28, 1884, p.3; October 1, 1884, p.3. / 63. *SFP*, May 3, 1884, p.1; *SFS*: May 3, 1884, p.12; May 17, 1884, p.12. / 64. Halteman, p.I.141. / 65. *SFC*, March 23, 1884, p.2. / 66. *TWP*, May 10, 1884, p.11. / 67. *Ibid.*, p.6. / 68. *SFP*, June 28, 1884, p.1. / 69. Halteman, p.II.55. / 70. *SFP*, August 23, 1884, p.1. / 71. *SFS*, August 23, 1884, p.5. / 72. *SFC*, April 19, 1885, p.1; cf. *DAC*, April 15, 1885, p.4. / 73. *TWP*, April 18, 1885, p.6. / 74. Halteman, p.I.140f; *SFP*, February 10, 1877, p.1; *SFB*, April 24, 1882, p.2. / 75. *DAC*, August 6, 1885, p.5. / 76. Halteman, p.II.55; *SFS*, August 15, 1885, p.5. / 77. *SFC*, March 8, 1885, p.1; B & B, December 8, 1998, No.2087. / 78. *IAT*, March 22, 1884, p.6. / 79. Halteman, p.I.141. / 80. *IAT*, August 19, 1889, p.11. / 81. *SFS*, October 11, 1884, p.4. / 82. *SFS*, November 1, 1884, p.4. / 83. *SFS*: September 6, 1884, p.12; October 4, 1884, p.13; October 25, 1884, p.12; November 22, 1884, p.4; December 6, 1884, p.12; January 3, 1885, p.13; March 28, 1885, p.5; April 18, 1885, p.5; January 9, 1886, p.9. / 84. *SFS*: January 31, 1885, p.13; March 21, 1885, p.5; April 4, 1885, p.4; April 11, 1885, p.5; May 2, 1885, p.13; *TWP*, August 8, 1885, p.3. / 85. *DAC*, August 6, 1885, p.5. / 86. *SFS*, September 20, 1884, p.13. / 87. *SFS*, May 2, 1885, p.13. / 88. *CHI*, April 10, 1898, p.43. / 89. *NYT*, February 8, 1886, p.2. / 90. *DAC*, January 24, 1886, p.2. / 91. *DAC*: November 8, 1886, p.2; November 9, 1886, p.3; Schwartz, *Northern*, pp.14, 53f. / 92. *DAC*, December 1, 1886, p.6; Crocker: 1886, pp.399, 1370; 1888, pp.388, 1389; 1889, p.421. / 93. *IAT*, September 30, 1887, p.5. / 94. *DAC*: December 6, 1887, p.3; December 7, 1887, p.3. / 95. *DAC*: April 10, 1888, p.3; April 12, 1888, p.3; June 24, 1888, p.3; June 29, 1888, p.3. / 96. *SFC*, June 10, 1888, p.13; Crocker 1889, p.1526. / 97. *IAT*: October 28, 1888, p.7; October 29, 1888, p.5. / 98. *SFC*, April 15, 1888, p.5. / 99. *SFC*, March 10, 1889, p.14. / 100. *SFC*, September 22, 1889, p.14. /

101. *SFL*, October 18, 1889, p.4. / 102. *SFC*, April 3, 1898, p.25. / 103. *TOI*, October 20, 1890, p.8; Crocker: 1893, p.1532; 1899, p.1867. / 104. *SFL*, July 22, 1893, p.8. / 105. *SFL*, February 4, 1893, p.6. / 106. *TAT*, December 4, 1893, p.15; cf. *SFL*: December 3, 1893, p.6; December 6, 1893, p.9; December 7, 1893, p.9. / 107. Schwartz, *San Francisco*, p.55; *TAT*, November 5, 1894, p.11. / 108. *TOI*, November 12, 1895, p.5; *TAT*, November 18, 1895, p.14. / 109. *LAT*, February 6, 1896, p.12. / 110. *SFL*: April 12, 1896, p.23; April 13, 1896, p.7; April 14, 1896, p.5; *TOI*, April 13, 1896, p.2. / 111. *SFL*: January 3, 1897, p.17; February 7, 1897, p.8. / 112. *SFC*, October 2, 1897, p.9; *SFL*, October 3, 1897, p.7. / 113. *SFL*, December 8, 1897, p.5. / 114. *TAT*, March 7, 1898, p.10. / 115. *SFL*: October 4, 1898, p.4; October 5, 1898, p.12; October 6, 1898, p.12; October 10, 1898, p.5; October 11, 1898, p.12. / 116. Schwartz, *Northern*, p.54. / 117. *BDG*, November 18, 1903, p.7. / 118. *TAT*, April 2, 1900, p.14; *SFC*, April 6, 1900, p.14; *SFL*, April 8, 1900, p.27. / 119. *MHR*: September, 1900, p.25; December, 1900, p.32. / 120. *LAT*, November 29, 1899, p.9. / 121. *SFS*, January 9, 1886, p.9; *SFC*, August 11, 1889, p.12. / 122. *SFC*, November 28, 1897, p.22. / 123. *SFL*, December 25, 1904, p.19. / 124. *The Washington Herald*, July 15, 1907, p.7. / 125. *SFL*: November 28, 1897, p.13; July 12, 1908, p.29; cf., Edwin Deakin, *The Twenty-One Missions of California*, Berkeley and San Francisco, 1899; Paul Shoup, "An Old Story in Crumbling Walls," *SNT*, 4.6, 1900, pp.244f; Pauline R. Bird, "The Painter of the California Missions," *The Outlook* 76.1, 1904, pp.74-80; Robert L. Hewitt, "Edwin Deakin, An Artist with a Mission," *Brush and Pencil* 15.1, 1905, pp.1-8; George W. Cole, "Missions and Mission Pictures," *News Notes of California Libraries* 5.3, 1910, p.404; Ruth Manhood, Paul Mills et al., *A Gallery of California Mission Painting by Edwin Deakin*, Los Angeles, 1966, pp.10ff. / 126. U.S. Census of 1900 [ED 395, Sheet 4A]; U.S. Census of 1910 [ED 57, Sheet 19B]. In April of 1906 Deakin apparently sold some of his property in the East Bay: *TOI*, April 13, 1906, p.13. / 127. Polk: 1892-93, pp.781, 877; 1896, pp.571, 629; 1897, p.689; 1898 pp.577, 631; 1900, pp.592, 696; 1902, pp.546, 612; 1905, p.566; 1910, pp.1010, 1319; 1918, p.366; 1922, p.478. / 128. *Ibid.* / 129. *BDG*, December 10, 1895, p.1. / 130. *SFL*, July 15, 1896, p.13; *HDR*, July 17, 1896, p.4. / 131. *BDG*, June 26, 1902, p.8; *MHR*: June, 1902, p.24; Christmas, 1903, p.32; *SFL*, December 25, 1904, p.19. / 132. *BDG*, February 2, 1903, p.2. / 133. *TOI*, November 24, 1903, p.5; *SFL*, November 25, 1903, p.15. / 134. *SFL*, December 23, 1904, p.6. / 135. *TAT*, April 7, 1906, p.224; *BDG*, July 15, 1907, p.5; cf. *TOI*, March 10, 1918, p.22. / 136. B & B, June 15, 1994, No.4567. / 137. *LAT*, October 28, 1906, p.8. / 138. Refer to the narrative and notes in Chapter 3. / 139. Appendix 1, Nos.1-2, 5. / 140. *TCR*, December 8, 1906, p.10. / 141. Schwartz, *Northern*, p.54. / 142. *BDG*, May 3, 1907, p.5; *SFL*, May 3, 1907, p.4; *TCR*, August 31, 1907, p.14; *BDG*, September 2, 1907, p.5. / 143. *SFL*, July 12, 1908, p.29. / 144. *TCR*, March 6, 1909, p.14. / 145. *SFL*, June 20, 1909, pp. 5-M, 31; *TCR*, June 26, 1909, p.14. / 146. *BDG*, December 5, 1910, p.2; cf. *TCR*: July 7, 1906, p.3; December 3, 1910, p.14; December 10, 1910, p.14. / 147. William H. Gerdtz, *Painters of the Humble Truth*, Columbia, 1981, pp.9, 113-16, 134, 147; Landauer, pp.11-13, 189. / 148. *SFL*, September 22, 1912, p.35; *SFC*, October 7, 1913, p.17. / 149. *SFL*, April 19, 1914, p.19. / 150. *SFC*, May 2, 1915, p.24; *TOI*, November 19, 1915, p.12. / 151. *BDG*, June 14, 1918, p.7; cf. *SFC*, June 9, 1918, p.E-3. / 152. U.S. Census of 1920 [ED 165, Sheet 15A]. / 153. *BDG*, May 14, 1923, pp.1, 10; *SFC*, May 27, 1923, p.4-S. / 154. U.S. Census of 1930 [ED 27-44; Sheet 5A]; CVRI, Monterey County, 1936; Perry/Polk: 1939, p.400; 1941, p.460. / 155. *BDG*: March 19, 1927, p.7; March 26, 1927, p.7; cf. *TOI*: February 20, 1927, p.S-5; March 27, 1927, p.S-7. / 156. *BDG*: April 2, 1927, p.6; April 9, 1927, p.7; cf., *TWP*: April 2, 1927, p.23; April 9, 1927, p.23; April 23, 1927, p.23; *TOI*, April 3, 1927, p.8-S; *SFC*, April 10, 1927, p.D-7. / 157. *TOI*, April 10, 1927, p.S-5. / 158. *BDG*: April 16, 1927, p.5; April 23, 1927, p.7; *SFC*: April 17, 1927, p.D-7; April 24, 1927, p.D-7; *TOI*: April 17, 1927, p.6-S; April 24, 1927, p.5-S. / 159. Cf. B & B, June 25, 1998, No.5354; Shields, as cited in note 171, p.68. / 160. *BDG*, April 30, 1927, p.6; cf., *TOI*, May 1, 1927, p.S-5; *TWP*, May 14, 1927, p.23. / 161. Cf. Shields, as cited in note 171, pp.6, 42, 59, 61. / 162. *TOI*, May 8, 1927, p.S-7. / 163. *Catalogue of the Exhibition*; *LAT*: December 7, 1930, p.RS-2; December 14, 1930, p.RS-2; December 21, 1930, p.RS-2. / 164. *BDG*, March 24, 1955, p.12; *TOI*, April 3, 1955, p.8-S. / 165. *TOI*: March 31, 1955, p. E-3; April 3, 1955, p.C-3; *The Oakland Tribune* reproduced three of Deakin's paintings: *San Luis Rey, Mission Santa Barbara* and *Mission Dolores*. / 166. *TOI*: December 9, 1957, p.9; December 13, 1957, p.19-D; August 10, 1958, p.10-S; March 25, 1962, p.6-EL. / 167. *IPD*, September 11, 1960, p.S-4. / 168. John Swingle, *Edwin Deakin, 1838-1923: An Exhibition, Paintings and Sketches*, Exhibition Catalogue of the Alta California Bookstore, Berkeley, 1963; *TOI*, October 6, 1963, p.8-S. / 169. *TOI*, July 20, 1969, p.15-EN. / 170. *TOI*: March 25, 1962, p.6-EL; March 19, 1966, p.9-EN; October 12, 1969, p.13-EN; October 10, 1971, p.26; December 24, 1972, p.26-EN. / 171. The reader is advised to begin with the excellent study by Scott A. Shields (*Edwin Deakin: California Painter of the Picturesque*, Exhibition Catalogue of the Crocker Art Museum, Petaluma, 2008, pp.21ff) and the following: NCAB 22, p.273; Joseph A. Baird et al., *From Frontier to Fire, California Painting from 1816 to 1906*, Davis, 1964, pp.7f; Jeanne Van Nostrand, *The First Hundred Years of Painting in California, 1775-1875*, San Francisco, 1980, pp.94f; William Gerdtz, *The Plains States and the West, Art Across America, Two Centuries of Regional Painting, 1710-1920*, New York, 1990, pp.117f, 120f, 129, 136, 239, 251-53; Andersen, p.34; Hjalmarsen, pp.30, 93, 97-99, 102f, 196; Orr-Cahall, p.67; *TOI*, December 9, 1957, p.9; Hughes, pp.285f; Jacobsen, p.815; Falk, p.853; Samuels, pp.129f.

