

**MYRON ANGELO OLIVER** (1891-1967) was born on June 16<sup>th</sup> in Fulton, Kansas, and migrated about 1894 with his parents, Joseph and Annie Oliver, to the Monterey Peninsula. Joseph, who was trained as a muralist and portrait painter in München and Chicago, became an art instructor at the local branch of the University of the Pacific which was located in the basement of the Methodist Church in Pacific Grove. He resigned that post in 1896 to establish the Mission Art & Curio Store in Monterey.<sup>1</sup> The elder Oliver reportedly added to his Curio Store in 1902 the first art gallery on the Peninsula. According to the U.S. Census of 1900, Myron was an only child who resided with his parents at the family home on Alvarado Street.<sup>2</sup> He first studied art at the local high school and briefly at the Los Angeles Art Students League.<sup>3</sup> In 1910 he continued his training in Monterey under Lester Boronda; at that time he was still residing with his parents.<sup>4</sup> He was enrolled on the Monterey voter index as a "Republican."<sup>5</sup> In 1912 Oliver entered Stanford University to study graphic arts, crafts and mechanical drawing; he contributed drawings to *The Chaparral*, a student magazine, and joined the Hammer and Coffin Club.<sup>6</sup> Oliver was a student in the 1914 Carmel Summer School of Art taught by William Merritt Chase.<sup>7</sup> He frequently assisted the latter, often as a chauffeur, and received in compensation a sketch portrait in oil of himself by Chase inscribed "To my friend Oliver."<sup>8</sup> Following his 1915 graduation from Stanford Myron continued his formal training for fourteen months at the Art Students League in New York City with Frank DuMond; he spent the summer in Gloucester and studied under Haley Lever.<sup>9</sup> In 1917 he was advertised as an "artist" in the Monterey Directory.<sup>10</sup>

When he registered for the military draft in 1917, he listed himself as an "unemployed artist."<sup>11</sup> After serving for eighteen months during World War I as chief draftsman and map maker in the Western Department of the U.S. Army's 472<sup>nd</sup> Corps of Engineers he returned to Monterey and trained with Armin Hansen for six months. His excessive zeal brought on "a complete breakdown" and his parents sent him to Art Students League in New York City.<sup>12</sup> Here he apprenticed at Lester Boronda's framing business and furniture workshop. He became an exhibiting member of the Salmagundi Club and contributed to shows at the National Academy of Design. He briefly reappeared in Monterey where he resided with his parents in the early spring of 1920 and officially listed his occupation on the U.S. Census as "artist."<sup>13</sup> His National Academy entry from the fall of 1920 was exhibited the following year in Monterey at the family's Curio Shop.<sup>14</sup> In New York City on May 31, 1921 he married the artist Dorothy Welsh whom he had met in Gloucester.<sup>15</sup> Myron applied for a honeymoon passport to travel in Europe and he was officially described as five feet ten and a half inches tall with blue eyes, brown hair, a mustache and a scar on his "pointed" chin.<sup>16</sup> When family matters detained his wife in the United States for six months, he decided to sketch with fellow artist Phillips Frisbie Lewis in Brittany. Thereafter the reunited Olivers purchased an old Red Cross ambulance and toured extensively through France, including Paris, St. Tropez and Nice, as well as Italy.<sup>17</sup> While in Florence he studied frame making as well as "the old methods of applying gesso and laying gold leaf."<sup>18</sup> The couple maintained a "summer" mailing address at the American Express Company in Paris.<sup>19</sup> During his stay in Europe Myron sent paintings home for exhibition. In the spring of 1922 he was selected as one of three Monterey painters – in addition to C. S. Price and Frederick Gray – for an exhibition of Peninsula Artists at the Stanford University Art Gallery.<sup>20</sup> Of his sixteen displayed works eleven were French scenes and carried such titles as: *Quimper*, *Etaples*, *Breton Harbor* and *The Bridge-Rouen*. In addition, he exhibited five American subjects: *Divers*, *Eve on the Hudson*, *Fish Boats and Wharf (Gloucester, Mass.)*, *Early Mass at the Carmel Mission* and *Grey Afternoon*.<sup>21</sup> In September of 1922 his painting *Mid Day* was exhibited at the Monterey Peninsula Industries and Art Exposition.<sup>22</sup>

Myron Oliver returned to New York City from Europe in April of 1923.<sup>23</sup> His wife had arrived the previous November and several months later gave birth to a son, Myron Jr., in Los Angeles. Oliver spent several weeks in New York and left paintings for the forthcoming exhibition-auction of the Salmagundi Club; the proceeds from these sales were divided evenly between the artist and Club.<sup>24</sup> In Monterey he maintained his professional address at 110-120 Main Street (later 120-150 Calle Principal) and his home at 502 Pierce Street; he consistently appeared on the local voter index as a "Republican."<sup>25</sup> He managed his father's emporium, the Mission Art & Curio Store, as well as a furniture, mirror and framing business, which offered "original designs in gold and silver leaf." He "specialized in Spanish Hand-made Furniture and . . . Mexican Fabrice Glass."<sup>26</sup> According to other prominent advertisements, his Curio Store sold "artists materials and supplies" as well as "unusual jewelry, ambers, cornelians, jades, diamonds, potteries, paintings, prints, etchings" and even "thousands of cacti."<sup>27</sup> Periodically, between 1926 and the early 1950s part of the first floor of the Store continued as a "little gallery" where he staged solo exhibitions to promote the work of Peninsula and visiting artists, including: Thomas S. Parkhurst, Armin Hansen, Theodore Criley, Allan G. Cram, Cornelius

Botke, Jennie V. Cannon, Gennato Favai, E. Charlton Fortune, Paul Whitman, Gene Kloss, Millard Sheets, Burton Boundey, Arthur Hill Gilbert, Sam Colburn, W. Harvey Williamson, Edmund Dempsey, Ferdinand Burgdorff and the National Serigraph Society.<sup>28</sup> Myron designed and built custom frames for the large canvases of Jessie Arms Botke.<sup>29</sup>

Oliver never abandoned his painting and maintained an active schedule of exhibitions through the mid 1940s. He exhibited at the Seventeenth and Eighteenth Annuals of the Carmel Arts and Crafts Club in 1923 and 1924.<sup>30</sup> To the former he contributed four works – *Inner Harbor*, *Main Street-Gloucester*, *St. Suplice* and *Gill Netters* – and to the latter three canvases: *Evening-San Tropez-France*, *Afternoon-San Tropez-France* and *Piccola Marina*. In her review for the *Carmel Pine Cone* Jane Holloway said in 1923 that he “entered some charming canvases – especially his *St. Suplice* with its slender trees tinged with the glad young green of springtime. This is a contrast to the pervading virility of his *Gill Netters*, which is rich in low-toned vibrant color.”<sup>31</sup> Monterey artists wishing to exhibit at those Annuals left their paintings for collection at Oliver’s Curio Store.<sup>32</sup> In 1924 Myron also exhibited at the Annuals of the San Francisco Art Association and the Oakland Art Gallery.<sup>33</sup> At the former his friend and art critic, Jennie V. Cannon, referred to his contributions as “a romance in paint.”<sup>34</sup> Florence W. Lehre, the art critic for *The Oakland Tribune*, gave this assessment of Oliver’s *Piccola Maria* at the Oakland Annual: “Here is the light of the impressionist combined with the clever form arrangement of the modern.”<sup>35</sup> In 1924 and 1925 he contributed to the Fifth and Sixth Annual Exhibitions of the Painters and Sculptors of Southern California the following two works: *Piccola Marina-Capri-Italy* and *Quiet Noonday*.<sup>36</sup> In April of 1925 he exhibited as a new member at the Laguna Beach Art Association and was included in the Association’s show at the Stanford University Art Gallery.<sup>37</sup> One reviewer at Laguna Beach said that he “hung four pictures of exquisite beauty, differing vastly in subject matter, but all of them little gems. One, in particular, of some tiny village is delightful; an altar scene is somberly beautiful and the other two canvases show the same breadth of imagination and the same handling of color.”<sup>38</sup> All four of these paintings were sold to a collector from San Diego.<sup>39</sup> Myron was also a member of the “Ten Monterey Painters,” an association of Armin Hansen with ten of his former students, who exhibited at the Hagemeyer Studio-Gallery in Carmel during May of 1925.<sup>40</sup> In 1927, along with Hansen, Albert Barrows and Helen Bruton, he left the “Ten” when it became the “Monterey Group.”<sup>41</sup> He exhibited in October of 1926 with the Inaugural Exhibition at Monterey’s short-lived Hotel San Carlos Art Gallery.<sup>42</sup> From the mid 1920s to the early 1930s he contributed to exhibitions at the Del Monte Hotel Art Gallery and attended its receptions.<sup>43</sup> Gladys Zehnder, art critic for the *San Francisco Chronicle*, said of his contributions to the midsummer exhibition at Del Monte in 1925 that his “European subjects are delightful in composition, and possess great quaintness and charm . . . [they] express great beauty and interest, one with an intimate and personal appeal.”<sup>44</sup> That year a prominent collector from Pasadena purchased Oliver’s *St. Tropez-France*.<sup>45</sup> He displayed scenes of France as often as California landscapes. From December of 1925 to January of 1926 his work was included in the Inaugural Exhibition of the new Hotel Claremont Art Gallery in Berkeley. There his large French seascape entitled *Fisherman’s Cove* was said by the critic of the *Berkeley Daily Gazette* to possess “a sparkle and light . . . which is unusual, together with a splendid choice of color. Very modern in treatment, this is still a picture which will please the non-painter public.”<sup>46</sup> In his critique of the Claremont show for *The Oakland Tribune* H. L. Dungan thought that the neck of one of Oliver’s fisherman was too conspicuous, but he praised his other submissions for handling “his brush vigorously.”<sup>47</sup> That April Oliver exhibited at the spring Annual of the All Arts Club at Berkeley’s Northbrae Community Center.<sup>48</sup> At the 1926 Orange County Fair he displayed the painting *Inner Harbor*.<sup>49</sup> Regarding his oils at Del Monte in December of 1927 Jennie Cannon noted in the *Pine Cone* that the “work of Myron Oliver is among the finest shown. Strong, virile yet intimate, but never photographic.”<sup>50</sup>

By the late 1920s Carmel had become the primary venue for his exhibitions. Between May of 1926 and August of 1927 he displayed at the private Carmel Art Gallery several canvases, including a snow scene as well as *Blossoming May* with its pink and white orchard, green meadows and purple hills rendered by a palette knife in oil.<sup>51</sup> In August of 1927 he exhibited “some of his hand made frames” at the crafts exhibition in the Carmel Arts and Crafts Hall.<sup>52</sup> Oliver was an early member of the Carmel Art Association (CAA) where in 1928 he served on the board of directors, hanging committee and jury for the traveling exhibit.<sup>53</sup> He was reelected annually to the CAA’s board of directors between 1933 and 1947, served as its second vice president from 1938 to 1942 and was elected president of the CAA between 1942 and 1947.<sup>54</sup> He became president in May of 1942 when Paul Dougherty resigned that post due to ill health and Paul Whitman, the first vice president, left Carmel to perform camouflage duties for the U.S. Army.<sup>55</sup> In January of 1934, December of 1938 and July of 1945 Oliver donated his paintings to the exhibition-rafts in support of the CAA Gallery.<sup>56</sup> He attended the 1934 members’ meeting that voted to incorporate the CAA.<sup>57</sup> He frequently exhibited at the CAA between October of 1927 and the mid 1940s; by the late 1930s his penchant was to display his earlier paintings along with newer works.<sup>58</sup> Some of his titles at the CAA included: *Gloucester* (“almost somber”) and *Half Dome in Winter* (Yosemite) in November of 1936; *Evening in Brittany* in June and July of 1938; *Piccola Marina*, *Martique Boatmen*, *St. Tropez Quai*, *Martique Houses* and *Evening in Gloucester* between August and October of 1938;

*Fisherman’s Cove* and *Inner Harbor-Gloucester* in February of 1939; and *Path of the Moon* and *Journey in Brittany* in March of 1940.<sup>59</sup>

To the CAA’s Second Exhibition of “Thumb Box Sketches” in December of 1927 he displayed four canvases that had “a delightful sense of rhythm and form.” *Evening-St. Tropez*, *Spanish Night*, *A Stop on the Hudson* and *Old Byzantine Chapel-Capri*.<sup>60</sup> At the Eleventh CAA Exhibition in May of 1929 his contribution was described as “a palette-knife sketch entitled *French Village* with color pleasing to the eye.”<sup>61</sup> A month later at the next CAA show he submitted another (or perhaps the same) *French Village*: “The architectural subject is so well handled, one does not discover at first that most of the left foreground is occupied by a boat or two and masts.”<sup>62</sup> In November of 1930 for the exhibit and sale at the Crafts Exchange of Carmel in the Seven Arts Court Building Oliver displayed “a charming telephone table, frankly a period imitation, but with panels carved in the solid wood, not inset. He also exhibits hand-made frames.”<sup>63</sup> At the CAA Gallery in December of 1935 he displayed “a pattern of the roofs of Florence” and exhibited an identical subject at that venue in October of 1936.<sup>64</sup> For the December exhibit at the CAA in 1937 Rosalie James observed in the *Pine Cone* that Oliver “has a fine bright little oil entitled, charmingly enough, *398 Pacific Street-Monterey*. This painting has a hard time holding its own in its frame, however, which is unfortunate both in color and design.”<sup>65</sup> In February of 1938 his work was included in the first exhibit by CAA artists in Salinas at the Women’s Club.<sup>66</sup> Concurrently, at the CAA Gallery James remarked of his two submissions that “Oliver uses heavy blue and purple pigment to gain a charming effect, of peaks and spires and sailing-fleet at rest, in *Gloucester*. His *Path of the Moon* is a dramatic combination of elusive tones and heavy varnish.”<sup>67</sup> At that same exhibit Sally Fry, art critic for *The Carmel Cymbal*, also admired the colors in *Gloucester* and added that:<sup>68</sup>

. . . it was softly mellow, yet startlingly intense. The houses in the foreground were fine, and the bay in which were several sail boats was a lovely shade of vivid green. The background was a town which was enhanced with a few dull red roofs. The painting had an awareness and humanness which made us feel that it would be a joy to live with.

In March at the CAA Gallery Fry was ebullient:<sup>69</sup>

We again picked for our favorite a Myron Oliver entitled “Inner Harbor.” Oh, those lovely, lovely tile roofs, and the blue and green and brown boats, and the use of orange and the use of red as well – the use of any colors and all colors. Oliver chooses such grand subjects, and his paintings are so well executed, and they are all so mellow and the human touch added to them is so nice. We might just as well stop because we could go on and on, but we really mean it that we liked Myron Oliver.

He displayed in June of 1938 carved wooden candle sticks at the Carmel Guild of Craftsmen in the Court of the Golden Bough.<sup>70</sup> A month later he donated his time and labor to the installation of a new floor at the CAA Gallery.<sup>71</sup> At the CAA show that August Marjorie Warren, art critic for *The Carmel Cymbal*, described his “Mediterranean group” of four paintings as “exceptional.”<sup>72</sup> Eleanor Minturn-James called his canvas *Douroney-France* at the CAA show in December of 1940 “rich and luminous in honey twisted light.”<sup>73</sup> At the CAA exhibit in April of 1941 Kathryn Winslow, the new art critic for *The Carmel Cymbal*, said of his boat scene that “the decorative scheme is less intense and the lineal arrangement more conventional.”<sup>74</sup> Myron’s ever increasing administrative duties allowed him less time to paint. He had also turned to art photography as a member of the Carmel Camera Club and first exhibited his black and white prints at the CAA Gallery in September of 1942.<sup>75</sup> In 1943-44 Oliver chaired the CAA’s exhibition and hanging committees; he served as a judge for its Artists for Victory Exhibition in April and May of 1943.<sup>76</sup> At this time Abel Warshawsky offered these kind words:<sup>77</sup>

Let us not forget Myron Oliver, president of the Carmel Art Association. For long, he has given and still gives freely of himself, his time and material. To him is due more than to any other in our art community the will to carry on. Unhappily (for the rest of us) as a painter he is far too modest. Surreptitiously, almost, I was fortunate to uncover a number of his paintings that had been hidden away. They showed craftsmanship of high order, more than a keen sense of color, and a wide range of subject matter. It is time that his friends remove the bushel hiding his light.

In August and October of 1947 the *Carmel Pine Cone-Cymbal* reproduced his stunning canvas of *St. Tropez* entitled *Inner Harbor*.<sup>78</sup> This work combines fine composition, careful drafting, a pronounced solidity of form and a subtle control of light. In October of 1948 he was an honorary pallbearer at the funeral of Mary DeNeale Morgan.<sup>79</sup> His work was included in the March 1951 Pioneer Artists Exhibition at the CAA Gallery.<sup>80</sup> In January of 1959 he was awarded a life membership in the CAA.<sup>81</sup>

In the 1930s his artistic activities outside of Carmel were not unimportant. He served as a juror for the Third State-wide Annual of the Santa Cruz Art League in January of 1930 and exhibited at that event.<sup>82</sup> From the U.S. Census of 1930 we learn that the Olivers resided at the Pierce Street address with their daughter, Margaret (Margot), their sons, Myron Jr. and Ramon, and Dorothy’s mother.<sup>83</sup> Myron Oliver was the only Monterey painter with the exception of August Gay to list himself as a professional artist in the classified section of the local Directory of 1930; his studio advertisements appeared as late as 1939.<sup>84</sup> He continued to specialize in both “portrait and landscape.” In 1929-30 the City Council

appointed Oliver, Armin Hansen and E. Charlton Fortune "the supervisors" for the repainting of historic Colton Hall which served as the seat for the first State capital.<sup>85</sup> When the Monterey History and Art Association was formed and began proceedings to incorporate in January of 1931, Oliver sat on its board of directors and served on the Association's membership and art committees; he was appointed with E. Charlton Fortune to the Association's 1933 planning committee for Monterey's "163<sup>rd</sup> anniversary celebration."<sup>86</sup> Also in 1931 he sat on a sub-committee that prevented the needless destruction of trees in Monterey, displayed his painting of Paris roofs at the Monterey County Fair and petitioned unsuccessfully the Monterey Chamber of Commerce to have the sardine boats and fish houses "painted interesting colors."<sup>87</sup> At this time Eleanor Minturn-James complained in the *Pine Cone* that Myron was spending too much of his time on woodwork in Monterey and not enough on his painting.<sup>88</sup> Obviously, the hiatus was temporary for in December of 1932 his canvas *Chiesa Spirito-Florence-Italy* was said to be one of the "high spots" at the Del Monte Art Gallery.<sup>89</sup> Oliver was engaged in the creation of liturgical art for E. Charlton Fortune's Monterey Guild. In February of 1937 he shared in the second prize awarded to the Guild by the Liturgical Arts Society for the fabrication of the side altars, candlesticks and a cross in the chapel at the Dominican College of San Rafael.<sup>90</sup> Oliver was responsible for many pieces of ecclesiastical furniture; by August of 1939 he had resigned from the Guild.<sup>91</sup> His paintings, which carried such titles as *Old Byzantine Chapel*, *Capri Marina*, *Grand Canal-Venice* and *Afternoon in Brittany*, were given a joint exhibition with those of Lester Boronda in January of 1938 at the Stanford University Art Gallery and were characterized thus: "Oliver works by a direct laying on of smooth clean areas with a wide brush or palette knife accented by lines with smaller brushes."<sup>92</sup> In 1937, 1938 and 1940 he solicited, collected and hung the art at the Monterey County Fair.<sup>93</sup> At that event he displayed his painting *Monterey Wharf* in 1939 and another canvas in 1940 as well as the photograph entitled *Boat's End* which Marjorie Warren characterized as having "a lot of character . . . distinguished by an interesting pattern of ripples on the sand."<sup>94</sup> In the summer of 1939 he led the Peninsula artists in their successful battle to save the old Fisherman's Wharf in Monterey.<sup>95</sup> That year he was appointed to serve on the jury of the Monterey Bay District Committee which selected local artists to exhibit in the California State Building at the Golden Gate International Exposition on Treasure Island.<sup>96</sup> *The Monterey Peninsula Herald* published in October of 1948 a photo of the distinguished artist along with Shirlee Stoddard's article on Oliver's long attachment to the local wharf.<sup>97</sup> In the 1940s his candid black and white photo portraits were published in the local press.<sup>98</sup> His civic-minded efforts included the beautification of Friendly Plaza and the preservation of local adobes.<sup>99</sup> In 1960 the *Herald* reproduced Oliver's oil *St. Tropez* and published a biography on the artist with a 1921 photograph of Myron and his wife.<sup>100</sup> Myron Oliver died in Monterey on February 19, 1967.<sup>101</sup>

**ENDNOTES FOR OLIVER:** 1. MPH: November 1, 1946, p.A-2; October 31, 1947, p.A-9; October 29, 1960, p.A-11; cf., Spangenberg, pp.34-35; Shields, p.112. / 2. U.S. Census of 1900 [ED 9, Sheet 1A]. / 3. MPH, October 31, 1947, p.A-9. / 4. U.S. Census of 1910 [ED 14, Sheet 2B]. / 5. CVRI, Monterey County: 1912, 1916. / 6. CRN, October 13, 1937, p.10. / 7. Appendix 3. / 8. Klenke, p.57; Chapter 5, note 106. / 9. CRN, October 13, 1937, p.10; MPH, November 1, 1946, p.A-2. / 10. Perry/Polk 1916-17, p.26. / 11. WWDR, No.1419-261, June 5, 1917. / 12. MPH, October 31, 1947, p.A-9. / 13. U.S. Census of 1920 [ED 19, Sheet 1A]. / 14. BDG, October 29, 1921, p.6. / 15. MPH, November 1, 1946, p.A-2. / 16. U.S. Passport Application No.40308, issued on May 24, 1921 in New York City. / 17. TOT: June 12, 1921, p.S-6; August 14, 1921, p.S-5; CPC, May 12, 1923, p.1; MPH, November 1, 1946, p.A-2. / 18. CRN, October 13, 1937, p.10; MPH, October 31, 1947, p.A-9. / 19. AAA: 18, 1921, p.520; 20, 1923, p.635. / 20. *Catalogue, Exhibition of Paintings by Carmel and Monterey Artists*, Stanford University Art Gallery, April 2-30, 1922; DPT: April 1, 1922, p.8; April 13, 1922, p.2. / 21. Cf. his 1921 painting *Lady in a Garden* as well as his *Boston Harbor* in B & B, April 6-7, 2011, Nos.1200-01. / 22. TOT, September 10, 1922, p.S-9. / 23. *New York Passenger Lists*, Cherbourg to New York City, arrived April 6, 1923; T-715; CPC, May 12, 1923, p.1. / 24. NYT, February 3, 1924, p.7-12. / 25. CVRI, Monterey County: 1924-1944; AAA: 24, 1927, p.678; 28, 1931, p.667; 30, 1933, p.651. / 26. CPC, August 10, 1928, p.4. / 27. Perry/Polk: 1926, pp.212, 428; 1928, pp.248, 539; 1930, p.254; 1937, pp.248, 480, 517, 546, 555; 1939, pp.24, 257, 263, 434, 469, 500, 508; 1941, p.307; CPC: December 14, 1928, p.13; November 23, 1934, p.5; CRN, October 13, 1937, p.10; CCY, February 11, 1938, p.6; MPH, October 31, 1950, p.A-12. / 28. CPC: February 20, 1926, p.10; April 3, 1926, p.3; June 18, 1926, p.11; September 24, 1926, p.11; December 24, 1926, p.11; March 18, 1927, p.10; June 29, 1928, p.4; November 23, 1928, p.9; December 14, 1928, p.13; July 13, 1934, p.3; August 17, 1934, p.9; MPH: September 22, 1947, p.3; October 31, 1947, p.A-9; October 29, 1948, p.A-2; October 31, 1949, p.A-2. / 29. CPC, December 17, 1926, p.11. / 30. Appendix 2. / 31. CPC, July 28, 1923, p.1. / 32. CPC, July 14, 1923, p.1. / 33. CPC, May 10, 1924, p.3. / 34. BDG, May 10, 1924, p.5. / 35. TOT, November 16, 1924, p.S-6. / 36. Moore, p.B-81. / 37. DPT, April 18, 1925, p.8; TOT, April 26, 1925, p.6-S. / 38. CPC, June 13, 1925, p.7. / 39. CPC, August 8, 1925, p.5. / 40. CPC, May 9, 1925, p.1; TOT, May 10, 1925, p.6-S; MPH, May 16, 1925, p.5. / 41. TOT, May 15, 1927, p.8-B. / 42. CPC, October 15, 1926, p.11. / 43. SFC: February 15, 1925, p.D-3; May 27, 1928, p.D-7; CPC: September 12, 1925, p.5; December 12, 1925, p.5; November 5, 1926, p.11; February 10, 1928, p.4; December 9, 1932, p.6; CCY, July 6, 1926, p.12; BDG: October 23, 1926, p.5; June 1, 1928, p.11; ARG, February 1928, p.4; TOT, November 15, 1931, p.6-S. / 44. SFC, September 6, 1925, p.D-3. / 45. SFC, December 6, 1925, p.10-F. / 46. BDG, January 6, 1926, p.6; cf. TOT, December 13, 1925, p.S-7; TWP, January 16, 1926, p.23; SFC, January 17, 1926, p.D-3. / 47. TOT, January 17, 1926, p.6-S. / 48. BDG, April 29, 1926, p.6. / 49. LAT, September 12, 1926, p.3-30. / 50. CPC, January 27, 1928, p.4. / 51. CPC, May 22, 1926, p.6; June 25, 1926, p.11; October 8, 1926, p.11; October 15, 1926, p.11; December 24, 1926, p.11; August 19, 1927, p.6; CCY: October 13, 1926, p.13; December 29, 1926, p.5. / 52. CPC, August 19, 1927, p.6. / 53. TOT, January 15, 1928, p.S-5; BDG: January 18, 1928, p.7; August 23, 1928, p.7; CRM, March 14, 1928, p.7; CPC, August 17, 1928, p.4; SFC, September 9, 1928, p.D-7. / 54. CPC: December 8, 1933, p.7; August 24, 1934, p.27; August 16, 1935, p.5; August 14, 1936, p.2; August 12, 1938, p.4; August 18,

1939, p.12; August 23, 1940, p.2; July 18, 1941, p.1; March 6, 1942, p.12; August 21, 1942, p.2; January 15, 1943, p.2; August 13, 1943, p.12; August 27, 1943, p.10; September 3, 1943, pp.1, 12; August 18, 1944, pp.1f; August 17, 1945, p.10; August 29, 1947, p.20; CSN, December 7, 1933, p.1; CCY: August 13, 1937, p.2; August 12, 1938, p.2; MPH, November 1, 1946, p.1-S. / 55. CPC, May 29, 1942, p.2. / 56. CSN, January 11, 1934, p.1; CPC: February 23, 1938, p.1; December 23, 1938, pp.1f; July 20, 1945, p.3. / 57. CSP, March 31, 1949, p.8. / 58. Citations that have the titles of his submissions and any significant commentaries are inserted in the body of the text; the following references provide only the dates when some of his work was exhibited: Appendix 4; CPC: March 30, 1934, p.6; January 11, 1935, p.3; August 23, 1935, p.11; October 11, 1935, p.9; July 28, 1939, p.11; May 26, 1944, p.1; CSN, April 19, 1934, p.4; CCY: December 17, 1937, p.4; June 10, 1938, p.12; October 14, 1938, p.5; February 10, 1939, p.10; July 7, 1939, p.3; December 6, 1940, p.14; May 15, 1941, p.9. / 59. The following citations provided the titles and dates of exhibited works without any useful commentaries: CCY, September 9, 1938, p.7; CPC: November 20, 1936, p.5; July 29, 1938, p.10; August 26, 1938, p.14; September 16, 1938, p.6; October 14, 1938, p.3; February 17, 1939, p.2; March 8, 1940, p.3. / 60. CPC, December 9, 1927, p.4. / 61. CPC, May 24, 1929, p.1. / 62. CPC, July 5, 1929, p.6. / 63. CPC, November 6, 1930, p.6. / 64. CPC: December 13, 1935, p.16; October 16, 1936, p.3. / 65. CPC, December 10, 1937, p.7. / 66. CPC: February 18, 1938, p.7; March 18, 1938, p.2. / 67. CPC, February 11, 1938, p.14. / 68. CCY, February 11, 1938, p.6. / 69. CCY, March 11, 1938, p.9. / 70. CPC, June 17, 1938, p.20. / 71. CPC, July 29, 1938, p.10. / 72. CCY, August 5, 1938, p.2. / 73. CPC, December 6, 1940, p.9. / 74. CCY, April 18, 1941, p.12. / 75. CPC, September 18, 1942, p.12. / 76. CPC: April 30, 1943, p.1; May 7, 1943, p.3; May 21, 1943, p.1; September 3, 1943, pp.1, 12; December 3, 1943, p.1; March 17, 1944, p.1; July 21, 1944, p.1. / 77. CPC, August 13, 1943, p.12. / 78. CPC: August 29, 1947, p.10; October 31, 1947, p.7. / 79. CPC, October 15, 1948, p.5. / 80. MPH, October 29, 1960, p.A-7. / 81. CPC, January 22, 1959, p.9. / 82. SFC: December 15, 1929, p.D-5; January 12, 1930, p.D-5; TOT, December 15, 1929, p.4-B; BDG, December 19, 1929, p.10; CPC: January 10, 1930, p.6; February 7, 1930, p.12; CRM, January 15, 1930, p.3. / 83. U.S. Census of 1930 [ED 27-24, Sheet 5B]. / 84. Perry/Polk: 1930, pp.530f; 1939, p.434. / 85. TOT, September 15, 1929, p.8-S. / 86. CPC, January 16, 1931, p.7; MPH, January 20, 1931, pp.1, 7; TOT, March 5, 1933, p.6-S. / 87. TOT, April 19, 1931, p.C-5; CPC: October 9, 1931, p.8; October 16, 1931, p.10. / 88. CPC, October 23, 1931, p.8. / 89. CPC, December 9, 1932, p.6. / 90. MPH, February 25, 1937, p.7. / 91. CPC, August 25, 1939, p.17; MPH, February 12, 1968, p.5. / 92. TOT, January 23, 1938, p.S-5. / 93. CCY: August 30, 1937, p.3; October 4, 1940, p.7; CPC, September 16, 1938, p.1. / 94. CPC, September 22, 1939, p.3; CCY, October 4, 1940, p.7. / 95. CPC: August 18, 1939, p.12; August 25, 1939, p.17. / 96. TOT: October 15, 1939, p.B-9; May 12, 1940, p.B-7. / 97. MPH, October 29, 1948, p.A-8. / 98. MPH: September 22, 1947, p.3; October 31, 1947, p.A-6. / 99. MPH, October 31, 1947, p.A-9. / 100. MPH, October 29, 1960, p.A-11; cf. MPH, November 1, 1946, p.A-2. / 101. Cf., California Death Index; Hughes, p.832; Jones, *Impressionism*, p.22; Falk, p.2465; Seavey, p.32.