OSCAR EDWIN DEAKIN (1866-1896), Edwin Deakin's son, was born in Indianapolis and became at a relatively young age an accomplished painter. He studied under Virgil Williams at San Francisco's School of Design where he was said to have "considerable talent and is very industrious."¹ In 1886 he sold eleven pen and ink drawings at one of Edwin Deakin's auctions.² In the late 1880s his occupation was listed as "draftsman" in his father's San Francisco studio at 723 Market Street, room 26. He resided with his parents in that city at 2022 Pine Street.³ In early October of 1892 he and his companion, Jules Pages, left for Paris "to remain away about a year studying art."⁴ After completing a "course of study" in France he returned to his parents' Berkeley home in declining health. In February of 1894 he and his girlfriend, Clara Abbott, were robbed at gunpoint while walking near the Deakin estate along Telegraph Avenue.⁵ In the mid 1890s Oscar advertised his own studio at his father's address in the classified section of the Berkeley Directory.⁶ He exhibited his French landscapes and Berkeley garden scenes in oil, charcoal, watercolor and ink at the California State Fair between 1886 and 1889.⁷ At that Fair in 1887 and 1888 he won fifteen dollar prizes in the etching and drawing categories.⁸ His work appeared at the Annuals of the San Francisco Art Association (SFAA) in 1894 and 1895.⁹ At the former one

critic said that his canvases gave "a good idea of his ability in producing effects while attending closely to details."¹⁰ For the SFAA's spring Annual of 1895 he displayed: *A Doubtful Bargain*, *Study of Moret-France* and a clever portrait *Study*.¹¹ He contributed paintings and drawings to the art exhibit at the Oakland Exposition in the summer of 1896.¹² It was reported that year on December 1st in the *San Francisco Call* that the young artist intended to move to Arizona to recover his health.¹³ Oscar Deakin died of "consumption" in Berkeley on December 6, 1896 at the age of 30.¹⁴ His painting entitled *Moret-France* received an enthusiastic posthumous review at the 1906 Studio Building Exhibition.¹⁵ Oscar's canvases also appeared in 1909 at Seattle's Alaska-Yukon-Pacific Exposition.¹⁶

ENDNOTES FOR O. DEAKIN: 1. *SFP*, June 28, 1884, p.1. / 2. Schwartz, *Northern*, p.54. / 3. Crocker 1888, p.388. / 4. *TAT*, October 10, 1892, p.15. / 5. *SFL*, February 22, 1894, p.3. / 6. Polk: 1896, p.629; 1897, p.689. / 7. Halteman, p.III.46; *SDR*, September 15, 1889, p.3. / 8. *SDR*: September 3, 1887, p.4; September 22, 1887, p.8; September 15, 1888, p.1. / 9. *TAT*, April 23, 1894, p.13; Halteman, p.I.141. / 10. *SFL*, April 21, 1894, p.12. / 11. *SFL*: April 17, 1895, p.7; April 19, 1895, p.9. / 12. *SFL*, July 15, 1896, p.13; *HDR*, July 17, 1896, p.4. / 13. *SFL*, December 1, 1896, p.11. / 14. *BDG*, December 7, 1896, p.1; *TOI*, December 7, 1896, p.2; *SFL*, December 8, 1896, p.13. / 15. *ICR*, December 8, 1906, p.13; Appendix 1, No.1. / 16. Cf., Hughes, p.286; Jacobsen, p.815; Scott A. Shields, *Edwin Deakin: California Painter of the Picturesque*, Exhibition Catalogue of the Crocker Art Museum, Petaluma, 2008, pp.105, 112.

HORTON HERSCHEL DENNY (1888-19???) was born on November 4th in Seattle, Washington, to Charles Denny, a real estate broker, and his wife, Viretta Denny. According to the U.S. Census of 1910, Horton resided with his parents, younger brother, and a Chinese servant.¹ From his draft registration card signed in June of 1917 we learn that he had studied at Cornell University where he trained as a military cadet for one year. He was listed as an unmarried self-employed architectural draughtsman from Seattle with his temporary home in Carmel. He was described as tall and slender with blue eyes and light hair.² In December of 1917 he contributed an undisclosed number of works to the Winter Exhibition of the Carmel Arts and Crafts Club.³ In 1920 he was officially listed as a "Highway surveyor" in San Luis Obispo County where he lived as a "boarder."⁴ According to the *Carmel Pine Cone*, Denny married in January of 1922, was a resident of San Francisco and planned to honeymoon in New York, Brittany and Paris.⁵ Seven months later, when he and his Missouri-born wife, Maud, applied for a passport, Horton listed Berkeley as his "permanent residence" and his occupation as "artist."⁶ The couple returned from Europe to New York in the fall of 1923.⁷ Thereafter his trail is lost.

ENDNOTES FOR DENNY: 1. U.S. Census of 1910 [ED 89, Sheet 4B]. / 2. *WWDR*, No.2044-18, June 5, 1917. / 3. Appendix 2. / 4. U.S. Census of 1920 [ED 41, Sheet 2A]. / 5. *CPC*: January 26, 1922, p.12; February 2, 1922, p.12. / 6. U.S. Passport Application No.205951, issued on July 10, 1922 in San Francisco. / 7. *New York Passenger Lists*, Cherbourg to New York City, arrived November 26, 1923 aboard the SS Leviathan, T-715.

ETHEL EDWINA DEVENDORF (1881-1954) was born deaf on September 8th in San Jose, California, to James Franklin Devendorf, the co-founder of modern Carmel. By 1902 she and her family were habitual summer residents of the seaside hamlet.¹ According to the U.S. Census in June of 1900, she lived on a farm in the Berryessa district of Santa Clara County with her Michigan-born father, her New York-born mother, Lillie Devendorf, three sisters and four farm laborers.² That fall the family relocated to 2243 Dwight Way in Berkeley where they lived until 1908-09 at which time they moved to 38 Herrick Avenue in Piedmont.³ She graduated from Berkeley's California School of Arts and Crafts in May of 1913; her continued studies in Brussels ended abruptly with the outbreak of World War I.⁴ Frank Devendorf had to rescue his stranded wife and daughters in Belgium.⁵ On her return Edwina maintained a winter residence at 2003 Oakland Avenue, the new parental home in Piedmont, and a summer studio at the Devendorf cottage on Lincoln Street between Fifth and Sixth Avenues in Carmel.⁶ She was enrolled on the Carmel voter index as a "Republican."⁷ By 1920 she kept her primary studio-residence with her sister, Marion, in an Oakland apartment at 1575 Alice Street and listed her occupation as "student, art school."⁸ At this time she gave her age as "27." In 1924 she resided in Oakland at 1202 Hampel Street.⁹ Between 1930 and 1942 she lived with her parents and Marion at 326 Vernon Street in Oakland.¹⁰ Edwina consistently registered as a "Republican" on the Oakland voter index and gave her occupation through the early 1940s as "artist."¹¹

Miss Devendorf was an exhibiting member of the Carmel Arts and Crafts Club. At the Tenth Annual in 1916 she contributed five paintings: *Restless Sea*, *Cypress Tree*, *Near Cypress Point*, *Rocks and Surf* and *Morning Light*.¹² Of these works Blanche Marie d'Harcourt, art critic for *The Wasp*, observed:¹³

Several small marine studies by Edwina Devendorf show promise. This young artist was studying modeling in Brussels at the outbreak of the European War and only in the past year has she taken up oil painting which she handles with the surety and deftness of the born artist whatever the medium.