#### JOHN (Shawn) GARRET O'SHEA (1876-1956 / Plate 15b)

was born in October in Ballintaylor, County Waterford, Ireland, and may have studied art in Dublin and Cork.<sup>1</sup> He immigrated to New York City in 1891 when he apparently prefixed the "O" to his original family name of Shea. He may have continued his studies at the Adelphi Academy under J. Barnard Whittaker and at the Art Students League with George B. Bridgman. From the U.S. Census of 1910 we learn that he lived in a Brooklyn boardinghouse at Union Square East, was unmarried and was not a naturalized citizen.<sup>2</sup> He was employed as an "artisan engraver" at Tiffany's.<sup>3</sup> He may also have illustrated or illuminated books.<sup>4</sup> In March of 1913 O'Shea moved to Pasadena and in early December at the studio of Kenneth Avery held his first West Coast exhibition of about twenty "impressionistic pictures of Southern California." Antony Anderson, art critic for the *Los Angeles Times*, called his works "wonderfully beautiful interpretations of our landscape, full of vibratory light and color."<sup>5</sup> Within a week these untitled canvases appeared in a solo exhibition at the Los Angeles Friday Morning Club and Anderson continued his paean: "they themselves are so sonorously lyrical in expression . . . with their amplitude of vision and their seeming untrammelled freedom of expression . . . , arranging pure colors like mosaics . . . yet somehow always achieving pulsating harmonies."<sup>6</sup> A slightly expanded version of this show appeared in the arcade of Pasadena's Hotel Green in February of 1914 and elicited this from the *Los Angeles Times*: "O'Shea has found California's nobility of lines and contours, the vastness of her spaces, the gem-like quality of her colorings."<sup>7</sup> O'Shea established his Pasadena studio-residence at 794 South Mentor Avenue before relocating to 657 Oakland Avenue. He became something of a local celebrity by hiking over one hundred miles to paint the view from Mt. Lowe.<sup>8</sup> On this trip he killed and skinned two large rattlesnakes and brought back a canvas that measured thirty-six by forty-four inches. That December with other members of the California Art Club at Blanchard's Gallery in Los Angeles he donated his work to the benefit for European artists.<sup>9</sup> In May of 1915 the Friday Morning Club staged a one-man show with thirty of his new landscapes. Anderson observed that he "applies his paint with a direct simplicity, aiming always for big effects, for masses and planes."<sup>10</sup> In this exhibit O'Shea now gave titles to his paintings that were as "animated as their color." *Surprised, The Silver Screen, The Brush of Angus, Itself, Good Morrow, The Sun Dial, The Ballet* etc.<sup>11</sup> That summer his *Arcady Poplars* appeared in the Art Gallery at Exposition Park.<sup>12</sup> In an interview O'Shea declared that he loved California's "ever-changing mood" that defied formulas - "I am affected purely by the spirit and beauty of the scene - and when I feel that way my technique becomes subjective."<sup>13</sup> In search of a quiet retreat he moved his primary studio-residence to Laguna Beach in late 1915 and shared the incipient art colony with George Gardner Symons, Anna Hills, Frank Cuprien and a few others.<sup>14</sup> He made his first recorded visit to Carmel in April of 1916 and stayed at the Monte Verde Inn.<sup>15</sup> In the summer of 1917 the *Los Angeles Times* praised the clear "jewel-like" qualities of his watercolors and the exquisite and subtle moods of his oils.<sup>16</sup> In its assessment of the Laguna art colony the *Christian Science Monitor* said

that "John O'Shea has painted brilliantly pure aquarelles of the sea's hundred hues."<sup>17</sup> He journeyed up the coast and contributed in December of 1917 to the Carmel Arts and Crafts Club's Winter Exhibition, his first exposure in northern California.<sup>18</sup>

In 1918 with the unprecedented summer influx of tourists into Laguna Beach and rumors that its painters were about to incorporate, O'Shea permanently fled north to the dramatic isolation of the Carmel Highlands. He shared his immediate surroundings with only a handful of painters, which included William Ritschel. In very close proximity was the long-established art colony in the newly incorporated town of Carmel and farther afield were the pleasures of the city of Monterey.<sup>19</sup> That spring O'Shea exhibited "a group" of paintings at the Del Monte Art Gallery.<sup>20</sup> His neighbor in the Highlands and one of Carmel's most respected artists, Thomas S. Parkhurst, penned in May of 1918 for *The Wasp*, San Francisco's prestigious weekly, this evaluation of the new arrival:<sup>21</sup>

... The tenor of this article is an appreciation of one who is giving vital expression to . . . the portrayal of our California coast – a portrayal which will accentuate him as a conspicuous figure among his fellow artists.

Mr. O'Shea excites one's interest and admiration as an individual, delightful in manner, with all the native grace of wit and repartee which nature lavished on his race.

With a natural aptitude for landscape painting, Mr. O'Shea reaches his greatest heights in his manner of expressing the moods of the ocean and it is in this particular province that he principally cares to work. His portrayal of the swirling eddying caldron of water as it spends itself in fury against the rock-ribbed shores, conveys at once to the beholder the frenzy and remorselessness of the elements. Structurally his paintings disclose a remarkable precision of form and purity of line, an observance of those concepts of decorative impressments which are so vital and so essential to good composition.

One follows the lovely sinuous line of his breaking waves with an eager and expectant attitude, awaiting the formation of its curling crest as it plunges in joyous song to greener depths below.

As a colorist O'Shea has reached a supreme achievement. A most modern exponent, combining in his skill all that excellence so characteristic of the present school of painting and arousing one to a realization of his mastery.

One may reach the heights of greatness in theme and rank as a great composer, but after all it is the application and subtle use of color which makes the greatest appeal. . . .

It is through clear and beautiful color that Mr. O'Shea makes his strong appeal, although not to the extinction of his creative power.

Up to the present time but little of this artist's work has been exhibited in [northern] California. . . . At the moment, he is painting in his hermit solitude among the ocean caves of Carmel, where he has caught the very spirit of this wonder spot of the West.

In late March of 1919 John opened his first solo exhibition in San Francisco at Helgesen's Gallery.<sup>22</sup> Laura Bride Powers, art critic for *The Oakland Tribune*, gushed with her typically effusive vocabulary and called his twenty-two paintings the "canvases that sing of Carmel where the young Irishman lost his heart to nature . . . joyous, confident, virile, elucidating canvases that place the young man in the vanguard of the most promising newcomers."<sup>23</sup> However, her counterpart at the *San Francisco Chronicle*, Anna Cora Winchell, had a different assessment:<sup>24</sup>

O'Shea is not acquainted with our atmosphere, and the pictures lack distinctiveness which belongs only to California scenes. He has selected some good compositions and has been greatly attracted by the brilliant coloring to be found in sunsets and in much of the native verdure. O'Shea uses a bold stroke, which suggests that he is a follower of the broad, modern school. The work all shows a dramatic tendency, which should really tell a story of interest, but there are lines and outlines that are still too hard to be pleasing – an inelasticity which restricts an otherwise liberal conception of landscapes and marines.

Willard Huntington Wright, the demanding and sharp-tongued critic at the *San Francisco Bulletin*, sided with the majority at Helgesen's, offered this insightful analysis and reproduced O'Shea's oil *Manahan's Throne*:<sup>25</sup>

Despite O'Shea's landscapes, many of which are both attractive pictorially and competent technically, I cannot help feeling that he is essentially a marine painter. His reactions to the varying moods of the sea appear to be more spontaneous and profound than his reactions to land vistas. In any event, his strongest work is to be found in those pictures which depict the stretches of ocean and the breaking surfs along the Carmel coast. In these canvases there is a greater sense of intimacy with his subject, and a more compelling impulse toward grandeur than are to be found in his landscapes.

The reason for this divergence in impulse of subject matter is due to the fact that O'Shea is primarily an exponent of realism in painting. The purely aesthetic problems of his art – those which have to do with abstract structure, with the demands of form and their organization in their anatomical sense, and with the use of color as an intensifying element in composition – play little or no part in his art conception; and so his personality and impulses reveal themselves in his documentary eclecticism, whereas in purely

aesthetic painters we find a man's nature manifested in the underlying pattern in which he superimposes his illustrative material.

Being a realist on both the conceptual and executive sides of his art, O'Shea strives for accuracy in effect and feeling, and toward this end he bends and varies his technical qualities. The result is that he changes his brushing to accord with the character of his subjects. There is nothing even approaching a stereotyped mannerism in his pictures. By endeavoring to see each new scene with a detached singleness of vision, he automatically adapts his technique to the requirements of the mood or aspect of nature which intrigues him at the moment. None of his canvases is reminiscent of another.

Compare for instance, the method used in the smooth, washed picture called "Golden Hilltop" with the method used in the "Spring Moonlight," a canvas on which the paint has been applied in an uneven and ragged manner. . . . In this picture he has gotten well away from the conventional manner of representing moonlight. There are no dark silhouettes or bituminous shadows here. The blue-green light is diffused, and the rocks and trees, instead of being shown as fantastic forms of violently contrasted tonality, are worked out in detail. The result is both truthful and effective. . . .

O'Shea's work does not constitute a hotch-potch of styles. There is a unity of personality underlying his pictures, and they are quite obviously the work of one man. . . .

It is in O'Shea's seascapes that one finds his most vital expression. Some of these pictures contain fine, vital qualities – a simple and direct statement of facts, and a broad, powerful sweep of colors which convey to the spectator the feeling of bigness the artist experienced as he transcribed the vistas of water before him. More than one of these canvases recall the marines of Winslow Homer.

O'Shea concerns himself only slightly with even the simplest design. A rudimentary balance of shapes is his nearest approach to composition. His preoccupation is with representative factors, and in this he is at variance with the modern procedure, which tends more and more away from illustration. But in his color O'Shea has obviously been influenced by the moderns. His canvases are brilliant and courageous in tonality; and he is not afraid of pure pigment. Chromatic neutrality is not one of his faults. Also, his color sense is at times as sensitive as it is bold. This is particularly noticeable in "Active Sea" and "Elfin Forest." And in "At Sunset" . . .

Also in the spring of 1919 several of his canvases were shown at the Schussler Brothers Gallery in San Francisco.<sup>26</sup> That August he held a joint exhibition with Rinaldo Cuneo and Joseph Raphael, also at Helgesen's.<sup>27</sup> O'Shea exhibited several oils and watercolors, including an "extremely modern" *Manahan's Throne*, at the 1918 Annual of the San Francisco Art Association (SFAA) in the Palace of Fine Arts; at that event in 1919 his work again earned the praise of Willard Huntington Wright.<sup>28</sup>

According to the U.S. Census in January of 1920, O'Shea was an unmarried resident alien who rented a small bungalow in the Carmel Highlands and listed his occupation as "artist, painting pictures."<sup>29</sup> At this time he invited the public to his studio-residence for a preview of his latest collection that was soon to be sent to New York for exhibition.<sup>30</sup> In the fall of 1920, when he contributed several marines to the Exhibition of California Artists at the Bishop Galleries in Honolulu, the press revealed a new facet of his character by calling him an "ardent Sinn Feiner" and a supporter of the Irish revolution.<sup>31</sup> On the Monterey Peninsula his work returned to the Del Monte Art Gallery in 1921 and to the Annual Exhibitions of the Carmel Arts and Crafts Club in 1919 and 1924; at the 1924 Annual he displayed *Autumn*, a canvas that was not listed for sale.<sup>32</sup> He made his triumphal return to New York City in the spring of 1921 and in the fall staged an exhibition of watercolors and oils at the Kingore Galleries on Fifth Avenue.<sup>33</sup> Before returning to Carmel he painted at Monhegan Island off the coast of Maine. In the early 1920s he listed his New York City address as the Sherwood Studios at 58 West Fifty-seventh Street, but maintained his primary residence in the Carmel Highlands.<sup>34</sup> In preparation for exhibitions "he did a great deal of painting at the Highlands" and also "superintended the building of the Bigelow house, one of the show places of the Highlands."<sup>35</sup> In March of 1922 at the Independent Artists Exhibition in the Waldorf Astoria he sold two paintings on opening night.<sup>36</sup> About this time he became a member of the American Watercolor Society. According to the *New York Times*, the artist John O'Shea and "the widow" Mrs. Mary (Molly) D. Shaughnessy obtained a marriage license on May 25, 1922.<sup>37</sup> The couple, who had been on friendly terms for many years and neighbors in the Carmel Highlands, married shortly thereafter and honeymooned in Europe.<sup>38</sup> On this trip they visited his mother in Ireland.<sup>39</sup> During John's absence several of his paintings were shown at the Del Monte Gallery.<sup>40</sup>