In 1920 at the Club's Fourteenth Annual Exhibition she displayed four sculptures: *Study of Boy's Head*, *Head*, *The Dancer* and *Study of Girl's Head*. At this time she shared a Berkeley studio of the well-known sculptor, William Manatt, and executed portrait busts of children with some commercial success.¹⁴ In 1950 she cast into bronze a portrait bust of her

father, which she had completed in clay decades earlier, for Carmel's Devendorf Plaza.¹⁵ Edwina relocated to Placer County after 1942 and died in her home at Towle on September 4, 1954.¹⁶

ENDNOTES FOR DEVENDORF: 1. MPH, September 6, 1954, p.2. / 2. U.S. Census of 1900 [ED 67, Sheet 2B]. / 3. Cf., Chapter 2, note 85; U.S. Census of 1910 [ED 151, Sheet 14A/B]. / 4. ATC: 2, 1914, p.15; 3, 1915, p.22; 4, 1916, p.21; 5, 1917, p.23; 6, 1918, p.15; 7, 1919, p.34. / 5. TOT, August 11, 1914, p.4. / 6. CPC: October 18, 1916, p.4; February 20, 1919, p.1; September 13, 1924, p.7; Perry/Polk: 1916-17, p.2; 1922-23, p.5. / 7. CVRI, Monterey County: 1916, 1918. / 8. U.S. Census of 1920 [ED 86, Sheet 11B]; CPC, June 2, 1921, p.1. / 9. CVRI, Alameda County, 1924. / 10. U.S. Census of 1930 [ED 1-111, Sheet 4B]. / 11. CVRI, Alameda County: 1930-1942. / 12. Appendix 2. / 13. TWP, July 8, 1916, p.10. / 14. ATC: 8, 1920, p.37; 9, 1921-22, p.37. / 15. CPC, September 10, 1954, p.9. / 16. California Death Index; cf., Falk, p.920; Gilliam, p.78; Hughes, p.302; Jacobsen, p.861.

CHARLES (Charlie) JOHN DICKMAN (1863-1943) was born on May 14th in Demmin, Germany. He immigrated with his parents, August and Sophie, and three siblings to the United States about 1870. At the age of fifteen he left Detroit's German-American Seminary to become an apprentice to a local lithographer. According to the U.S. Census of 1880, he resided with his family in Detroit.¹ On this document Charles and his mother listed their place of birth as Prussia, while his father specified his hometown as Mecklenburg. By 1881 he was hired by Siebert & Brothers in New York City to create theatrical posters and quickly advanced to the position of foreman. Two years later he arrived in San Francisco with employment first at Bancroft & Company and then at Schmidt Lithographing Company. From 1885 to 1895 he was a founding partner and "president" of Dickman, Jones & Hettrick Lithograph Company.² During this period he changed his San Francisco residence six times.³ By the late 1880s Dickman was prominent in locals art circles and was popular at society events for his singing voice, acting and playing of wind instruments, including the "zither."⁴ He exhibited at the 1895 spring Annual of the San Francisco Art Association (SFAA) and paid his dues to that organization by contributing his exhibited work to the members' lottery.⁵ For the academic year 1896-97 he studied art at the California School of Design, but preferred privately arranged night classes with artists from the Bohemian Club.⁶ He was entered in that Club's official "List of Members" for 1895 and that November he played the lead role of "Trilby" in the Club's theatrical "jinks."⁷

In 1887 he married his first wife, the vivacious socialite and operatic contralto, Grace Marie Patterson.⁸ The couple had one son, Charles Lawrence, who was born a year later. On several occasions Mrs. Dickman entertained at the banquets of the SFAA, but Charles normally attended these functions without his wife; Grace was a popular performer at society musicales.⁹ By 1893 August Dickman, a master cabinet maker, had built an ornate craftsman home at 2645 Parker Street in Berkeley. He and his wife resided there with their son, Otto, who was an apprentice lithographer at his brother's firm in San Francisco. Within two years Charles Dickman had completed his nearby Berkeley residence at 2549-2555 Benvenue Avenue close to the corner of Parker Street.¹⁰ He inaugurated his Berkeley studio in October of 1895 with "a most delightful musicale . . . The usual tasteful and artistic decorations of the studio were supplemented by some pretty Japanese lantern effects . . . producing a fine Bohemian flavor. . . . The view from the studio is superb, located as it is on the rising ground and commanding a full view of the Golden Gate, San Francisco and the Marin shores."¹¹ Dickman donated several of his own "artistic posters" to be sold at the charitable benefit sponsored by San Francisco's Women's Exchange in December of 1896.¹² The following April he displayed two paintings at the spring exhibition of the Alameda Art League.¹³ Beginning in the summer of 1897 Charles and Grace Dickman encamped in Paris so that he could study with Jean Paul Laurens and Benjamin Jean-Joseph Constant at the Académie Julian. She financed her own musical studies in Europe with a San Francisco "farewell concert" in which her husband played the flute in the quartet.¹⁴ Due to marital troubles Grace returned to San Francisco in the summer of 1898. During his stay in Paris Charles appears to have had several addresses: rue de Fourneaux 9, impasse Ronsin 11 and rue de Vaugirard 152. He "won a [gold] medal [for a nude] in a studio competition of importance" at the Académie Colarossi where he studied in the evenings; he reportedly won the medal against seventy-six competitors.¹⁵ In 1899 he exhibited two paintings at the Paris Salon: *Étude-paysage* and *Portrait du Mme Dickman*.¹⁶ Dickman traveled widely along the French coast and spent a considerable period in Etaples where he painted his large mysterious oil entitled *Evening-1899*.¹⁷ In the spring of 1899 Charles went "sketching in Italy."¹⁸ Shortly thereafter he studied with Carl von Marr in München. At this time his European painting *Twilight* was purchased by the Mark Hopkins Institute of Art.¹⁹ This work may have been the Dickman "marine" that was saved when the Institute was destroyed by the earthquake and fire in April of 1906.²⁰ He also sent one of his European scenes, *Moonlight on the Grand Canal*, to the Bohemian Club Annual of 1899.²¹

Charles Dickman returned to California in the spring of 1900.²² Shortly thereafter he began work on a huge mural-size oil on canvas, *Fishermen Wrestling with the Sea*, which depicted a small sailing vessel, probably off the coast of Brittany.²³ From the U.S. Census that June we learn that the couple officially resided in Berkeley as a family.²⁴ A month later Grace sued her husband for divorce "on statutory grounds . . . for failure to provide."²⁵ There are no Directory listings for Charles Dickman in the East Bay between 1901 and 1908. In 1900 he registered to vote in San Francisco and gave his address as 207 Sutter Street.²⁶ That September

Mrs. Dickman was granted a divorce, received custody of her son and established in San Francisco a voice studio on California Street in the old Press Club Center.²⁷ Years later she declared that "Charles was all right as a friend though not a success as a husband."²⁸ He briefly established a San Francisco studio at 424 Pine Street.²⁹ The San Francisco Directory of 1901 has the artist Charles Dickman residing alone at the Bohemian Club and sharing a studio address with Charles Judson at 207 Sutter Street, the former digs of Joseph Greenbaum.³⁰ By December of 1900 he had "begun work on a most ambitious picture for the Bohemian Club. It will be some months before this canvas will be completed, as much of Mr. Dickman's time will be taken up with some orders for portraits and a large painting for Mrs. Hearst's Berkeley home."³¹ The Bohemian Club, which had sponsored his stay in Paris, was probably receiving the painting as a gratuity.³² In the late fall of 1900 at the SFAA he exhibited three of his European paintings: *Brittany Homes*, *Moonrise at Etaples* and *Normandy Fisher Folk*.³³ The latter canvas was reproduced in the *San Francisco Chronicle*.³⁴ Between 1900 and 1909 his same European painting, entitled *Twilight*, appeared no less than nineteen times at the SFAA exhibitions, while only on two occasions did he display a Monterey scene.³⁵ He also exhibited at the California State Fair in 1900.³⁶ Despite the divorce from his very popular wife, he was highly regarded by his peers. Dickman certainly preferred the celebratory Bohemian life of San Francisco's bachelor painters to Berkeley; he reveled in his conspicuous "elected" roles as "the Prince of the Artists' Mardi Gras" in 1901 and as "the court attendant to the Mardi Gras Queen" in 1902.³⁷ The *San Francisco Call* reproduced a profile photograph of this impeccably tailored divorcé with his neatly trimmed hair and mustache as well as a second picture of Charles as "the Mardi Gras Prince" in costume.³⁸ Another local newspaper even published his predictions for American art in the 20th century.³⁹ He was appointed in 1901 to the prestigious "judging committees" at the Mark Hopkins Institute of Art for the First Photographic Salon and for the Water Color Exhibition.⁴⁰

In October of 1901 he exhibited his canvas entitled *The Fish Story* at the Sorosis Club of San Francisco.⁴¹ A month later Dickman publicly declared his intention, after he completed portraits "of several handsome millionaires and some other work," to settle in Monterey where he had spent that summer.⁴² His plan was "to build a studio and reside there permanently, coming to San Francisco only as occasion requires."⁴³ According to Harriet Quimby's rather quirky article on "The Artists' Colony at Monterey", he was one of the Peninsula's most adored personalities prior to his move:⁴⁴

Mr. Dickman finds some time for social duties, and from all sides, even the sea breeze catches the refrain of the "Dickman" popularity. Monterey is no longer Monterey without him; it runs, but it is said that this same refrain follows him like a shadow in whatever part of the world he may be.