In June of 1923 the O'Sheas returned to Carmel and had several temporary residences, including the Bigelow house, before they visited Pebble Beach and Pasadena.<sup>41</sup> John brought from New York over a dozen paintings by Pop Hart and began to promote the latter in San Francisco.<sup>42</sup> When Hart was given a retrospective exhibition in The Print Rooms that fall, O'Shea's portrait of the seated and finely attired artist graced the cover of the show's illustrated catalogue and was reproduced in *The Oakland Tribune*.<sup>43</sup> John and Molly were very active in the Irish community of San Francisco.<sup>44</sup> In keeping with his new public profile he accepted a position on the art advisory committee at Mills College in

Oakland.<sup>45</sup> In April of 1924 the O'Sheas began construction on their new Carmel Highlands home, known as "Tynalacan," at Yankee Point between Wildcat Canyon and Malpasos Creek. According to the *Carmel Pine Cone*, they enlarged the plan of the house in November.<sup>46</sup> John designed most of the gardens and was frequently seen "building walls, cutting stone and trimming trees."<sup>47</sup> Their original plan to build a home closer to the mouth of Wildcat Cove was abandoned.<sup>48</sup> The O'Sheas spent the Christmas holiday of 1924 and new year's eve in Pasadena; the couple returned to Carmel in mid January.<sup>49</sup> In 1925 John had another successful solo exhibition in New York City where he resided for several months.<sup>50</sup> The return of the O'Sheas to Carmel was celebrated in early October with an elaborate dinner at the Carmel Highlands home of Elizabeth Bigelow. Among the noted guests was William Ritschel.<sup>51</sup> This was followed by their attendance at cocktail parties and teas.<sup>52</sup> In 1926 his work was included in a Los Angeles exhibition of "American and European Impressionists" assembled by the Stendahl Galleries for the Friday Morning Club.<sup>53</sup> That October he contributed to the Inaugural Exhibition at the short-lived Hotel San Carlos Art Gallery in Monterey.<sup>54</sup>

The O'Sheas entertained the literati, artists and social elite of the Peninsula as well as European guests. When the feminist Irish poet and folklorist Ella Young lectured in Carmel, she was hosted for a fortnight by the O'Sheas who were among her earliest friends in America.<sup>55</sup> In her very esoteric autobiography Young offers intimate glimpses of John and Molly at leisure, including their picnic with Robinson and Una Jeffers in the Big Sur canyon that was purchased by the O'Sheas to prevent development. She describes visits by Sinclair Lewis, Ella Winter and Lincoln Steffens. Young also comments on the nimble acumen of John O'Shea and his inspirational house.<sup>56</sup>

Snatching a glance at a ravine-depth, I surprise a group of redwoods, sturdy and unsubdued though somewhat mauled by wind and smarting from the bitterness of sea-spume. I am sure that John O'Shea, in passing, notes those trees: he has a passionate sympathy with the will of a tree to thrust skyward, the will of a cliff to endure. He has caught on his canvas the weight of the bough; the impatient frustrated surge of the sea; the very muscle and texture of rocks. John O'Shea comes from a part of Ireland that I know well. He has the pride of a man who can count his ancestors back for a thousand years: this proud untamed California enralls him. . . .

John and Molly O'Shea are giving a luncheon. They are having it on the cliff-edge at the end of the peninsula in Carmel Highlands. Nature seems to have known in advance about John and Molly, royal dispensers of hospitality, known that one day they would own this peninsula reaching into the sea, since here at the end of it is a natural platform wide and guest-inviting, and a place a little higher up that just accommodates a wooden kitchen so that everything can be served hot in the face of the sea-breeze. On all sides the cliff rises, landscaped with little cypress trees that John has planted more daringly and efficiently than they could plant themselves. On the platform there is a long table with benches on either side, and bright awnings over the benches. . . . Everyone has to descend about a hundred steps cut in the rocks. Arrived, one might be on a desert island. No sound of a motor-horn, no glimpse of a roadway or of a house. A sound of the sea makes itself felt, the sea advancing in great waves and churning among the rocks. Far off, on Lobos magnificently thrust upon the horizon, there is the barking of sea lions.

The O'Sheas also maintained a high visibility at social functions in the town of Carmel.<sup>57</sup> On one occasion in June of 1926, when Power O'Malley's etchings were exhibited at the Arts and Crafts Hall, Mrs. O'Shea acted as the official hostess at the opening and served tea.<sup>58</sup>

John became an early member of the Carmel Art Association (CAA) and contributed in 1927 to its Inaugural Exhibition and many subsequent shows into the 1950s.<sup>59</sup> At this first exhibition on October 15<sup>th</sup> he displayed two landscapes which *The Argus* of San Francisco characterized as "sincerely felt and rendered in good colors."<sup>60</sup> He was selected as a juror for several CAA exhibitions, served on its board of directors from 1934 to 1948 and was elected its president in December of 1933, a position that he again assumed for three terms between 1937 and 1940.<sup>61</sup> He was elected the CAA's "second vice president" in August of 1942.<sup>62</sup> The rooms in the CAA Gallery were enlarged during O'Shea's presidency and he created the perimeter landscaping, including a "tasteful little garden of succulents," as well as the rock work.<sup>63</sup> He prepared the Gallery's patio for exhibitions of sculpture and donated his time to assist at the raffles during the CAA benefit exhibits.<sup>64</sup> His own Carmel Highlands studio was not advertised in the local Directory until 1930.<sup>65</sup>

In 1926 and 1927 O'Shea painted the deserts of California and Arizona with fellow artist Theodore Criley and began to adopt a "radical new style." He first surprised the art world with this "decidedly different approach" in December of 1927, when he contributed to the exhibition of Western Artists at San Francisco's East-West Gallery.<sup>66</sup> The art critic for *The Oakland Tribune*, Florence W. Lehre, remarked on his novel and revolutionary plein air work:<sup>67</sup>

John O'Shea has changed almost entirely. His large canvas, "Superstition Mountain, Arizona" though savoring slightly of his former viewpoint, shows an adaptation of it to modern ideas. Pattern and simplified technique predominate a decidedly successful work.

Aline Kistler, art critic for the *San Francisco Chronicle*, called these Arizona paintings "dramatic studies."<sup>68</sup> Soon thereafter she made this observation regarding O'Shea's popularity in San Francisco: "His work has attracted no special attention until recently when he returned from a trip into the desert with a group of vigorous canvases that have been hailed as evidence of his having found himself."<sup>69</sup> His work became so popular that the East-West Gallery began to sell his canvases on the "installment plan."<sup>70</sup> Regarding the winter exhibition in the Del Monte Art Gallery, Jennie Cannon decried the "conservative work" on display, but praised John O'Shea as one of the "pronounced moderns . . . decidedly contemporary."<sup>71</sup> He traveled to southern California in January of 1928 to exhibit his *Monterey Coast* in the Exhibition of California Artists at the Pasadena Art Institute.<sup>72</sup> Arthur Millier, art critic for the *Los Angeles Times*, paid tribute to O'Shea's triumphant solo exhibitions in February at the Wilshire Galleries in Los Angeles and the Grace Nicholson Galleries in Pasadena.<sup>73</sup>

Another painter who comes back to triumph is John O'Shea. His exhibition . . . astonishes some and delights others by the bold forms, strong colors and stark simplicity of his imaginative interpretations.

Do you remember how, years ago, he painted hilltops and blown trees against the sky? Strong movement and great space appealed to him and it was but natural that he should drift to the Great American Desert. Here he buried himself to work out his own salvation.

His paintings appeal most to me when he is most violent, when he affirms with magnificently reckless sweeps the savage beauty of the desert mountains.

. . . . Here is another artist of California who is modern in his freedom from convention, yet resting his art on nature.

The great geologic movements that have, over untold ages, molded the forms of the Arizona desert, are the works of a powerful God. . . . this it is that O'Shea has painted into such affirmative canvases as the exultant "Superstition Mountain" and "Apache Stronghold" with its single thrust of a crayon through a mountain.

In its white neighbor, "An Upland Solitude," the great curve of the earth under the sky becomes his single theme. This singleness of theme is his aim in every picture and he can relentlessly strip details to reveal its great mass movement.

The range of color and feeling is great, but always emphatic, between the ghostly "Moonlight" or the dark tonalities of "Marine-Monhegan," and the blazing reds and powerful earth architecture of "Tierra del Fuego" or the more reposeful "Land of Wonder."

The portrait of George (Pop) Hart has acquired considerable fame, and it occupies a post of honor here . . . .

When some were outraged at the Pasadena show, Robert H. Wilson responded in the *San Francisco Bulletin* that "O'Shea has painted as originally and as independently as if there were no other artist in the world working toward the same goal."<sup>74</sup> Fellow Modernist artist and Carmelite, Alberta Spratt, observed that "O'Shea is primal rather than primitive. He sweeps aside non-essentials, even those that have gained the assent of centuries. But he accepts values . . . . He has tried to tell the story of the desert – and he has told it well."<sup>75</sup> Thereafter John traveled with this exhibition to the Temple Art Gallery in Tucson and then to shows in San Antonio and New York before returning to Carmel in the spring of 1928.<sup>76</sup>

That May his new work appeared in a solo exhibition of twenty-one canvases at San Francisco's Galerie Beaux Arts and created a sensation.<sup>77</sup> Junius Cravens, the fussy art critic for *The Argonaut*, was genuinely impressed:<sup>78</sup>

John O'Shea is a colorist to a degree seldom found in landscape painters. If he depended entirely upon garish riots of color one might suspect that he chose this means of disguising serious shortcomings. It has been done. But Mr. O'Shea's gray and somber subjects are as solid and satisfying, as well as being as colorful, as are his harlequinades. So he distinguishes himself as a colorist in both his restrained and unrestrained moods.

"Superstition Mountain" may be somewhat suggestive of internal organs laid bare, but we like it. We like the hot solidity of "Tierra del Fuego," and the deliberate theatricality of "Palo Verde." "Prospector's Paradise," with its deep blush of golden vermillion, outdistanced by luscious tones of violet, is a thing of rare quality. The pearly grays and greens of "Corral de Tierra" are softly satisfying, and "An Upland Solitude" lifts one into the sphere of cool, pure space. In short, Mr. O'Shea's work is neither monotonous nor repetitious.

However, the art critic for the *San Francisco Examiner*, J. B. Salinger, was not pleased with "color that glares so mercilessly that it burns the eyes" and declared that O'Shea's "work as a whole lacks cohesion, lacks solidity . . . that can only be given after the artist has lived his experiences . . . spiritually and is able to express them objectively."<sup>79</sup> In *The Argus*, San Francisco's prestigious journal of art criticism, Salinger continued her review of the Beaux Arts exhibit: "rocks are sharp as razors . . . [and] seem to have no volume. It is like a feverish attempt at creating new forms while still under the intoxicating influence of the majestic forms of nature."<sup>80</sup> According to the *Pine Cone*, his many friends on the Monterey Peninsula who visited the exhibit remarked on "the change and development in his work since returning from his recent trip to the south[west]."<sup>81</sup> Kistler's

account of this pivotal exhibition in the *San Francisco Chronicle* presents an articulate artist who avoids the simple attempts to define his work.<sup>82</sup>

People gathered at the Beaux Arts pre-view last Monday evening to tell stories of the artist and his accomplishment. Many came expecting to see the type of work that O'Shea has produced at Carmel during the last several years. They were surprised by the forceful painting and the rugged color. And their surprise gave way to lively discussions of the conjectured reasons for the change.

This is the new O'Shea they said. They spoke of his sudden desertion of Carmel and of his trips into the desert, where he buried himself for months at a time. They said he has turned his back on the social world and given way to his obsession to paint.

It sounded reasonable. It explained the violent warmth and passionate shadows of his desert mountain scenes. It explained the preoccupation of his paintings in subtler tones. Everyone felt happy. Then O'Shea arrived. And as he stepped into the Galerie people turned eagerly to him, hoping for confirmation of their conclusions.

As soon as the formal compliments were over, friends and critics questioned him about the "change." O'Shea smiled in polite surprise and asked, "What change?"

"You mean the desert things? Of course, the challenge of the desert is different from that of the ocean shore. You didn't expect me to treat the grandeur of the desert mountains the same as pastoral scenes, did you?"

The questioner murmured something more about "approach" and relinquished his theory of a "stifled soul set suddenly free" as O'Shea continued:

"What I have painted is what the desert gave me. I went there with no pre-conception. I made myself receptive to the moods of the mountains, and as they changed so did my way of working. The paintings of quietly modulated color are but another phase of the landscape I saw. My attitude throughout is ever the same. As an artist I am a medium of expression for the mountains, desert or plain through which I pass."

Alberta Spratt in her review of the Beaux Arts show for *The Carmelite* praised his "powerful canvases," such as *Sunset Butte*, *Torre de Viente* and *Apache Stronghold*, for "their purity of color" which expressed "mystery, poetry, the soul of the desert . . . not the monotony usually depicted and labeled *Desert*."<sup>83</sup> After a seemingly endless series of farewell parties the O'Sheas sailed in August of 1928 from San Francisco to the South Pacific.<sup>84</sup> They returned to San Francisco in late October aboard the S.S. Maunganui.<sup>85</sup>

At the CAA's Ninth Exhibition in January of 1929 he displayed *Tahitian Fish* "with its satisfying clearness of vibrant color and entrancing composition . . . a beautiful piece of work, simply and masterfully done."<sup>86</sup> In mid March the O'Sheas joined William Watts and dozens of the local *beau monde* in a very fashionable "buffet supper at the Greene studio, Carmel, . . . following the program of the Kedroff quartet."<sup>87</sup> Formal dress was common at O'Shea's dinner parties and elsewhere in the Highlands.<sup>88</sup> That spring at his studio he invited guests to view his South Seas work; Ella Winter recounted the event for *The Carmelite*.<sup>89</sup>

A few months ago John O'Shea came back from the South Seas with the report that he had had flu twice and therefore had been able to do very little work. Few people saw what he had done, fewer spoke about it, and we thought that was an end of the matter. John O'Shea rarely speaks about his work. Than him there are few more modest men.

Then Frederick O'Brien came to Carmel. With his many years spent in the South Seas and his famous book "White Shadows in the South Seas" (recently made into a movie) Freddy O'Brien might almost be called a professional South Sea-ite. He went to see John O'Shea's pictures, and thus we also saw them.

And they are amazing. A dozen or so, mostly small oil paintings, gorgeous arrangements of color which give one all the feeling of over-ripe fecundity that tales of the South Seas suggest. Dazzling colours, intense light, vegetation and flowers that are unbelievable, and clouds that look as if an architect had massed them for the sole purpose of providing John O'Shea with a decorative picture. But the bananas are the most overwhelming. . . . Each separate banana stands out green with edges just turning yellow; clusters of upward turning bananas, flanked by the bright green leaves, and at the bottom the extraordinary banana flower, violet, rose, mauve, pink, magenta, purple, a flower one would not believe true – it grows downward in addition – if O'Brien had not been there to corroborate.

"John, you've done a wonderful piece of work," cried Fed O'Brien, "I've seen the work of a dozen painters of the South Seas, but none has done it like this. I see the whole thing as you see it . . . And as an observer of nature there, I can say you have 'got' everything you have painted." They discussed the colors of bananas at different seasons, their colors when they are green on the cluster.

"There's a very great range of surprises in bananas" said O'Shea, reminding one of Hemingway or Gertrude Stein, except one knew exactly what he meant by just looking at his picture. Amazing, that a simple cluster of bananas with a flower and a couple of leaves should give one the whole feel of the Atolls of the Sun.

There is one painting of the coral reefs with brilliant sea in the background. "I've walked on those reefs" cried O'Brien. "But I've never seen them so well painted before. . . ." The fish studies indeed are remarkable – one picture of four fish in their rainbow colors lying on a white plate with a blue edge would give anyone an appetite. . . Except that one cannot imagine cutting up such exquisite creatures.

There is a picture of the view from his window, two of a native boy with the red hibiscus flower stuck behind his ear, and the half-melancholy, half-childish Tahitian face; and one of coconut palms at the edge of the water, tall, thin, waving palms in a dryer green; a calm picture this, a contrast to the other vegetation. . . .

For the CAA's Twelfth Exhibition in late June of 1929 his two submissions, according to the *Pine Cone* art critic Valeria Johnston, were destined to create great excitement.<sup>90</sup>

We predict that the canvas which will excite the most comment and discussion pro and con is O'Shea's "Superstition Mountain." To one who is not familiar with the famous barrier enclosing death in what is undoubtedly the most vicious (and alluring) part of our American desert, the picture may be a bit difficult of comprehension. But it demands attention, whether voluntary or not. In its weird planes, ghost-like figures appear and disappear to puzzle the observer. It's strange color treatment where heat underlies even what little blue and green there is, all the wavering mirage of the desert confuses the senses. Painted in the modernistic scale, it is a better saga of the Superstition Mountains than could be recorded by exact reproduction of form and outline. And, lest you should be misled into the idea that O'Shea isn't a master of color, composition, and line, there is "Tahitian Bananas" to prove otherwise. Its tropic greens, unripe fruit, magenta blossom, and the crisp planes of the leaves all form an interesting treatment.

That summer at the Del Monte Art Gallery he did not exhibit a Pacific islands landscape, but *An Upland Solitude*, which the *Los Angeles Times* described as a "scene full of glittering, blinding light . . . desolate with the cruel monotony of desert horizontals."<sup>91</sup> The *Pine Cone* described this canvas as "a unique desert scene. A gorgeous blue sky fills much of the canvas while the appeal of the desert is brought about in warm tones by unusual color harmony."<sup>92</sup>

Throughout the next decade his name remained in the news. In 1930 he became a naturalized citizen, painted in New Mexico and spent the remainder of the year in the Carmel Highlands where he and his wife socialized and even hosted the Irish poet and landscape painter, George W. Russell.<sup>93</sup> That spring he contributed several paintings, including "a brilliant study of *Callas*" to the reopening of the private Carmel Art Gallery in the Seven Arts Court Building.<sup>94</sup> In the fall of 1930 his sympathetic remarks were quoted in an obituary for Theodore Criley.<sup>95</sup> He attended the February 1931 CAA testimonial dinner in honor of Paul Dougherty who had recently moved to Carmel.<sup>96</sup> O'Shea's solo exhibition of thirty-one canvases at Carmel's newly expanded Denny-Watrous Gallery that March included Tahitian banana trees, scenes of Taos and a portrait of an "old Mexican woman" that captured "the eyes of mystery and pain."<sup>97</sup> The show with its overflow crowds created so much interest that *The Carmelite* commissioned three reviews from which extensive excerpts are cited below; O'Shea's friend, the photographer Edward Weston, wrote the third:<sup>98</sup>

O'Shea has been reticent about exhibiting his paintings locally, or anywhere else for that matter, because he is not painting for public approval nor yet for posterity. He paints because he wants to express himself that way. No question at all but that this exhibition will arouse considerable interest, not only because Mr. O'Shea hibernates at the Highlands but because of the individuality of his canvases.

O'Shea loves color and he is not afraid to use it. His technique is masterly. There is a directness, a purpose in every stroke of the brush. He ignores tradition and at times becomes violent. His softer, more placid moods, however, will heighten the interest in his exhibition.

O'Shea is anything but a one-track artist. Above all, he is sincere. He does not seek the limelight by outraging the conventions, yet there is a challenging note on many of his canvases which express the man. John O'Shea is an individualist. He has never had any desire to send his paintings to the [National] Academy shows. Recognition is not one of his aims, . . . but he cannot be ignored. . . .

(2)

A large painting of a dark pool, shadowed by towering rocks, is exceptionally strong in mood while another large canvas, where surf is breaking on rocks, achieves the elemental mystery of the sea through his color tones.

Although not aggressively radical John O'Shea is more than ever the individualist. He expresses mood, easily and without obvious labor. His brush strokes are direct and purposeful. There is a spontaneity and sincerity in his work which is refreshing. It is obvious that O'Shea holds nothing back. He refuses to compromise. He adheres to no tradition or school . . . .

(3)

At the point where words leave off – art begins. All attempts to rationalize, intellectualize art, fail. . . .

I am releasing myself from the prescribed duties of an art critic, – the analysis of each canvas according to rule. John O'Shea

is free from self-imposed obligations, so in writing I will take the same free approach.

Collectively the exhibit is arresting, – a stranger could not wander through casually, – museum like. I had seen most of the exposed canvases before, – but I was brought to attention. The dignified ensemble, each canvas hung with consideration for the whole, brought immediate reactions, satisfying and stimulating. Against the new white wall of the Denny-Watrous Gallery, the *color*, always important in John O'Shea's painting is more fully revealed: vivid – subtle – somber – sparkling gem-like, it comprehends the gamut.

Arriving at individual preference – *your* canvas may be "Superstition Mountain," a co-ordination of convulsive rhythms . . . or "The Pali," or "The Maine Coast," . . . "Upland Solitude" . . . "Tahitian Fish" . . .

But *my* canvas is the "Bananas," (No.17, to make a choice). With this painting I best identify myself. And I can feel the amazement John O'Shea felt in discovery, the excitement with which he painted: the bananas could not be denied, he *had* to do them!

In turn, the audience became excited. I watched and listened to reactions, the opening night. Some wondered "why bananas," and turned with relief to a simple, lyric landscape: but they returned, willy-nilly; something had stirred them.

Not that I *am* trying to read into the bananas, mystic symbols: they are anatomically correct in form, in color, they are direct and free from subterfuge in presentation, yet they are more, – more than bananas, – going beyond subject matter, so that pictorial connotations become immaterial. In more than size they are executed upon a grand scale, becoming realizations of intention which directly communicate the primal subjective impulse. . . .

Also in March of 1931 John's work was accepted for exhibition at the Fifty-third Annual of the SFAA.<sup>99</sup> He was invited that June to contribute several canvases to the display of floral subjects by California painters at the California Palace of the Legion of Honor.<sup>100</sup> Concurrently, at the Fourteenth Exhibition of the CAA Gloria Stuart, art critic for *The Carmelite*, reviewed his contributions:<sup>101</sup>

John O'Shea exhibits two paintings, both landscapes. The second landscape picturing mountains and fields is very good. Here is solid painting combined with superb color. The purple shadows and clefts of the mountains, and the undulations of ripe wheat fields have definite emotional content. The first canvas is unfortunate in its selection of color, undimmed and garish. Color seems to have been used here, regardless of the subject, merely for its own sake.

For that same show Frederic Burt, another reviewer for *The Carmelite*, observed:<sup>102</sup>

Brilliant, direct, forceful interpretation marks John O'Shea's two landscapes – one where an indigo mountain shows through white-pink trees bordering foreground brook; and the other where rugged, green hills make a nest for human dwellings in the sunny middle-ground valley. Atmosphere so clear one almost wishes the artist had given it more substance – you know.

At this time O'Shea sculpted a portrait bust of an old man out of sandstone and continued with further experiments in painting.<sup>103</sup> He exhibited one oil and a sculpture "of an ancient prophet" at the 1931 Monterey County Fair held at the Del Monte polo grounds; his painting, *Hawaiian Lei-Maker*, was described as "warm . . . vivid and interesting, . . . Not the svelte, slim seductive Hawaiian we read about, but one whose avoirdupois is appreciably painted under the modern dress and hot, scattered sunshine."<sup>104</sup> John was a featured artist in the fall exhibition of California painters at the Del Monte Art Gallery and contributed to a show in the foyer gallery of Carmel's new Sunset School.<sup>105</sup> At this time the O'Sheas contemplated but soon abandoned plans to build on their newly landscaped hillside property at the mouth of Wild Cat Canyon, an area where they once intended to build their home.<sup>106</sup> In early December the couple left Carmel for Chicago and New York.<sup>107</sup>

After his return to Carmel from the East Coast in the spring of 1932 he gave a rather disheartening interview to *Pine Cone* critic Marjorie Tait, in which he claimed to have found the Art Institute of Chicago and the Metropolitan Museum "desolate and neglected."<sup>108</sup>

New York was in a deplorable condition, . . . The depression seemed to have hit everything but the theatres, and public interest in artists and paintings is waning. No one wants to look at exhibitions anymore and, personally, I have no heart for them, and I am not planning for any in the immediate future.

Tait was relieved to discover that O'Shea intended to continue painting those "exciting" canvases where one's "sense of perspective is gradually lost, . . . traversing with never-ending ecstasy, the vibrating canyons, vaulted immensities, and blazing fissures." At the Seventeenth CAA Exhibition in June of 1932 John displayed a single painting which the *Pine Cone* described thus: "a huge somber portrait that looks as though it belonged in some dull and dusty corridor of a museum. Why didn't he send over one of his Tahiti banana compositions? Such a disappointment!"<sup>109</sup> Redfern Mason, critic for the *San Francisco Examiner*, wrote of O'Shea in July:<sup>110</sup>

Another episode was a visit to the studio of John O'Shea, the landscapist. O'Shea lives in the Highlands, his study is perched on a hillside which, when I first visited this part of the country, was

untenanted wilderness. Now it is a paradise of comfortably-off artists and writers and retired or semi-retired people.

O'Shea belongs to that rather rare class of folk for whom, in the words of Théophile Gautier, "The visible world really exists." His canvases are a revelation of the sun-baked States of New Mexico, Arizona and southern California. He loves the blood-red rock of Arizona; his pictures of the country round Taos are interpretations of nature in what one may describe as her incendiary moods.

Then he made a sojourn in the South Seas and returned with vistas of the flamboyant vegetation of the jungle-like regions of Honolulu and Oahu. To our colder northern senses these vistas would seem incredible, if they were not portrayed with such manifest sincerity and vivacity. I won't say more of them now. That as Kipling would say, must be "another story."

The O'Sheas publicly entertained in August of 1932 a prominent sympathizer of Irish independence, Charlotte W. Arthur. She was married to the poet Chester A. Arthur, the grandson of the former United States President.<sup>111</sup> For the CAA's Black and White Exhibition that December John submitted "two grotesque masses of ink, which he failed to name; they are so unusual, . . . Yet they are interesting as the experimental work of an artist."<sup>112</sup> These were probably two of his early "soul" portraits that supposedly scandalized Carmel. According to *The Oakland Tribune*, O'Shea exhibited his study of Lincoln Steffens' "soul," an image which resembled a grotesque daemon.<sup>113</sup> Steffens, a muckraking Socialist writer of considerable fame, took a certain cynical pride in the drawing and gave his grudging approval of O'Shea's experiments in black and white.<sup>114</sup> Steffens was eager for the publicity that the portraits generated.

O'Shea's "stimulating exhibition" of thirty-five black and white drawings, primarily charcoals, opened on February 15, 1933 at the Denny-Watrous Gallery and moved Edward Weston to proclaim that visitors will be surprised by works that range from satire and "abstractions to the most delicate and sensitive conceptions . . . in the objective world."<sup>115</sup> The *Monterey Peninsula Herald* published two extensive reviews of the show. The first was penned by Mary Adda Reade:<sup>116</sup>

. . . . O'Shea's abstractions are of wide variety and all full of movement. Some whirl with perpetual motion, some sway with repose in their action. Designs, restful or exciting, are lovely and puzzling. Some of them hold as many vibrations in one composition as Henry Cowell's *Rhythmicon* and are as stimulating – or disquieting. . . .

Excepting the "Trunk of an Old Cypress" these sketches . . . are hastily done. "They are drawn with ease and severity," said Mr. O'Shea, "and without time to cool." . . . I asked the author what some of his pictures meant, preparing myself for obscurities.

"Nothing, nothing at all," replied the artist, thus increasing abstruseness by honesty. . . .

With its clever animals and the emotional abstractions this black and white show will hold a few symbolic humans, and the "Soul of Lincoln Steffens."

The *Herald's* second review was penned by Una Jeffers, the wife of the famous Carmel poet, and was far more probing:<sup>117</sup>

. . . . Many of these black and whites have a structural quality, as if carved with a sharp knife from some penetrable substance; in all, the black is intense and vital. In *Vortex* there is a depth and velocity, clear-cut with no debris thrown off; the whole mass is sucked to the center of that whirlpool. In *Tahitian Dance* the delicate and dreamlike rhythm is woven through every inch of the design, the figures and foliage in an inextricable unity.

*The Abstractions* do not present that arid sterile visage we fear in most abstract designs. There is a thing-in-itself, a concept, back of each. They are not odds and ends of angles and arcs interlocking somehow across a blank space, but are entities, for the moment burst apart, resisting, but capable of cohering.

Real tenderness and understanding drew those animal pictures, the trusting relaxed sleep of the dog, the flurry of vital energy and esprit of the cock, all accomplished with great economy of stroke. We smile when we encounter the humorous and devilish awareness in the eye of that virile goat.

The grotesques are a bit disconcerting. . . . But there are other heads here in a far different manner, a truly noble Tahitian head, and several grave craven heads of women.

. . . . These "experiments" of his, however, have the power to bring those seeing them that instantaneous quickening and enhancement of life that is the chief function of art.

His "painting of a tropical plant in bright colors" was included in the March 1933 exhibition at the Oakland Art Gallery.<sup>118</sup> That summer the Del Monte Art Gallery hosted a solo exhibition of his desert and tropical paintings as well as his recent charcoals.<sup>119</sup> Josephine M. Blanch, the Gallery's curator, reviewed this show for the *Pine Cone*:<sup>120</sup>

Color, rhythm, emotion, characterization and dynamic technique combine in the art of John O'Shea as revealed in the brilliant group of pictures he presents in his exhibit now in progress at Del Monte Gallery.