Female writers were unashamedly charmed by his flirtatious manners as well as his striking appearance and they endorsed his work with a sensual passion.⁴⁵ W. E. Dasonville's photographic portrait of Dickman reportedly had many female buyers.⁴⁶ Most of the art colony in San Francisco viewed his Monterey home as only a "summer retreat."⁴⁷ In order to establish a proper venue for the display and sale of art on the Peninsula, Dickman joined his Monterey friend and "Bohemian" neighbor, Charles Rollo Peters, and tried to persuade the management of the Hotel Del Monte to line the ballroom walls with a "continuous loan collection of paintings" as well as an improved lighting system.⁴⁸ Although this proposal failed, both artists displayed some paintings in the Hotel. Dickman registered to vote in Monterey in 1902 and 1904.⁴⁹

In late 1902 it was reported that Dickman "has been confined to his residence in Monterey for some time by an accidental injury to his ankle [and] has recovered sufficiently to be able to work at his easel."⁵⁰ His temporary home, a six-room "cottage" supplied by his friend Richard Sargent, was "one of the picturesque old adobes in the vicinity of the Metropole Hotel." From Ellen Donovan's extensive article on "The Artists of Monterey" we learn that Dickman, whom she found to be "handsome and easy," was "working on a lady's portrait" and that his "Brittany scenes" were a delight "with their peculiar colorings of a humid climate."⁵¹ His ten-room house, which was designed by Arthur Mathews' younger brother Edgar, was still under construction on a block-long piece of property and included a gallery, studio, reception room and massive sea-view porch. Years later Dickman would offer encouragement to a younger generation of Monterey Peninsula painters, especially to Ferdinand Burgdorff, and the group known as the "Young Artists of California."⁵² He was widely regarded for his "competent criticism" of other artists' work.⁵³ A small avenue in Monterey along his estate at Laine and Hawthorne Streets was named after him.⁵⁴

In early 1903 Charles jointly exhibited with Rollo Peters in the "Jinks Room" of San Francisco's Bohemian Club; most of Dickman's contributions were Tonalist scenes that he brought from Europe.⁵⁵ *The Oakland Tribune* remarked that:⁵⁶

Mr. Dickman has done some fine work, though not many of his pictures are of Monterey. He has completely repainted his "Return of the Boats," exhibited at the last Bohemian Club exhibition. He painted the originals under great difficulties, while convalescing from a broken leg and the second canvas is much improved. Many of pictures are for sale and the prices are not extortionate. It is the most interesting exhibition which has been seen in the city for months.

For four decades between 1899 and the early 1940s Dickman was a regular exhibitor at that Club where he frequently chaired the art

committee, served on the jury and governing board of directors, functioned as a keynote speaker, performed on stage and produced plays.⁵⁷ According to Arnold Genthe, Dickman once performed at the Bohemian Grove, first "in costume and make-up, rendering Neapolitan folksongs to the strum of mandolin and guitar" and then impersonating a "maestro" who conducted twenty musicians playing "Kazoos."⁵⁸ He received considerable publicity for his musical and theatrical accomplishments.⁵⁹

His second professional triumph in 1903 was at the First Annual Painters' "Salon" of the Palace Hotel. Here he offered three "impressive canvases entitled *Dawn*, *Twilight* and *Moonrise*, in which a subtle blending of color conveys the meaning better than any word can describe the varying change of daylight to night time."⁶⁰ In mid 1904 a color reproduction of his painting *Old Monterey* as well as a photograph of Robert Aitken's relief-portrait of Dickman appeared in the *Mark Hopkins Institute Review of Art*.⁶¹ When *Old Monterey* was exhibited at the spring Annual of the SFAA a critic called it "a good picture" and quipped that Dickman "has painted so many Holland pictures that one rejoices to see something different."⁶² The Aitken's relief, an overly flattering image of an imperial Dickman that almost approaches apotheosis, was displayed at the Bohemian Club Annual near Charles' own paintings.⁶³ Ada Romer Shawhan also persuaded the popular artist to sit for his portrait.⁶⁴

Soon Dickman tired of Monterey's isolation and in October of 1904 reestablished his San Francisco residence at the Bohemian Club.⁶⁵ The studio address for this advertised "portrait painter" was now listed at 131 (or 151) Post Street.⁶⁶ His "atelier exhibitions" the following year were well received.⁶⁷ In the temperate months he occasionally visited Monterey where he painted "moods" into the earth and vegetation. In 1905 he was one of the first prominent painters who refused to contribute to an exhibition of the new Society of San Francisco Artists.⁶⁸ A year later Dickman was openly criticized in the press for not submitting his new work to the exhibition at the SFAA.⁶⁹ Laura Bride Powers, art critic for the *San Francisco Call*, visited his studio in early April of 1906 and wrote this paean to one of his Tonalist paintings:⁷⁰

The theme is furnished from studies made by Mr. Dickman during his year's sojourn among the fisher-folk in Northern France

It shows the quay, stone-faced to meet the washes of the sea. A long row of quaint huts huddles together, while the boats ride easily in the quiet of the summer twilight. Twilight?

Hardly that, not yet is it moonlight. And herein lies the charm, the individuality, the masterliness of the picture – for it betwixt the gradations of day and twilight, with the last rays of the departed sun still illuminating the sky, and the pale shadow of the rising moon shedding a silvery sheen over the waves. So dexterously are the shadows and the high lights wrought, and the mystic spell of the hour suggested, that it is one of the most interesting canvases on view in all the town.

What a wonderfully patient chap this fellow must be with his Mistress, Art!

Such a canvas as this – and it is only one of a dozen equally strong phases of nature in the studio – must have required a marvelous patience – a return each day for weeks and weeks to the spot; for that mystic time twixt sundown and moonrise is tragically transient, slipping away into the purpling night as a soul passes away, unseen.

As a poetic conception of this hour of witchery, bearing an eloquent message of the sentiment of the painter as he caught the spirit of the dying summer day, I beg to commend this picture to the discerning.

Powers reproduced this great "European" canvas with her review.

Dickman lost a number of paintings with the destruction of his San Francisco studio in April of 1906, but he managed to save some canvases from the Bohemian Club. Immediately thereafter he returned to Monterey, which was "quite deserted" of visiting artists, and decided instead to spend that entire summer at the Bohemian Grove where he produced a play.⁷¹ He apparently opened a "cozy studio" on California Street in San Francisco by early 1907.⁷² About this time he made an extensive sketching trip through the deserts of Nevada, Arizona and northern Mexico.⁷³ Dickman had only one landscape, *Under the Cypress Trees*, selected for the Inaugural Exhibition of the Del Monte Art Gallery on April 20, 1907.⁷⁴ He continued to exhibit there thru 1910, when his canvas, *Caught in the Windstorm*, received rave reviews.⁷⁵ Through most of his career Dickman was far more famous as a portrait painter than a landscape artist.⁷⁶ Margaret Doyle, art critic for the *San Francisco Call*, noted that Dickman devoted most of his time to portrait work, but occasionally "found the leisure to work up a number of striking landscapes . . . of Brittany."⁷⁷ Although Dickman last saw Brittany only once in 1899, he painted that coast throughout his life.

According to the Clerk-Recorder's office of Santa Clara County, he married Carlotta ("Lotta") Lillian Upton on June 5, 1907 in San Jose.⁷⁸ The *San Francisco Call* reproduced another profile photograph of the dignified artist, now without a mustache, along with a frontal picture of the very assertive Miss Upton.⁷⁹ After a lengthy honeymoon spent first in the Bohemian Grove with the Peixotto family and then in Monterey, the couple planned to visit San Francisco.⁸⁰ While at the Grove Charles executed a large portrait of Judge Henry A. Melvin.⁸¹ Melvin was so impressed with the painter's earlier rendering of Oakland's Mayor Mott that he wanted his

own.⁸² In Monterey Dickman painted "a huge canvas" for the Bohemian Club's new quarters.⁸³ For the Club he would also "reproduce" one of his paintings, *Before the Storm*, as well as a cartoon by Joe Strong, both of which vanished in the 1906 fire.⁸⁴ For several weeks during September of 1907 he resided in Redwood City where he painted four mural panels of hunting scenes in the bungalow of Judge W. H. Henshaw.⁸⁵ He executed similar pieces at the Capitola residence of William Sesnon. He registered to vote in 1907 as a "Republican" with a San Francisco address at 1257 McAllister Street, although a year later he was on the Monterey voter index.⁸⁶