Creative artist that he is, O'Shea is always true to his own controlling ideas and sensations regarding each visual thing he paints. Consequently his results are strikingly original and stimulating. Never does he seem to put a subject under an analysis

which retards the emotions, but with impulse and quick perception of its artistic values creates under the controlling emotion of the moment. Convincingly is this shown in the collection of pictures now at Del Monte inspired by the two subjects from which O'Shea gets a tremendous reaction – the tropics and the desert.

The exotic beauty of the tropics he paints from sheer joy. The luxuriousness of the flora of Hawaii and Tahiti allures him. From the regal banana-plant with its broad vivid green leaf and bloom of royal purple, its golden fruit, its lush stalk, he has created his series of decorative pictures luscious in coloring, dynamic in treatment. From a native tree heavily laden with blossoms he has painted his canvas, "The Flamboyant," a whirl of scarlet bloom against the vivid blue of tropic skies. With aesthetic feeling he has conceived his beautiful landscape, "Kawalo Basin," depicting the lovely coloring of sea and sky, the clear green of shallow waters held by the basin of wet purple-gray sands – colors that fairly swim in an ocean of atmosphere and diffused light. The aesthetic impulse is also felt in the exquisite values of subtle grays that pervade his still-life, "Bird of Paradise," a cool background for the arrangement of a few tall stalks and blossoms of that flaming plant.

A trio of pictures in which O'Shea has given a more literal interpretation of the tropical landscape – although creating in each his own abstract design of line, color and form, for O'Shea is never the realist – are "Atolls of the Sun," "Royal Palms," and "Hawaiian Landscape" . . . .

In depicting the desert, characterization has been the controlling idea with the artist. Calmly but not coldly does he speak through his art of the desolation of illimitable wastes of sand. The relentlessness of stone towering into mountains, upon which is sculptured the geologic story of the ages, is told in his picture, "Superstition Mountains." Only once does he depart from the solemnity of his austere subject into a lighter mood to paint his picture, "Upland Solitude" which soothes with its quiet tones, long horizontal planes and brooding silences.

Del Monte was followed at the Stanford University Art Gallery by a show of twenty-five "vivid" oils that included "scenes in the South Seas, American Southwest, desert and subjects around Carmel Bay."<sup>121</sup> In February of 1934 he joined fellow Carmelites, including Henrietta Shore and Stanley Wood, and donated his paintings to a large sale of original art in support of the controversial Scottsboro Defense Fund.<sup>122</sup> Although the U.S. Supreme Court twice reversed the convictions of nine black men in Scottsboro on charges of rape, several remained incarcerated. The Fund was intended to pay for legal fees. About this time O'Shea and many others donated paintings to the exhibition-affle in support of the CAA Gallery where "patron-members" subscribing one-hundred dollars or more were given the chance to select a picture.<sup>123</sup>

In April and May of 1934 O'Shea staged his first one-man show at the Palace of the Legion of Honor in San Francisco. This exhibition, which filled two galleries, was opened by a lecture on the importance of his art to the "modern" movement.<sup>124</sup> The review in the *Berkeley Daily Gazette* was decidedly positive:<sup>125</sup>

Mr. O'Shea, who lives in Carmel, has long been considered one of our most distinguished California painters. His oils are brilliant in color and daring in design. His series of studies of banana trees represents his warm and vigorous use of color happily combined with a splendid feeling for design. The showing of Mr. O'Shea's work in black and white is something of an innovation for it was not until last year, when a group of his drawings was shown in Monterey, that he ever exhibited his accomplishments in this medium.

The art critic for *The Oakland Tribune*, H. L. Dungan, found his charcoals significantly more exciting than his vibrant canvases of the South Pacific, Arizona and Carmel.<sup>126</sup>

His charcoal handling is as clean cut as a lithograph. His masses are swept in with one stroke: there are no mussed edges to offend the eye.

Among the charcoal drawings are a number of abstractions, taken in part from rock and lava formations, the others coming from I know not where. O'Shea is one of the few artists whose abstractions appear monumental – designed with a fine feeling for the dramatic.

Some water colors are of particular interest. They are painted on a smooth, hard composition, giving the water color the strength of oil combined with its own delicacy. This manner of handling water color is a new experiment with O'Shea and a most successful one.

Junius Cravens, now art critic for the *San Francisco News*, took an enthusiastically philosophical approach:<sup>127</sup>

Six years have passed since John O'Shea of Carmel last held an exhibition in San Francisco. During the interim he has sojourned in the South Seas, squeezing exotic juices and perfumes, so to speak, from Tahitian vegetation and absorbing impressions of the native life there. He has sat at the feet of Hawaii's mammoth gods, Loa and Kea. He has glimpsed what still survives at Taos of the original North American, and mused upon the opalescent beauty of Arizona's arid stretches. Nor has he overlooked the California scene. It is from such an itinerary that his current exhibition at the Palace of the Legion of Honor derives some of its variety and interest.

But for the true artist, subject is only a means to an end. One feels that O'Shea is first and always an artist. And he is a painter "what is" a painter. That he is ever experimenting, ever feeling his way along new paths, is evident not only in his oils but also and more particularly in his drawings in charcoal. Consequently, his approach, whether it be to landscape or still life, portrait or abstraction, is fresh and vigorous.

O'Shea usually paints in a high key. One's first impression of his canvases is a harlequinade of color. One is next impressed by his dexterity. Perhaps the greatest fault in his painting is that it is so nearly faultless. He is so sure that one wonders if he depends too much upon sheer skill. When effects appear to have been gotten so easily, one is inclined to question their stability.

Having crossed such shoals of doubt, as it were, the spectator may rest upon the calm waters of cooler consideration. He may arrive at the conclusion that O'Shea's paintings are not necessarily great, but he cannot but recognize and admire their artistry. Adroitness and technical trickery are but toys with which this painter has chosen to amuse himself. If they add nothing to his art, they take nothing from it. The solid foundation remains unimpaired.

There may be much to be said for O'Shea's belief that an artist's work gains nothing from being exhibited too frequently. . . . Now, after six years, O'Shea brings us a collection of works which seems further to prove the rule.

However, the art critic for *The Argonaut*, Glenn Wessels, ridiculed this show and O'Shea's comment about the "very great range of surprises in bananas."<sup>128</sup> The reviewer for the *San Francisco Chronicle* took the identical quotation and concluded that he "was speaking of the pictorial possibilities of the tropical fruit . . . in decoration, in exotic mood, and in the pure feeling of life in paint."<sup>129</sup> The *Chronicle* added that "abstractions predominate among O'Shea's drawings" and his few animal studies "reveal the sparkle and rhythm of his style." Royal Cortissoz, the distinguished critic for the *Herald Tribune* of New York observed in O'Shea's work "a technical adroitness supporting the admirable characterization of his subject which is fairly exhilarating."<sup>130</sup> Ella Young penned this review for the *Pine Cone* when it was announced that the Legion of Honor was extending his exhibition of charcoals:<sup>131</sup>

. . . I had never seen charcoals by John O'Shea. These filled me with amazement and delight, and later with a kind of terror.

There was a fighting cock in the attitude of challenging – delicate and subtle – life and fight in every feather of him; there was a new-hatched barn-yard chick (drawn with a few sardonic strokes, strong and giant-big as the bird felt himself to be) skeptically contemplating the broken egg-shell; there was a mountain-mass sharp-peaked in icy light, velvet-black in century-long shadow; there was a glimpse of an African jungle river with swift-footed savages going down to their canoe; there was a face where grief had turned to idiocy.

There were cruelly realistic, even ribald, drawings: gibes and taunts provoked by a blatant humanity. It was as if some demonic impersonal energy were using the form of things as a mask; to be held up and empty and grinning, one moment; the next, to be filled with an agony of compassion, comprehension, or disgust.

John O'Shea has broken loose in a riot of genius, gorgeous and terrible.

In an interview during the Legion of Honor exhibition O'Shea proclaimed: "I paint - frantically - what I feel. And I capture something while the vision is fresh and not hampered by a frozen technique." He added that his peculiar rhythm and freedom of style is due in part to the "Chinese" method of holding a brush between the thumb and first finger.<sup>132</sup> From this exhibition Albert Bender purchased two charcoals and a watercolor which he gifted to the Municipal Gallery of Modern Art in Dublin, Ireland.

John contributed to the CAA show in August of 1934 and a month later at that venue his *Pueblo Girl* "in the apricot tunic" was called by the *Pine Cone* "a feast of sheer color."<sup>133</sup> Early that fall he was given a solo exhibit at the "new" Denny-Watrous Gallery in the old Manzanita Theatre.<sup>134</sup> Thelma Miller remarked in the *Pine Cone*:<sup>135</sup>

Only three of John O'Shea's paintings which compose the October exhibit on the walls of the Denny-Watrous gallery have previously been shown in Carmel. This prolific painter has managed a comprehensive anthology of his various moods, including several new things and others which he had not previously exhibited.

I did not like them at first. There was something harsh and jarring, something too high-keyed to suit the mood. But I found myself drawn back for a second view, the painting suddenly became stimulating, exciting and eminently satisfying. He does not paint like an academician. The work is imaginative and stirring.

Best of all is the Tahitian bananas, a riot of blues, greens, purples. The South Seas must have stirred him as they did Gauguin; he shows the same intense response in the "Tropic Landscape."

Even the autumnal beauty of a New England landscape escapes the traditional repose with which many painters have encompassed it. Through the medium of O'Shea's temperament it loses its virginal aloofness, yet one does not need the explanatory title, "Autumn on the Hudson," to know what region inspired the study. It is alien to the tropics, and to the California shown in "South of Sur" and "Along the Shore." An artist is hard put to exaggerate California's



colors. "Poppies and Lupin" might be called a typical California study; many artists have been inspired by the spring flower fields, but O'Shea comes nearer than many of them to portraying the unbelievable riot of color, against the ever-changing, ever-present mountain back-drop, as it really is.

Just to show that he can be somber and restrained, he paints a Maine seascape in an aloof mood, and an old cypress in gray and mauve. His portraits, again, disclose a new facet of his varied talent; the old midwife and the lei woman are arresting studies. For breathtaking lyric beauty of color, nothing in the show excels "Inside the Reefs."

Also that October at the CAA exhibition he displayed three works: *Graven Sand Stone*, *Eurasian Lady* and *Sea Fantasy*.<sup>136</sup> After the CAA opened its permanent gallery and incorporated O'Shea continued as a regular exhibitor and was honored with several one-man shows.<sup>137</sup> He and his wife served on the CAA organizing committee for its annual Bal Masque between 1934 and 1940.<sup>138</sup>

In February of 1935 his "modern" paintings of the "unpredictable desert country around Taos" were displayed at the CAA exhibition.<sup>139</sup> A month later at that venue he showed "another of his lush, tropical landscapes and a gorgeous study of yellow callas in a polished brass bowl of beautiful shape."<sup>140</sup> Concurrently, twenty-one of his works were shown by the Kingsley Art Club at Sacramento's Crocker Art Gallery. During his absence from Carmel that June his *Desert Village-New Mexico* with its "luminous desert sky" was exhibited at the CAA.<sup>141</sup> Between March and August of 1935 the O'Sheas made a sketching excursion to Mexico City and its environs.<sup>142</sup> At the CAA watercolor show in September he first displayed his new Mexican series which fascinated *Pine Cone* critic Thelma Miller: "Humor and sympathy characterize his study of the back-side of a fat Mexican woman over her washing, the pigtailed over her shoulders repeating the line of her ample curves. His second entry is a somber portrait of a bereaved Indian mother."<sup>143</sup> Miller also reported on the recent work in O'Shea's studio:<sup>144</sup>

... In Mexico John O'Shea saw the people. He saw them deeply, fundamentally, sympathetically, and he painted what he saw in their faces, their simple clothing, their flesh iridescence in the harsh sunlight. His pictures of them have both humanness and social content, though first and foremost is the superb balance and harmony of fine composition, expert draughtsmanship, thrilling intensity of pure color. But these are integrated and given significance by the sensitive, compassionate interest of the artist in his subjects.

... O'Shea did this series of Mexican portraits in water-colors, but virile, rich, strong watercolors. His admirers will be amazed and delighted at what he has accomplished in this medium, just as a few years ago they were intrigued when he turned suddenly to charcoals and disclosed unexpected possibilities in the homely crayon.

Best of the collection of Mexican "types" I liked the series of three of a "holy man," a cracked, fanatical soul from the depths. The first, just after the artist captured him, shows him wild, unshaven, with a glare in his eyes like that of a frightened wild animal. In the second a wistful quality emerges, and by the third, after a few weeks of regular feeding and a bit of cleaning up, the face has found its essential spirituality.

In two hours, which were a feast of beauty, O'Shea showed me these Mexican paintings and samplings from those of other periods. A new environment seems to change almost the basic technique of his work, as he searches for just the right idiom to express his reaction. Some artists spend a lifetime painting within one circumscribed area; the genius of O'Shea seems to reside in the force of his reaction, open-minded and consciously naive, to new scenes. He said that he was "only ready to begin to paint" when he left Mexico after six months; I venture to doubt if he could ever again capture the peculiar essence which glorifies the work of those six months; compounded of the impact of the new and strange, the emotional force of a fresh, imaginative sensitive viewpoint.

... I learned that he was born in Ireland, and like all the forceful, original painters, fears the schools, where artists are turned out of a mold. You learn best, he says, by making mistakes, analyzing those mistakes and trying again to mould your conception nearer to heart's desire. He has mingled with the studio groups in Paris and New York, but obviously was little influenced by them – nor has he been influenced by the more diffused but definite "school" of western paintings. He is pursuing his own definite way, alone. He has done studio abstractions, but in the manner of one experimenting only with pure design, not as one who would or could make a career of it, or would endow it with a manufactured symbolism. The quality that gives his work greatness is a vital sustaining interest in the thing he paints; that and his feeling for design, probably innate. There is emotion, even passion in his work, but it is disciplined by a sure technique.