Unfortunately, the start of his new marriage was marred by terrible scandals. In the early fall of 1907 a wealthy tea importer, William A. Wilson, sued his actress-wife in a much publicized divorce claiming that she had established a liaison with several men, including Charles Dickman.⁸⁷ Details of the alleged affair and Dickman's counter claims were summarized in the *San Francisco Examiner* under the boldface headlines: **Artist Dickman is Named in Suit for Divorce**.⁸⁸ His reputation was further compromised when he was mentioned in the press as a recent and "frequent visitor" to the home of the sexually promiscuous poetess, Nora May French, who committed an especially painful suicide in Carmel on November 13, 1907.⁸⁹ George Sterling, one of Dickman's close acquaintances on the Peninsula, mentions Charles' presence in Monterey through early November.⁹⁰ About this time he and Rollo Peters were in a serious auto accident and thrown from the vehicle, but neither suffered serious injuries.⁹¹ Soon thereafter the Dickmans fled the Monterey Peninsula and he established in December an "artistic studio" at 1625 California Street in San Francisco where he was subpoenaed for trial.⁹² By late February of 1908 the Wilson divorce had been settled and he abandoned San Francisco's social life to devote himself to work in Monterey and Carmel.⁹³ According to the press, he began painting cypresses "in a manner wholly at variance with his former style, . . . depicting his subjects in a faint glow of twilight or the deeper shades of evening."⁹⁴ However, by the summer the Dickmans found society there too isolated and moved first to San Francisco and then in the fall of 1908 they established their permanent residence and studio in Berkeley.⁹⁵ Charles returned to the East Bay because of his parents, the burgeoning art colony and his close friendship with William Keith whom he accompanied on sketching trips. In the late 19th century Dickman had been a regular dining companion of Keith's and in 1899 actually made a special excursion from Paris to München to comfort his temperamental friend.⁹⁶ Since he earned the bulk of his income from portrait commissions in the San Francisco Bay Area, Berkeley was a convenient location. He leased his Monterey home to the Danish artist, Hugo Vilfred Pedersen, between 1908 and 1910.⁹⁷

Charles and Lotta moved into his parents' Berkeley home at 2645 Parker Street and he registered to vote there as a "Republican;" he advertised himself as an "artist" in the classified section of the Berkeley Directory between 1908 and 1915.⁹⁸ According to the U.S. Census of 1910, he and his wife had a two-year old daughter, also named Carlotta, and lived with August and Sophie Dickman.⁹⁹ Charles, who listed his occupation as "portrait artist" in the Census, was fourteen years older than his second wife. On April 14, 1910 at a ceremony attended by many prominent members of the Bohemian Club his daughter was christened "Carlotta Frances Sadie Dickman" at St. John's Presbyterian Church in Berkeley.¹⁰⁰ In September of 1910 Charles Dickman sailed without his family on a "short" pleasure trip to the Orient.¹⁰¹ He occasionally painted in the Monterey Peninsula during the summers, but preferred to visit friends on the McCloud River and in Woodside. Between July of 1908 and October of 1912 George Sterling mentions Dickman's presence in Monterey only twice.¹⁰²

At the 1908 Annual of the SFAA one of his "Cypress Tree" landscapes did appear, but his scenes of Brittany attracted the most attention.¹⁰³ To great acclaim Dickman exhibited his *Moonlight in Etapes* at the Second Annual of the Berkeley Art Association in November of 1908.¹⁰⁴ His dark and moody landscapes of France also appeared at the Gump Gallery in San Francisco.¹⁰⁵ At the spring Annual of the Bohemian Club in 1909 he exhibited *Approaching Storm*, which was last seen at the Del Monte Art Gallery, and *La Dame Chez Maxine*, a "piquant tantalizing portrait . . . showing a laughing face of a French woman in the prevalent costume of her class."¹⁰⁶ That June at his Berkeley studio exhibition he displayed a number of marine scenes from the fishing villages along the Normandy coast. These paintings were "worked out from sketches made perhaps years ago, but Dickman has preserved both quality and atmosphere in a pleasing degree."¹⁰⁷ When he displayed landscapes, Dickman favored his European scenes over his productions from the Monterey area. Dickman also contributed in September and October of 1909 to the California Conservatory of Music Exhibition and to the exhibit at the California Club, both in San Francisco.¹⁰⁸ He helped to organize and donated a large canvas to the memorial exhibition for Newton J. Tharp at the Sequoia Club that November.¹⁰⁹ In late 1908 he opened a second studio in San Francisco at 728 Montgomery Street which he maintained until 1911 when it was taken over by its primary tenant, Henry J. Breuer.¹¹⁰

Dickman donated his talents to decorating the public classrooms of Berkeley and San Francisco in "harmonizing shades" that encourage education.¹¹¹ He even proposed that he should "superintend . . . the furnishing and decorating of [private] homes along artistic lines."¹¹² In the spring of 1910 he exhibited three paintings at the San Francisco Artists' Society in the Palace Hotel.¹¹³ Concurrently, his night scene of

Brittany, entitled *Evening*, at the Annual of the Bohemian Club was praised by Margaret Doyle of the *San Francisco Call* who said that the painting's coldness was "relieved by the warmth and glow of the red gold lights of home . . . the touch that makes it human and appealing."¹¹⁴ Dickman displayed two other canvases, a Monterey scene and a moonlight study. That August it was reported in the press that he was to accompany Mr. Lathrop on a tour of the Orient and return via England, but the trip failed to materialize.¹¹⁵ After he hosted a Bohemian Club dinner for the departing Arnold Genthe in the spring of 1911, Dickman left Berkeley on a prolonged sketching vacation to Furnace Creek in Death Valley and in 1912 produced two desert murals that individually measured seven by thirty-two feet for the Oakland office of Frank "Borax" Smith.¹¹⁶ According to Robert Reed, these murals proved Dickman "to be a master of his art. His work shows beauty and distinction in composition, color and drawing, . . . it really decorates."¹¹⁷ Dickman executed another large mural in Oakland at the Syndicate Building. His murals in San Francisco were located in the Spreckels' office at the Oceanic Steamship Company,¹¹⁸ Family Club Wine Room,¹¹⁹ and library of Frederick Greenwood.¹²⁰

Between 1912 and 1919 he contributed several works to the general shows at Gump's.¹²¹ Regarding his "new" canvas there in 1916, Anna Cora Winchell, art critic for the *San Francisco Chronicle*, noted that he "has painted a stereotyped scene in a new way, giving to the *Cypress of the Seventeen-Mile Drive, Monterey*, a dignity and allurements not always noticeable in other portrayals. . . . Dickman shows the landscape and atmosphere in true and convincing values."¹²² Three years later he exhibited at Gump's an "old" Brittany scene.¹²³ Porter Garnett, art critic for the *San Francisco Call*, provided evidence that Dickman experimented with his techniques:¹²⁴

A marine by Dickman shown at the Bohemian Club calls for special remark and high commendation. It is painted with the palette knife and exhibits exceptional skill and knowledge. Aside from the technical excellence expressed in perspective and vibration the picture has a splendid beauty.

When his Bohemian Club paintings were shown at Gump's several months later, Garnett singled out a Death Valley scene as one of his best "since he began to paint in the pleasing manner shown in his recent work."¹²⁵ In the fall of 1914 Dickman briefly became "chairman pro tem" of the Artists of California, an ultimately unsuccessful organization specifically created to lobby the officials of the 1915 Panama-Pacific International Exposition to establish an exclusive exhibition space for California artists.¹²⁶ He exhibited three paintings, *Picardy Fisher Folk*, *Dawn and Before the Storm*, at that Exposition and also served on its International Jury of Awards.¹²⁷ At this time his canvases appeared in the new Plaza Hotel and he juried and hung paintings for the Exhibition of California Artists at the Golden Gate Park Memorial Museum.¹²⁸ For the 1916 Bohemian Club Annual he displayed a *Still Life* that L. B. Powers called as a "treasure," but another critic complained it was from the previous year's Annual.¹²⁹

In the early fall of 1912 there were signs of strain in Dickman's marriage. George Sterling, who was careful in his diaries to distinguish Lotta from her husband, has over two dozen entries on the Dickmans in Monterey between October 8, 1912 and November 23, 1913 and in only three instances are they together as a couple.¹³⁰ In the majority of cases Lotta was socializing at parties without her husband, sometimes arriving with friends Sadie Allen or Evelyn McCormick.¹³¹ By early 1913 Charles was so depressed with the Monterey scene that he again rented his house and returned to Berkeley.¹³² In 1914 the Dickmans attended only one of the receptions honoring William Merritt Chase.¹³³ By early 1915 Charles had sold his Monterey residence, which was later occupied by Francis McComas, and separated from his wife by moving permanently from Berkeley; Lotta filed for divorce in Monterey County claiming abandonment.¹³⁴ In San Francisco he established an atelier at 628 Montgomery Street, adjacent to the digs of Isabelle Percy and Lucy Pierce. He maintained this studio address into the early 1930s and used it for his voter registration; he changed his party affiliation from "Republican" to "Democrat" in 1932.¹³⁵ He continued to be conspicuous in society and on more than one occasion he assumed the presidency of the Bohemian Club.¹³⁶ In fall of 1916 his painting *Westward*, which Laura Bride Powers described as "one of the best . . . a sea shimmering in the light of a dying day," was displayed at the Oakland Art Gallery and the following spring his work appeared at that venue in the juried show of Regional Artists; by 1918 several of his canvases from the Porter collection, including *Westward*, were placed on permanent display in Oakland.¹³⁷ In 1920 at the Bohemian Club one of his exhibited paintings, *Sunset*, was called "engaging."¹³⁸

By the early 1920s Dickman's brand of Tonalist art had fallen out of favor and his absence from major exhibitions, such as the Del Art Monte Gallery, was made conspicuous in the press; he spent far more time playing the flute in the American Theatre Orchestra which was regularly broadcast on the radio.¹³⁹ When he did display, it was before a safe conservative audience, such as the 1922 Shriners Exhibition in the St. Francis Hotel.¹⁴⁰ To the 1926 Annual at the Bohemian Club he offered his "outstanding" *Fishing Boats in Picardy*, a canvas painted from one of his turn-of-the-century European sketches.¹⁴¹ A year later at the Club Annual H. L. Dungan, art critic for *The Oakland Tribune*, characterized his *Moonlight*, a depiction of a stream, boat and house with a single light, as "painted in the *night green* of other days."¹⁴² At the Bohemian Annual of 1929 his *Sail Boats* received a warm reception.¹⁴³ That fall he contributed to the Second Annual Exhibition of California Art in Vallejo.¹⁴⁴ His *English*

Channel at the 1932 Bohemian Club exhibit was said to have "soothed" the elder connoisseurs as one of the "old-school-canvases well painted under certain rules of light and shadow."¹⁴⁵ Four years later he was in the cast of the play *The Hacienda* at the annual Family Club outing in Woodside.¹⁴⁶ His entry at the 1942 Bohemian Club Annual, *Call it a Day*, was said by R. D. Turnbull of *The Argonaut* to have "a pleasantly glowing sunset note."¹⁴⁷ Dickman died in San Francisco of heart failure on October 24, 1943.¹⁴⁸ During his lifetime he maintained his *formal* residence for forty-one years in San Francisco, thirteen years in Berkeley and less than five years in Monterey. His son, Charles L. Dickman, became an auto mechanic and salesman.¹⁴⁹

ENDNOTES FOR DICKMAN: 1. U.S. Census of 1880 [ED 285, Sheet 24]. / 2. DAC, January 12, 1888, p.2. / 3. Crocker: 1886, p.43; 1888, p.401; 1889, p.436; 1891, p.458; 1894, p.463; 1895, p.484. / 4. DAC, October 23, 1888, p.5; SFX, April 7, 1892, p.5; SFL: June 22, 1893, p.8; February 20, 1896, p.11; April 13, 1902, p.21; TOT: April 26, 1895, p.5; August 2, 1897, 5; July 4, 1903, p.8. / 5. SFL: June 27, 1895, p.9. / 6. Halteman, p.145. / 7. SFL: October 13, 1895, p.11; Crocker 1895, p.1856; TAT, November 11, 1895, p.14. / 8. SFL: November 19, 1892, p.8; February 18, 1894, p.16. / 9. SFC, April 7, 1892, p.4; SFL: June 2, 1893, p.10; June 5, 1894, p.10; TOT: May 29, 1895, p.2; May 2, 1896, p.9; October 17, 1896, p.8; April 17, 1897, p.8. / 10. Polk: 1894, p.639; 1895, p.559; 1896, p.572; 1897, p.626. / 11. SFL, October 13, 1895, p.20. / 12. TAT, November 30, 1896, p.14. / 13. ADA, April 29, 1897, p.1. / 14. TOT, May 15, 1897, p.6; TAT, May 24, 1897, p.11. / 15. MHR, December, 1899, pp.24, 35; TOT, July 18, 1900, p.5; Bernier, p.169. / 16. The former was a landscape study of Brittany at sunset (SFL, May 12, 1899, p.10; Fink, p.337). / 17. B & B, December 8, 1998, No.2267. / 18. TAT, May 22, 1899, p.15. / 19. MHR, December, 1899, pp.24, 35. / 20. SFC, May 13, 1906, p.23; June 4, 1906, p.5; cf. TAT, June 15, 1907, p.751. / 21. SFL, December 5, 1899, p.11; TAT, December 11, 1899, p.15. / 22. SFL: May 21, 1900, p.4; July 27, 1900, p.9. / 23. B & B, May 1, 2007, No.627. / 24. U.S. Census of 1900 [ED 396, Sheet 18]. / 25. SFL, July 18, 1900, p.12; TOT, July 18, 1900, p.5. / 26. CVRI, City and County of San Francisco, 1900. / 27. TAT, September 17, 1900, p.14. / 28. TOT, February 25, 1911, p.7. / 29. MHR, September, 1900, p.42. / 30. Crocker 1901, pp.553, 1927; Schwartz, *Northern*, p.56; cf. MHR, December, 1900, p.35. / 31. TAT, December 31, 1900, p.14. / 32. SFC, December 25, 1900, p.10. / 33. Halteman, p.1145. / 34. SFC, November 16, 1900, p.7. / 35. Halteman, pp.1145f; SFL: March 21, 1903, p.9; March 25, 1904, p.5. / 36. Halteman, p.III.48. / 37. SFL: February 9, 1901, p.8; February 15, 1901, p.5; February 20, 1901, p.5; April 2, 1901, p.9; October 22, 1901, p.14; February 6, 1902, p.1; February 12, 1902, p.4. / 38. SFL: February 9, 1901, p.8; February 20, 1901, p.5. / 39. SFC, January 6, 1901, p.24. / 40. CMC 2, 1901, pp.242f; SFL, January 18, 1901, p.9; SFC, October 27, 1901, p.20. / 41. TOT, October 19, 1901, p.9; TAT, October 14, 1901, p.255. / 42. SFL: November 3, 1901, p.15; November 24, 1901, p.15. / 43. MHR, Christmas, 1901, pp.39, 43; cf. MHR, June, 1902, pp.24, 37. / 44. SFL, August 25, 1901, p.10. / 45. SFL: July 2, 1905, p.19; February 25, 1906, p.23; April 8, 1906, p.23; May 27, 1906, p.20. / 46. CMC 4, 1902, p.95. / 47. SFL, May 1, 1902, p.9. / 48. SFC, February 9, 1902, p.14. / 49. CVRI, Monterey County: 1902-1904. / 50. MHR, December, 1902, pp.36f. / 51. SFL, Christmas, 1902, pp.18-25. / 52. TCR, March 20, 1909, p.14; SFC, December 12, 1915, p.24. / 53. SFL, October 30, 1904, p.19. / 54. MPH, October 29, 1960, p.A-5; Perry/Polk 1905-06, p.18. / 55. SFC, March 26, 1903, p.5; TAT, March 30, 1903, p.206. / 56. TOT, March 28, 1903, 9. / 57. Schwartz, *Northern*, pp.16f, 31; SFL: December 5, 1899, p.11; October 29, 1901, p.14; December 6, 1901, p.12; December 7, 1901, p.9; December 13, 1901, p.9; February 2, 1902, p.29; December 8, 1903, p.5; December 7, 1904, p.9; December 11, 1904, p.19; April 6, 1905, p.16; April 12, 1905, p.4; April 11, 1906, p.5; April 14, 1907, p.36; March 11, 1909, p.7; January 29, 1911, p.30; April 23, 1911, p.33; November 17, 1912, p.61; November 24, 1912, p.33; December 29, 1912, p.31; SFC: December 6, 1900, p.7; December 6, 1901, p.12; November 30, 1903, p.7; November 17, 1912, p.27; TAT: December 10, 1900, p.15; December 16, 1901, p.418; December 22, 1902, p.426; March 23, 1903, p.190; April 20, 1903, p.254; December 14, 1903, p.399; December 19, 1904, p.439; April 10, 1905, p.250; BDG: August 10, 1904, p.6; March 1, 1928, p.6; TOT: April 18, 1903, p.10; April 15, 1905, p.26; December 2, 1905, p.14; December 10, 1916, p.24; February 20, 1927, p.S-5; February 21, 1932, p.6-S; March 10, 1935, p.S-7; February 21, 1937, p.6-B; SFL, December 10, 1904, p.9; SFX: November 30, 1913, p.34; November 28, 1920, p.N-7; SFC: December 2, 1920, p.8; February 25, 1927, p.10; TWP, February 22, 1930, p.12; SFW: February 13, 1932, p.7; March 15, 1941, p.15. / 58. Genthe, pp.61, 63. / 59. TOT: March 3, 1908, p.9; February 14, 1909, p.33; March 5, 1910, p.12; May 8, 1910, p.26; May 6, 1914, p.11; June 23, 1915, p.8; November 27, 1915, p.6; December 27, 1915, p.7; September 14, 1919, p.7-S; SFL: February 26, 1910, p.11. / 60. SFL, November 12, 1903, p.5; cf. SFC, November 11, 1903, p.9; BDG, November 11, 1903, p.1; TAT, November 16, 1903, p.342. / 61. MHR, Summer, 1904, pp.6f, 34; cf., SFC, March 25, 1904, p.7; TAT, August 22, 1904, p.126. / 62. SFC, March 25, 1904, p.7. / 63. SFL, March 25, 1904, p.5. / 63. SFC: December 8, 1903, p.8; December 9, 1903, p.13. / 64. SFL: July 30, 1905, p.19; September 17, 1905, p.19. / 65. SFL, October 9, 1904, p.19. / 66. Cf. SFL: June 11, 1905, p.19; July 2, 1905, p.19; Crocker 1905, pp.582, 2000. / 67. SFL, July 9, 1905, p.19. / 68. SFL, November 5, 1905, p.19. / 69. SFL: January 28, 1906, p.23; March 25, 1906, p.23; TAT, March 24, 1906, p.182; cf. SFL, November 10, 1901, p.20. / 70. SFL, April 8, 1906, p.23. / 71. SFC, May 14, 1906, p.10; SFL, September 16, 1906, p.27. / 72. SFL, September 30, 1907, p.6. / 73. SFL, April 29, 1907, p.6. / 74. MDC, April 21, 1907, p.1; SFX, April 21, 1907, p.43; TCR: April 27, 1907, p.13; May 18, 1907, p.13; TOT, April 27, 1907, p.10; TAT, May 14, 1907, p.651; SFL: April 21, 1907, p.32; April 22, 1907, p.6; OVM 50, 1907, p.66; AAP 5.11, 1914, p.391; Whitaker, pp.106, 198; Hoag, pp.6-19. / 75. Schwartz, *Northern*, p.56; SFL: September 13, 1908, p.28; October 4, 1908, p.31; November 29, 1908, p.29; March 27, 1910, p.48; May 29, 1910, p.39; August 28, 1910, p.42; TCR: September 10, 1908, p.14; December 5, 1908, p.14; April 2, 1910, p.14. / 76. SFC, October 27, 1901, p.20; SFL: November 3, 1907, p.1-6; July 4, 1909, p.23; TOT: February 2, 1909, p.9; Jul 18, 1909, p.27. / 77. SFL, January 16, 1910, p.30. / 78. TOT, June 22, 1907, p.9. / 79. SFL, June 5, 1907, p.5. / 80. TCR, June 15, 1907, p.11; cf. SFC, June 20, 1907, p.5. / 81. TCR, July 20, 1907, p.13. / 82. SFL, January 21, 1906, p.23. / 83. TCR, August 24, 1907, p.13. / 84. SFL: September 6, 1908, p.22; March 21, 1909, p.22. / 85. SFL, September 30, 1907, p.6; Ellen Donovan, "California Artists and their Work," OVM 51, 1908, pp.27f. / 86. CVRI, City and County of San Francisco, 1907; CVRI, Monterey County, 1908. / 87. TOT, September 22, 1907, p.33. / 88. SFX, September 21, 1907, p.3. / 89. TOT, November 15, 1907, p.4. / 90. Sterling: November 4, 1907; November 9, 1907. / 91. SFL, November 18, 1907, p.7. / 92. TWP, December 7, 1907, p.15; SFL, December 15, 1907, p.45. / 93. TOT: February 8, 1908, p.10; February 25, 1908, p.14; TCR: February 15, 1908, p.11; August 1, 1908, p.22; Sterling, July 23, 1908. / 94. SFL, February 9, 1908, p.31. / 95. SFL, August 9, 1908, p.31. / 96. Cornelius, vol. 1, pp.292, 393f. / 97. SFL, August 14, 1910, p.42. / 98. CVRI, Alameda County, 1908; Polk: 1909, pp.1035, 1367; 1910, pp.1013, 1319; 1911, p.1041;