"Inevitably dominating" the CAA show in October of 1935 were his two new Mexican paintings: the *Holy Man* and his *Jag-Mescal*. "A white-clothed peon in a sodden heap . . . at the foot of a beautiful, majestic pillar. The composition and drawing are exquisite, the colors a series of warm grays and white."<sup>145</sup> Later that month the O'Sheas gave one of their elaborate Sunday picnics to honor Robert Cromie, owner and publisher of the

*Vancouver Sun*; Ella Winter and dozens of Carmel notables attended.<sup>146</sup> At the November CAA show he contributed three works: a "flower study," a pyramidal arrangement of strange-hued tropical fish" and his perennial favorite, *Superstition Mountain*.<sup>147</sup> He concluded 1935 at the CAA by exhibiting two portraits, one of "an innocently porcine Mexican farmer" and the other, *Siesta*, with two "quiescent figures on a bench;" both "have divine color" with "warm, clear flesh tints . . . in the blazing sun and clear air of Mexico."<sup>148</sup> Sinclair Lewis purchased an O'Shea painting from the CAA.<sup>149</sup>

At the CAA's January exhibit of 1936 Thelma Miller declared: "Commanding and startling, as ever, is John O'Shea's epoch-making souvenir of Pacific isles, the screaming greens and sensuous shapes of unripe bananas in an arrangement of line and form bespeaking the master composer."<sup>150</sup> A month later at that venue the same critic observed: "Subjective rather than representational is John O'Shea's treatment, in grey tones, of cypress and rocks, sea and sky."<sup>151</sup> The O'Sheas as well as Mr. and Mrs. John Steinbeck were conspicuous "a brilliant gathering of notables at a cocktail party Sunday afternoon [February 9<sup>th</sup>] at the home of Mr. and Mrs. Lincoln Steffens" to celebrate the arrival of fellow Socialist, Samuel Spewack, and sculptor, Jo Davidson.<sup>152</sup> The Steffens had last seen Spewack and Davidson at the 1922 peace conference in Genoa. When John exhibited his *Birds of Paradise* at the CAA's March 1936 exhibition, Miller interpreted his clarion message: "In the angular contours of a wading bird, a detail of the background screen, he emphasizes the lines of flowers and the color stabs at you."<sup>153</sup> About this time the *Pine Cone* reported that the O'Sheas were hosting a series of sun-drenched late-afternoon parties with hundreds of guests as a "farewell" to their Highlands home which they intended to lease out on April 1<sup>st</sup> in order "to move to the Criley home further north in the Highlands."<sup>154</sup> At the June CAA show he displayed his portrait of the vagabond artist, Pop Hart, which Miller found "generally somber in color, mellow in feeling, but inscrutably powerful . . . Hart was much dressed up for this occasion, in a rented cut-away . . . a delicious bit of irony for . . . a romantic hobo."<sup>155</sup> H. L. Dungan took the opportunity that June to describe the O'Shea home in the Highlands, to dismiss John's quip that "loafing is a creative virtue," and to provide us with the following observations:<sup>156</sup>

We first viewed some of O'Shea's paintings made on a recent six months trip into Mexico. Many of these are portraits of Mexicans, fine character studies. . . .

One painting of particular excellence shows a Mexican lying in a street sleeping off a tequila jag. He is lying face down, head-on to the viewer. The drawing of the foreshortened body is perfect, the paint handling simple with strong, long brush strokes. The Mexican government made a fuss over this painting. It didn't want O'Shea to take it out of the country for it was considered a reflection on the Mexican character. O'Shea explained that sleeping off jags of one sort or another was an international practice that no Nation could make serious objection. Mexican officials accepted his viewpoint, but with wry faces.

Getting the painting out was something of a triumph, but O'Shea's greatest triumph was in escaping from Mexico without a single trace of Diego Rivera in his painting. He is probably the only American artist thus to have escaped unscathed. He has not much regard for the Rivera school, we take it, and still less for the Americans who go to Mexico to copy Rivera on acres of canvas.

In addition to his paintings O'Shea brought back hundreds of notes in pencil and brush of Mexican scenes and people. We always consider it a privilege to look through an artist's notes. Such a privilege O'Shea granted us. It was a rare treat, for the artist's notes are clearly thought out, well set down. . . .

He is a master, also, in design that falls so pleasantly on the eye, yet is never strained or obvious.

His watercolors of coast hills are painted with the strength of oils, full of luscious colors, perfect in arrangement. His method of handling water color is his own and difficult to describe, but the result is splendid.

In July of 1936, when the Del Monte Art Gallery staged a solo show of his watercolors and oils of Mexico, the *Pine Cone* posted this comment:<sup>157</sup>

... Worthy of particular note is the oil portrait of a Mexican "type," loaned particularly for this exhibition by the San Francisco Art Museum, which purchased it several months ago. The fine draughtsmanship, balanced design, clear, challenging color, the artist's fine feeling for the distinctive strong light and shadows of Mexico, and even more, his deep and sympathetic insight into the Mexican heart, all contribute to an exhibit which art-lovers should not overlook. It will remain in place until August 15.

Miller said of his *Magic Mountain* at the August exhibition in the CAA Gallery: "a little lake in the heart of bold, fantastic rocks, and a line of distant mountains mysteriously blue and sharply etched against the desert sky."<sup>158</sup> In September of 1936 he created "a burlesque design" for the cover of the invitations to the CAA's Bal Masque.<sup>159</sup> Miller characterized his *Lei Woman* at the November CAA show as "a good example of this artist's bright tropical compositions; a placid old woman half-submerged in flowers and gaudy south-sea shrubbery."<sup>160</sup> Also that November he returned to the Water Color Annual of the SFAA at the San Francisco Museum of Art and exhibited his *Agate Mountain* in which, according to H. L. Dungan, "the color sings against a rather solemn background of the mountain itself; a striking picture beautifully painted."<sup>161</sup> A month later at

that same venue O'Shea's works acquired by Albert Bender were displayed with the latter's large collection of California artists.<sup>162</sup> At the CAA Christmas exhibition John's portrait of a little Chinese boy was deemed "excellent in color" by *The Californian*.<sup>163</sup> Miller said of this show that O'Shea rendered the boy "with warm, coppery skin beautifully complimented in the clear, soft green in the background;" he submitted a second work, consisting of "those incredibly colored and patterned tropical fish like strange submarine jewels."<sup>164</sup>

In mid December the O'Sheas left for "an eastern winter" and only returned to Carmel in mid May of 1937. The *Pine Cone* summarized their travels:<sup>165</sup>

After spending the holidays with relatives in the middle west they went to Florida for January, enjoyed yachting with friends, then went on to Washington and New York, where they remained for about six weeks, with several trips to Pennsylvania for winter sports. The return trip was by boat with a stop-over in New Orleans, which as this was their first visit, they particularly enjoyed.

In April during his absence the Harrison Memorial Library of Carmel installed in its Reading Room his large painting *Comida* which was completed during the previous summer and funded by the Federal Art Project.<sup>166</sup> The *Pine Cone* evaluated this canvas *in situ*:<sup>167</sup>

The painting, a beautifully-composed and vivid Mexican street scene, reminiscent of Mr. O'Shea's long stay in Mexico last year, has been subtly brought into harmony with the interior decoration of the library by emphasizing the predominant colors. Powerfully drawn figures dominate the work, and a fine blue-green is the chief color. The scene is full of tropical warmth, emphasized in a bit of hot turquoise sky in the left background, with a soft coral tile roof as a foil.

That spring his paintings were part of a "loan exhibition" to the William Rockwell Nelson Gallery of Art in Kansas City.<sup>168</sup> For the annual "jinks" of Carmel's Music Society in June of 1937 John created posters with "a panorama of Monterey Bay . . . in bold strokes" and both he and his wife appeared at the event "in colorful Seminole Indian costumes."<sup>169</sup> Shortly thereafter Mr. O'Shea objected to an editorial in the *Pine Cone* which called him a "rock-ribbed Britisher" who opposed an Irish Free state and Robinson Jeffers' visit there.<sup>170</sup> In the late summer at the CAA Gallery he displayed a decorative still life, *Dahlia's*, and a "gorgeous" *Spring in the Salinas Valley*.<sup>171</sup> At its October show in 1937 he re-exhibited his *Magic Mountain* "with rich earthen reds, ochres and blues" and with "beauty of pattern and a fine feeling of depth and distance."<sup>172</sup> Along with Paul Dougherty and William Ritschel he donated one of his landscapes in oil to the CAA Building Fund raffle for the construction of the gallery annex for young artists.<sup>173</sup> Also that fall he was included in a very select group of CAA members who exhibited at the Stanford University Art Gallery.<sup>174</sup> In November at the CAA Gallery Rosalie James, art critic for the *Pine Cone*, said that his *Horse Mesa* "demonstrates, as usual, his fine ability to translate natural phenomena in terms of stunning color pattern."<sup>175</sup> At the CAA's December exhibition in 1937 he displayed, according to Virginia Scardigli of *The Carmel Cymbal*, a stark *Desert Night* and a "Mexican head . . . a high spot of the show. O'Shea likes white and puts both the western and the oriental idea of white into his paintings . . . both purity and mourning."<sup>176</sup> Rosalie James called his *Desert Night* "an outstanding piece of work, magnificent in its reds and greens and purples, its cactus forms almost nightmarish. This picture is executed in extraordinary technique, the secret of which many people would undoubtedly like to learn."<sup>177</sup>

In February of 1938 his poorly framed 1921 canvas entitled *Maine Coast* at the CAA show was said to be "painted very simply and strongly. A dark rock covered nearly half the picture while the rest was sea . . . the beautiful turquoise colors and light blues."<sup>178</sup> James said of this work that his "use of a broad sweeping stroke makes an effective impression of threatening strength beneath smooth texture."<sup>179</sup> Also in February he contributed to the first exhibit of paintings by CAA artists in Salinas at the Women's Club House where his canvas *Tahitian Bananas* was chosen one of the five best by popular vote.<sup>180</sup> A month later at the CAA Gallery Sally Fry of *The Carmel Cymbal* noted that he contributed another of his "vivid . . . perfectly tremendous" *Tahitian Bananas* as well as *Taos Mesa*, "a particularly striking thing with an amazing use of color . . . those wide apart blotches . . . are trees blended so marvelously."<sup>181</sup> Of his submissions to the CAA in April of 1938 Fry observed the following:<sup>182</sup>

John O'Shea's "Town of Valdez" is a scattered-looking affair which doesn't seem to pull together at all. It gives the general effect of a relief map. His use of color is sketchy and uninteresting, and we had the feeling that another frame would have improved matters tremendously. It was a light frame, which should have been darker and narrower. But O'Shea's portrait of Martin Flavin held us spellbound for some time. It was an excellent portrait with a clear yellow background. The yellow shirt and the light red coat textured with vermilion and burnt sienna shadows made a striking combination.

For the CAA exhibit in May of 1938 he displayed *Cloud Impression, Hat, Ears and Roof* and a portrait of a laughing Mexican.<sup>183</sup> In the June-July show at that venue Fry liked his "two contrasting paintings of hills . . . Carmel Valley in the dead of summer . . . the other, one of the highest points in Hawaii."<sup>184</sup> At the CAA's August show Marjorie Warren of *The Carmel Cymbal* judged his *Afternoon* to be uneven in composition.<sup>185</sup> However, at that same exhibit Francis L. Lloyd of the *Pine Cone* had mixed

feelings about O'Shea's all too "dominant" *Banana Blossoms* in its "striking tropic shades," but added:<sup>186</sup>

Whether you like it or not, O'Shea's deep indigo mood in "The Cove," with its gloomy treatment of that sparkling, happy China Cove at Point Lobos, strikes a rich note at one end of the gallery in the August exhibit. His handling of rocks in unsurpassed.

A month later at the CAA Gallery, when O'Shea exhibited *Hawaii* with its "composition of vertical and horizontal lines expressed by palms and the ocean" and his Maine seascape entitled *Monhegan Island*, Warren praised the latter: "Ominous, grim and still, with a tremendous leashed power underlying it, this canvas has a spiritual quality about it that hits you right between the eyes."<sup>187</sup> Also in September of 1938 the O'Sheas gave a well-publicized picnic luncheon at their outdoor grill for several celebrities.<sup>188</sup> At the October CAA exhibition he displayed *Lupin and Poppy, Oaks in the Cachagua* and *Hawaii*.<sup>189</sup> He gained national attention in the fall of 1938 when he and his wife joined Paul Dougherty, William Ritschel and Paul Whitman in petitioning the Carmel City Council to set aside five percent of the town's income in taxes to support the CAA; a lesser amount of aid was eventually granted.<sup>190</sup> At the CAA's November watercolor exhibition he contributed "another of his delightfully humorous Mexican peon heads, the colors being delicately suggested and all else subordinate to the character in the face. His marine with its vivid greens does not seem to compare with his oils of the ocean, but his picture of trees shows unusual and telling use of color."<sup>191</sup> For the CAA's December show O'Shea again donated one of his paintings for the benefit raffle.<sup>192</sup> In the Monterey Peninsula Directories of 1939 and 1941 the O'Sheas still listed their residence in the Carmel Highlands, but from the voter index and references in the local press we know that in 1938 they rented a house in Pebble Beach, about a quarter mile north of the seventeen-mile drive.<sup>193</sup> John maintained a studio adjoining the new residence as well as his original atelier in the Highlands; the couple sold their home "Tynalacan".

For the CAA show in February of 1939 he contributed three oils, *Madam Grogan, The Pali* and *Bananas*, as well as several watercolors.<sup>194</sup> At that venue in May Marjorie Warren observed: "Here you'll find a new John O'Shea, proof that since the O'Sheas moved from the Highlands to Pebble Beach, John has discovered material to inspire him to paint one of his really great things . . . "Hollow Tree" . . . a real intoxicant made of amazing color and the exciting rhythm of his design."<sup>195</sup> In July he contributed to the CAA, in addition to two of his "spicy" portraits, *Ghost Grove* which Warren called "an amazing tempera . . . its intricate pattern is executed in superb detail, and yet a tremendous rhythm has been maintained. It is unlike any of his works I have seen."<sup>196</sup> That August the O'Sheas gave a series of well-patronized "picnics" and a "brilliant dinner party" with a stellar guest list that included the Baroness Liane de Guidro; they also attended the cocktail party given by Mrs. Theodore Criley to honor members of her family and were socially active through the fall.<sup>197</sup> John's work was displayed during the summer at the 1939 California State Fair.<sup>198</sup> Not only did O'Shea contribute his paintings, *Tahitian Bananas* and *Sea Rhythm*, to the Golden Gate International Exposition at Treasure Island in 1939-40, but he also served on the jury of the Monterey Bay District Committee which selected local artists to exhibit in the California Building.<sup>199</sup> At the CAA's September oil exhibit and October watercolor show his *Undersea Décor* and *Undersea Decoration* were called "outstanding."<sup>200</sup> A month later at that venue he displayed his magnificent "Arizona mountain painting" entitled *Land of Fire*.<sup>201</sup> Also that November he received a first prize in watercolor for his *Old Trees-Monterey* at the Bay Region Art Association show in the Oakland Art Gallery.<sup>202</sup> In December of 1939 at the CAA Gallery it was noted in the *Pine Cone* that he re-exhibited one of his old cypress tree paintings and showed for the first time "an exceedingly fine portrait of Colonel Charles Erskine Scott Wood and a view of the Carmelite Monastery nestling beneath the hills. The water in the right foreground of the last picture is remarkable and his treatment of the rocks is fine."<sup>203</sup> In March of 1940 at the CAA watercolor show he exhibited *Sand King, Between Leaps* and his portrait, *Ella Young*.<sup>204</sup> Two months later at that same Gallery he displayed two oils, *Lupine Poppies* and *Rocks and Sea* as well as two watercolors, *Portrait* and *Sanguine Drawing*. According to the *Pine Cone*, the latter watercolor showed "two primitive figures done in brown and black which create a strong feeling of design and just that something else which makes such a study truly of value."<sup>205</sup> That August his watercolors were displayed in a joint show with the oils of Burton Boudney at the Del Monte Hotel Art Gallery.<sup>206</sup> Josephine Blanch wrote a review of O'Shea's contributions for the *Peninsula Herald*:<sup>207</sup>

. . . the facility with which O'Shea handles this flowing intractable-medium, at the same time preserving richness of color and losing nothing in texture and characterization, is a marvel to one who studies his art critically.