1912, p.84; 1913, p.82; 1915, p.931. / **99.** U.S. Census of 1910 [ED 64, Sheet 14A]. / **100.** SFL, April 15, 1910, p.2. / **101.** SFL, September 18, 1910, p.40. / **102.** Sterling, February 17, 1909; February 20, 1909. / **103.** IAT, April 11, 1908, p.234; SFL, September 26, 1909, p.31. / **104.** Appendix 1, No.3. / **105.** SFL, September 6, 1908, p.22. / **106.** SFL, March 4, 1909, p.7. / **107.** SFL, June 20, 1909, p.31. / **108.** SFC, September 15, 1909, p.5; SFL, October 13, 1908, p.7; October 26, 1908, p.6. / **109.** TOT, November 27, 1909, p.12; SFL, November 28, 1909, p.51; January 22, 1910, p.13; January 23, 1910, p.30; TCR, January 29, 1910, p.14. / **110.** SFL, November 8, 1908, p.29; September 26, 1909, p.31; TOT, December 31, 1911, p.23; DMW 2.28, 1911, p.3; Crocker: 1910, pp.539, 1848; 1911, pp.518, 1787. / **111.** SFL, November 10, 1908, p.16; March 21, 1909, p.30; June 20, 1909, p.31. / **112.** SFL, September 6, 1908, p.22. / **113.** SFL, May 29, 1910, p.39. / **114.** Ibid. / **115.** TOT, August 28, 1910, p.26. / **116.** TOT, June 11, 1911, p.26; SFL, October 27, 1912, p.36. / **117.** SFX, May 17, 1914, p.41. / **118.** This mural, which measured seven by twenty-two feet, carried the title *Glimpse of the Pacific* and was installed in November of 1919 (SFC, November 30, 1919, p. E-S; TOT, November 30, 1919, p.S-7). / **119.** This woodland scene measured nine by twelve feet and was painted on a bas relief designed by Haig Patigian (SFL: October 15, 1904, p.19; July 4, 1909, p.23; September 26, 1909, p.31). / **120.** Each of four panels measured six by twenty-four feet (SFL: September 3, 1905, p.19; January 21, 1906, p.23). / **121.** SFL, November 17, 1912, p.61; SFC: November 30, 1913, p.21. / **122.** SFC, March 12, 1916, p.19. / **123.** SFC, December 7, 1919, p.4-E. / **124.** SFL, November 24, 1912, p.33. / **125.** SFL, June 29, 1913, p.32. / **126.** SFC, November 12, 1914, p.7. / **127.** Trask, pp.194, 210, 306; Bernier, p.169. / **128.** SFC: February 28, 1915, p.24; March 14, 1915, p.24; REG, May 11, 1915, p.3. / **129.** TOT: December 10, 1916, p.24; December 24, 1916, p.27. / **130.** In 1912 Charles spent enough time in Monterey that he registered to vote there (CVRI, Monterey County, 1912). / **131.** E.g., Sterling: November 15, 1912; February 2, 1913; April 9, 1913; June 3, 1913; July 15, 1913; July 30, 1913; October 9, 1913; October 23, 1913; October 29, 1913; November 22, 1913. / **132.** Sterling, February 20, 1913. / **133.** TOT, July 25, 1914, pp.7f. / **134.** TOT, August 4, 1916, p.4; MPH, February 13, 1968, p.5. / **135.** CVRI, City and County of San Francisco: 1916-1924, 1932; U.S. Census of 1920 [ED 258, Sheet 16B]; Crocker: 1915 pp.591, 2069; 1918, p.1836; 1921, p.1602; 1925, p.1995; 1929, p.113; 1931, p.1801; TOT, February 24, 1924, p.S-5. / **136.** MDC, March 20, 1914, p.3; IOT: September 22, 1914, p.12; November 21, 1915, p.25; SFC: February 6, 1916, p.19; February 20, 1927, p.D-7; IAT, October 28, 1932, p.18; SFL, November 5, 1932, p.10; AAA: 12, 1915, p.361; 14, 1917, p.470; 16, 1919, p.355; 22, 1925, p.468; 24, 1927, p.541; Crocker 1916, p.584; McGlauffin, p.120. / **137.** TOT: November 19, 1916, p.26; December 3, 1916, p.24; March 18, 1917, p.35; December 1, 1918, p.6; December 8, 1918, p.6; February 23, 1919, p.11; June 1, 1919, p.11. / **138.** TOT, November 29, 1920, p.2. / **139.** IOT: December 7, 1919, p.2-B; July 4, 1920, p.5-S. *The Oakland Tribune* published a photo of Dickman with the Orchestra (TOT, February 1, 1925, p.M-5). / **140.** IOT, June 14, 1922, p.2; cf. SFC, June 27, 1926, p.8-F. / **141.** TOT, February 28, 1926, p.10-M. / **142.** TOT, February 20, 1927, p.S-5. / **143.** SFC, March 3, 1929, p.D-5. / **144.** SFC, Nov. 24, 1929, p.D-5; TOT, Nov. 24, 1929, p.4-B; TAT, Nov. 30, 1929, p.5. / **145.** TOT, Feb. 21, 1932, p.6-S. / **146.** SMT, Sept. 3, 1936, p.6. / **147.** TAT, March 27, 1942, p.26. / **148.** California Death Index; Hailey, vol.10, pp.1-34; Hughes, p.307; Falk, p.913; Spangenberg, pp.33f; Jacobsen, p.872; Samuels, p.140; Shields, pp.219-23, 319f. / **149.** SFL, Aug. 13, 1910, p.13.

SARAH ELIZABETH DORR (1853-1923) was born on November 26th in Stockton, California, and continued to live there with her husband. In the 1880s she advertised her studio-residence at 326 East Market Street under "Artists" in the classified section of the Stockton Directory.¹ By the late 19th century she had relocated to San Francisco. According to the U.S. Census of 1900, Dorr was a widow residing at 1016 Vicksburg Street with her daughters, Lottie and Sadie, who were both music teachers, and her son, William, a "pattern maker."² She eventually became a resident of 1018 Church Street.³ Her work included landscapes as well as still lifes. She also decorated customized ceramics and was very accomplished at tapestry painting, an art form that was immensely popular among the Victorians. She is known to have contributed her oils and watercolors of flowers, fruits, hunting scenes and landscapes to the California State Fair between 1886 and 1891.⁴ At that venue in 1891 she was awarded prizes for the "Best White and Black Painting" as well as the "Best Display of Landscape Painting." In December of 1904 she exhibited with her teacher, Lorenzo P. Latimer, in San Francisco.⁵

After the destruction of her studio-home in 1906 she joined the first wave of artist-settlers in Berkeley and quickly established a new studio at 1828 Addison Street. By mid December she held a three-day "art reception" to exhibit her "beautiful" china, oil paintings and watercolors.⁶ In 1908 she moved her residence to 2221 Bancroft Way and her studio to 2246½ Atherton Street.⁷ Soon Dorr established the new year's tradition of hosting a "good old-fashioned" party at her studio where friends and special guests were regaled with music and abundant food.⁸ She contributed to the juried exhibitions at the First and Second Annuals of the Berkeley Art Association in 1907 and 1908.⁹ With the decline of the Berkeley art colony Sarah slowly fades from public attention and joins various private clubs, including the Order of the Eastern Star. According to the Directory, her address changed from 2417 Bancroft Way to 2415 Bowditch Street and finally to 2238 Ellsworth Street.¹⁰ In the U.S. Census of 1920 this "artist" was listed as a "lodger" on Channing Way.¹¹ Dorr died in Berkeley on November 18, 1923 and was survived by two daughters and a sister, all residents of Stockton.¹²

ENDNOTES FOR DORR: 1. R. L. Polk, *Stockton City and San Joaquin County Directory*, San Francisco, 1889, pp.109, 349. / 2. U.S. Census of 1900 [ED 129, Sheet 13B]. / 3. Crocker 1904, pp.590, 2025. / 4. Halteman, p.III.49. / 5. SFL, December 18, 1904, p.31. / 6. BDG, December 12, 1906, p.5. / 7. Polk: 1909, p.1037; 1910, p.1015. / 8. BDG: December 31, 1908, p.5; December 31, 1909, p.5. / 9. Appendix 1, Nos.2-3. / 10. Polk:1918, p.391; 1923, p.556. / 11. U.S. Census of 1920 [ED 176, Sheet 13A]. / 12. BDG, November 19, 1923, p.12; cf. Hughes, p.319; Jacobsen, p.904.

ANNA ELIZABETH MATHEWS DOTY (1860/62-1938) was born on January 28th in Iowa and moved to San Francisco before 1883. Shortly thereafter she married Charles Doty and attended the Mark

Hopkins Institute of Art for the academic year 1898-99.¹ Between 1898 and 1904 her studio home was listed at 305 Larkin Street.² According to the U.S. Census of 1900, the "artist" Doty was a widow residing with her 17-year-old daughter, Nellie.³ In 1904 she advertised her studio-home at 272a Guerrero Street in the classified section of the San Francisco Directory.⁴ Within a year she had moved to 3477 Twenty-second Street.⁵ Following the destruction of the city in April of 1906 she briefly left for parts unknown, then became a Berkeley resident by 1907. According to the Berkeley Directory, this "artist" resided at 2917 Pine Avenue.⁶ Little is known of her exhibition history outside of her contributions to the First Annual of the Berkeley Art Association in 1907.⁷ She was a member of the San Francisco Art Association. According to the U.S. Census of 1920, she continued to reside in Berkeley at 2927 Pine Avenue, the home of Nellie's husband, Frederick Saunders, and listed her occupation as "Artist, Painting."⁸ By 1930 she lived alone at 288 Alpine Road in the "village of Woodside," San Mateo County, as a practicing artist.⁹ Doty died there on November 27, 1938.¹⁰

ENDNOTES FOR DOTY: 1. Halteman, p.I.45. / 2. Crocker: 1898, p.1813; 1899, p.1867; 1900, p.1884; 1903, p.2003. / 3. U.S. Census of 1900 [ED 189, Sheet 9B]. / 4. Crocker 1904, pp.591, 2025. / 5. Crocker 1905, pp.603, 1999. / 6. Polk 1908, p.1271. / 7. Appendix 1, No.2. / 8. U.S. Census of 1920 [ED 164, Sheet 11A]. / 9. U.S. Census of 1930 [ED 41-51, Sheet 10 B]. / 10. Cf., Hughes, 319; Jacobsen, p.905.

MICHAEL JOSEPH DOYLE (1850-1938) was born on August 7th in Boston, Massachusetts, and at the age of three migrated with his parents to San Francisco. Reportedly, the child was "carried across the isthmus [of Panama] on the back of a negro runner."¹ In San Francisco he studied with both Domenico Tojetti and Francis Marion Wells. The latter was a co-founder of the Bohemian Club. Eventually Doyle discovered his artistic niche in portrait sculpture and showed equivalent skill in wood, clay and stone. In 1885 he married Emma L. Bergson and moved to Berkeley by 1888. For the next decade he had a variety of jobs, including nurseryman, sales clerk at a paint store, carpenter and contractor.² He also trained as a cabinet maker's apprentice before the advent of power machinery. After residing on Blake Street and University Avenue, he built his own home in 1893 at 1623 Scenic Avenue. By the fall of 1897 he was hired as a "teacher of manual training" by the Public Schools of San Francisco.³ During his 28 years in this position he rose to the rank of District Supervisor. He frequently lectured at professional conferences, including the Drawing Teachers' Association of California.⁴ At Berkeley's Hillside Club he helped to organize an international crafts exhibit in the spring of 1904.⁵

According to the U.S. Census of 1900, he had three sons and three daughters.⁶ By the time of the next Census one of his sons had died.⁷ Michael resided at his Scenic-Avenue address until early 1911.⁸ At that time he moved to 1575 Waller Street in San Francisco.⁹ About 1917 he returned to his Berkeley address where he resided with his family until the 1923 fire destroyed his Scenic-Avenue home.¹⁰ After a year of living at the "rear" of a house on Grove Street, he apparently left his family to live with a certain "Katherine" at 1245 Divisadero Street in San Francisco.¹¹ In the 1930s he returned to Berkeley and lived with his daughters at 784 Spruce Street.¹²

His earliest known exhibitions were at San Francisco's Mechanics' Institute Fair between 1877 and 1887.¹³ He was accorded the "singular honor" of exhibiting his work and that of his students at the 1904 Louisiana Purchase Exposition in St. Louis.¹⁴ Later he became a prominent member of the Berkeley art colony both as a teacher and a contributor. He helped to organize the local Arts and Crafts Society, which became the Studio Club, and was appointed its "historian."¹⁵ He was a featured speaker at the inaugural meeting of the Berkeley Art Association (BAA) and later served on its exhibition committee.¹⁶ At the 1906 Studio Building Exhibition Doyle displayed a large clock case in which he had carved intricate historical scenes that received great praise from a local reviewer.¹⁷ He also exhibited at the First Annual of the BAA in 1907.¹⁸ At the 1907 Alameda County Exposition in Oakland's Idora Park he had entries in two categories: clay modeling and woodcarving.¹⁹ He continued to support the Hillside Club where he functioned as curator for the occasional exhibition.²⁰ For almost thirty years he taught a sculpture class in Berkeley.²¹ In 1924 he published *Mary*, a history in verse of his travels through the American West. Doyle died in Berkeley on February 8, 1938 and was survived by his widow, Emma, five children and nine grandchildren.²²

ENDNOTES FOR DOYLE: 1. BDG, February 9, 1938, p.10. / 2. Polk: 1889-90, p.1005; 1892, p.750; 1894, p.641; 1896, p.572; 1898, p.579. / 3. Crocker: 1898, p.551; 1901, p.579; 1911, p.541; 1915, p.618; 1925, p.637. / 4. BDG, December 29, 1903, p.6. / 5. BDG, May 3, 1904, p.1. / 6. U.S. Census of 1900 [ED 395, Sheet 1B]. / 7. U.S. Census of 1910 [ED44, Sheet 8A]. / 8. Polk: 1899, p.590; 1901, p.500; 1905, p.633; 1910, p.1015. / 9. Crocker: 1912, p.560; 1913, p.610; 1915, p.618. / 10. Polk: 1918, p.394; 1923, p.560; U.S. Census of 1920 [ED 191, Sheet 15B]. / 11. Polk 1924, p.668; Crocker 1925, p.637. / 12. Polk: 1933, p.271; 1938, p.278. / 13. Halteman, p.II.60. / 14. BDG, January 8, 1904, p.1. / 15. BDG: April 8, 1907, p.3; April 26, 1907, p.6. / 16. BDG, May 3, 1907, p.15; TCR: April 20, 1907, p.13; May 4, 1907, p.13. / 17. BDG: October 29, 1907, p.1; October 25, 1909, p.1. / 18. TCR, December 8, 1906, p.10. / 19. Appendix 1, Nos.1-2. / 20. TCR, August 31, 1907, p.14; BDG, September 2, 1907, p.5. / 21. TCR: November 9, 1912, p.14; January 6, 1917, pp.12f. / 22. Polk 1918, p.394. / 23. BDG, February 9, 1938, p.10; SFC, February 10, 1938, p.13; cf. Hughes, p.323; Jacobsen, p.914.

MARIE ROBINSON DUGGAR (1881-1922) was born on May 12th in Bluffton, South Carolina. She specialized in portraits of children,

especially in bas reliefs. According to the U.S. Census of 1910, she married the Alabama-born Cornell University Professor Benjamin Duggar in 1902, lived in Ithaca and shared the household with a daughter and son, who were both born in St. Louis, as well as a servant.¹ By 1920 she had permanently moved to St. Louis, where her husband was a Professor at Washington University, and added an additional son and daughter to her family.² At this time she taught sculpture at Washington University. In 1920 during a long summer vacation in Carmel she contributed three sculptures, *Happiness*, *Wedding Page* and *Paperweight*, to the Fourteenth Annual Exhibition of the Arts and Crafts Club.³ Duggar's final exhibition was two years later in Saint Louis where she died on May 5, 1922. Two of her most notable public works in St. Louis included the Soldier's Memorial at St. John's Methodist Episcopal Church and the relief at the Methodist Orphans' Home.⁴

ENDNOTES FOR DUGGAR: 1. U.S. Census of 1910 [ED 186, Sheet 18A]. / 2. U.S. Census of 1920 [ED 457, Sheet 18B]. / 3. Appendix 2. / 4. AAA 19, 1922, p.269; cf., Falk, p.975; Petteys, p.214; Hughes, p.328; Jacobsen, p.931.