Strikingly is this shown in his picture "The Oldest Citizen," a portrait of a very old man, only one of many great successes O'Shea has had in portraiture. . . . To quote him directly, "Each subject I choose, to me is a new adventure," and so it is. This accounts for the vitality and brilliancy of his art.

No less interesting is the picture "Aged Harmonies." In this he weaves into exquisite design the trunk and limbs of a decaying oak-tree, mellowed by time into richest colorings. This with the contrast of vivid green trees and blue sky peeping through the outline of the oaks, combines into a decorative canvas, perfect in variations and harmonies.

With mastery and skill in the handling of his flowing medium has O'Shea created his vital marine "Surprising Surge," the surge of deep waters against huge unyielding volcanic rock in mid-ocean. The combat of rocks, ever firm, while high pounding waves lash and tear and break into white lacy patterns on the surface of the green sea.

A gentler mood of the sea O'Shea describes in his marine "Poised" . . . .

Other fine examples of O'Shea's art . . . are "Agate Mountain," "Highlands Cliffs" and "Land of a Thousand Smokes," the latter a landscape of an Alaskan subject.

During the late summer of 1940 he served as a juror for the annual art show at the California State Fair.<sup>208</sup> At the art exhibition during the Monterey County Fair Marjorie Warren said that his *Taos Indian Girl* "glowed with a burning incandescence" and proclaimed it one of the two paintings (August Gay provided the other) that dominated the show.<sup>209</sup> At the Oakland Art Gallery's Bay Region Art Association exhibit in November of 1940 he displayed several paintings, including *Taos Landscape* and *The Pali*; the latter depicted a Hawaiian volcano.<sup>210</sup> For the CAA exhibit in November he offered *The Market, Rocks and Sea* and *Tree Study* of an oak; the *Pine Cone* called the last one of the "outstanding features of the new watercolor exhibit."<sup>211</sup> Marjorie Warren favored *The Market*.<sup>212</sup>

It's a character sketch of a swell old lady in a blue-green shawl. Round Mexican faces and sombreros make an interesting pattern at her back and there are many vegetables to choose from in the immediate foreground. O'Shea's touch is so penetratingly sure and convincing and his color patterns so brilliant.

A month later at that venue he exhibited *South Sea*.<sup>213</sup> Among his last Los Angeles exhibitions were joint shows with his friend, William Ritschel. The first was in the fall of 1940 at the James Vigeveno Galleries and the second was eight months later at UCLA.<sup>214</sup> The Vigeveno Galleries marketed O'Shea's work into the early 1950s.

For the CAA watercolor show in January of 1941 Eleanor Minturn-James, art critic for the *Pine Cone*, characterized *A Minnesota Hansen* as "the best thing of John O'Shea I have ever happened to see. It's vital portraiture . . . an old rake, with a nose on the rosy side, a respectably flamboyant necktie . . . who looks at you with a sardonic tenderness from deep set shrewd eyes."<sup>215</sup> At that same exhibit Marjorie Warren praised his *Winery Barns-Sonoma*.<sup>216</sup>

The buildings have a beautiful solidity, are all possessed of three dimensions obtained not by perspective alone but by feeling their depth and thickness with each brush stroke. In the background of the trees O'Shea's daring use of color and free manner of applying it provide the exotic touch without which, for me, no O'Shea is complete.

A month later at the CAA's oil exhibit Warren praised his *Dahlias*, which was just seen in the Oakland Art Gallery, for its "brilliant rose and vermilion flowers against a blue-green ground" and called his *Cypress* "bare and jagged but not sinister, projecting its character most happily."<sup>217</sup> In February and March of 1941 at the Bay Region Art Association exhibition in Oakland's Capwell Building he displayed a "view of tropical lands."<sup>218</sup> For the April CAA exhibition Minturn-James evaluated two of his works:<sup>219</sup>

*Madame Bunny* – a delicious Easter saga by John O'Shea in the form of a smug, gray-faced rabbit matron all festive in her gay red, blue and yellow spring outfit. A bit of Alice in Wonderland. The human look we love to find – and do find – in animal faces. . . .

Bold and snakily intricate – *The Screen* by John O'Shea in another tempo. Lobos cypress undergrowth seen as teakwood mesh, tortuous woven wood of tree bough screening the sting of blue water, deep-sunk between Wolf Fangs. The intertwining serpentine of cypress branches, copper scored and light striped. Unique in its dark, brooding way.

Kathryn Winslow, the new art critic for *The Carmel Cymbal*, said of his other CAA entries in April:<sup>220</sup>

Of the landscapes John O'Shea exhibits apricot and coral hills on a large canvas and on a small one, startling saguaro strident into a boiling purple hill which rises to a seething blue-green sky. It is convulsive. . . .

Amusing with a bright-colored but sheen-less fish, John O'Shea offers a design for gaiety.

In July of 1941 he donated one of his paintings to the annual benefit raffle at the CAA.<sup>221</sup> Later that summer he received the first prize at the California State Fair's Annual Exhibition of Paintings in the "decorative" category for his *Rusty Cypress*.<sup>222</sup> His beloved wife, Molly, tragically died of cancer in a San Francisco hospital that October.<sup>223</sup> In 1941 he became a member of the Bohemian Club in San Francisco and contributed to its Annual Exhibitions through 1947.<sup>224</sup> At the Club Annual in March of 1942 Alfred Frankenstein, art critic for the *Chronicle*, noted that O'Shea's "landscapes and still lifes are exceptionally brilliant in color and interesting in their play of half abstracted forms."<sup>225</sup> For that same event John Garth, artist and art critic for *The Argonaut*, said that his "two pieces . . . are boldly executed and have a good feeling for tropical heat and glaring light."<sup>226</sup> After contributing an oil and a watercolor to the CAA's February show in 1942 he displayed at that Gallery in May: *Dahlias*, *Banana Plants* and *Hawaiian Landscape*.<sup>227</sup> Pat Cunningham, art critic for the *Pine Cone*, called his drawings at the CAA's July show "a sensation . . . a new point of

departure for the artist" and characterized his paintings thus: "an explosive mountain surges upward in an orchestration of vertical movements emphasized by the horizontals of the fields and sky . . . the cool color mood . . . also happens in the seascape – stark and misty cold and yet suggestive of the surging power latent in the quiescent ocean."<sup>228</sup> In addition to his lush tropical scene at the September CAA show, he contributed "a landscape from the Southwest, a pearly flower study and two decorative marines in tempera."<sup>229</sup> Between October and December his work appeared at each of the monthly shows of the CAA.<sup>230</sup> In January of 1943 Pat Cunningham said that his "portrait of an old man" at the CAA exhibit had "a weighty richness of color that strongly interprets the mood of the subject."<sup>231</sup> To the State-wide Annual Exhibit of the Santa Cruz Art League that February he contributed a "strong marine."<sup>232</sup> In the early spring both O'Shea and Ritschel held a joint exhibition in the Officers' Club on Treasure Island.<sup>233</sup> That May he was one of twenty-three exhibiting artists at the CAA show in the Stanford University Art Gallery.<sup>234</sup> In August of 1943 at the exhibition of paintings donated for the annual CAA benefit raffle Abel Warshawsky called O'Shea submission "a brightly stylized and intellectual painting in gouache . . . . In spite of its abstract treatment there is emotional content, power and movement and a realistic feel of the ocean in this interpretation."<sup>235</sup> O'Shea auctioned from his Pebble Beach house in June of 1943 many of his collected "furnishings and Old World antiques," which included items from Venice, Florence, Spain and China as well as Navajo rugs, a grand piano and an extensive library.<sup>236</sup> Between 1943 and the spring of 1946 he lived in a Carmel Highlands home at Wild Cat Cove. In May of 1946 he purchased and re-built as his residence the former Bauglin bungalow near the Serra Statue on Vista Avenue at San Carlos Street in Carmel; he planted its perimeter with trees, shrubs and flowers.<sup>237</sup>

After a long hiatus John returned in February of 1944 to exhibit at the CAA Gallery where his "moody and intricate" Chinese-inspired bird painted on rice paper was called "the ultimate in bird personality. The charm of this creature is set by a technical virtuosity."<sup>238</sup> A month later at that venue Pat Cunningham said of his submissions:<sup>239</sup>

. . . . John O'Shea has the faculty of letting the personality of his subject dominate him so that his people are all different, all themselves. He does this to the extent of using a great range of styles and techniques, according to his interpretative purpose. When you pass one of his canvases, you are arrested by the aliveness of it, but you have to look to see who painted it, he can so entirely subordinate himself to the mood of what he seeks to convey to the observer. His *Sei Woman*, is a splendid example of this. And he again takes the observer by surprise in his *Seascape*. The intense quiet of the flat planes of rock and water and the lowering color unite to convey an almost explosive repose, if one might be allowed to use such an expression. It could hardly be more opposite in mood and technique to his jolly *Sei Woman*.

At the CAA's April show he displayed an impressive watercolor portrait and a fantasy piece with animals.<sup>240</sup> At the venue in May for the exhibition of "small paintings priced under \$100," he was a contributor.<sup>241</sup> For the CAA's exhibit in July of 1944 O'Shea offered three "truly exciting" views of the coast to the south: "He calls them *Rocks-Big Sur*, and they are done with the monumental verve that qualifies this artist to paint such subjects."<sup>242</sup> Pat Cunningham was not only charmed by his colorful landscapes at the September CAA exhibit, but also by his exuberant portrait, *The Smile*, "a superb example of the expressive power achieved by economy of means and ease of execution. When an artist has advanced to the point where he can make one line or brush stroke convey the full burden of an idea, he can make a head that is full of life and vitality as this one is."<sup>243</sup> At the 1944 annual CAA Bal Masque, which included active servicemen on leave from combat, O'Shea contributed to the exhibition of art in the ballroom; his work appeared at the CAA Gallery that November.<sup>244</sup> He was represented in the watercolor show at the Beardsley Memorial Room of the CAA Gallery in February of 1945.<sup>245</sup> John Garth offered the following evaluation for one of O'Shea's submissions to the Bohemian Club Annual that April: "The bright blue-white patch of turquoise and amethyst water flashing between red-gold rocks as it falls from one level to another in the center of John O'Shea's large canvas, *Monterey Coast*, catches one's eye almost instantly, on entering the gallery."<sup>246</sup> His one-man show at the CAA Gallery in May of 1945 received two reviews in the *Pine Cone*. Barbara Curtis focused on the artist:<sup>247</sup>

"To be casual in living is to be damned," said John O'Shea, standing back to the grate, hands thrust in his pockets. His weight balanced on the balls of his feet as he seemed about to take off, again to resume a reflective pacing of his studio-living room, set upon the cliffs in the Carmel Highlands. More interested in the present tense, he had just made a peremptory dismissal of his past, both personal and artistic and qualified it with the statement that one life was essentially very little different from another save in the difference of intensity. He struck out in characteristic forthright vigor at those "lazy and splayfooted" lovers who put nothing of enthusiasm or of themselves into the process of existence, who do so little to raise it above the vegetable. Incidentally, Carmel possesses a large share of these; and Pebble Beach – that community tops even Pasadena as a cemetery of the living dead, says O'Shea. . . .

Of all the places he liked Mexico best; he liked it for its gaunt, stark personality. White (that coolest and ugliest color) worn by men; women in dark green or black, children that were mere tiny

replicas of adults – these appealed. “A lot of color is fiddling,” says this master colorist. “Color should be creative, the art which conceals the draftsman technique, as is the case of Degas, for actually nine-tenths of painting is drawing.”

And O’Shea put his theories into practice. He has not only created the many oils with which the gallery goers are familiar, but he has amassed an ample and very admirable collection of studies drawn in black and white, red or in a combination of two colors . . . There are portraits also; among them a peasant woman’s face stretched broad with a coarse, good humored smile, and pinched at the eyes with the shrewd and bitter experience of her days; another of these that is outstanding is a portrait of a corpulent oriental lost in oily laughter.

His current project is a chronicle of our own coast extending to the mouth of the Sur. Years ago O’Shea spent five days walking over the route, bundled in a heavy Irish overcoat. What he saw then, and on many succeeding trips, has had ample time for maturation. Nevertheless, he does not force the process. He is content to wait for those just right days, when he brings back a trophy.

His present home located on the brink of Wild Cat Cove will eventually fall into the sea, he comments philosophically, but for the present, makes an excellent lookout from which to observe the sea in its every temper and under every light of day or night. Of Spanish design, it has a high ceiled living room, garnished with balcony and iron balustrade. There is also a giant easel, that, with its springs and gadgets, looks suggestive of a device of the inquisition, but the dominant furnishing of the room is a lovely old sixteenth century Florentine buffet. The rugs are fine Mexican and the chairs (rigorous looking Spanish antiques) make excellent props in the heat of picture display. Because John O’Shea is a host of complete graciousness, there is one soft pillowed divan; but this is merely a thoughtful concession to the guest, just as when he finds his small dog shivering in her basket, he covers this less hardy creature gently with a blanket. He himself rarely make use of such luxuries as chairs.

Pat Cunningham confined her review to the actual contents of his one-man CAA show:<sup>248</sup>

Mr. O’Shea’s choice of subject matter is concerned chiefly with scenes of our local coast life, a few portraits, and several expressive semi-abstractions. His admirable talent is peculiarly suited to convey the monumental force and emotional beauty of this locale. He reproduces with great insight and skill the unceasing conflict of surf and rock, and the writhing up-surge of the sinuous cypress. With the complete simplicity of perfect control, he evokes a consciousness of the cosmic forces which produced the patterns of rock, sea and cypress. How admirably this fulfills the function of the artist – to organize experience and interpret it for the benefit of the layman who seeks a greater awareness and understanding of the world about him! . . . Realizing this, we admire Mr. O’Shea’s achievement all the more.

The secret of his accomplishment is partly revealed in the semi-abstractions, such as *Business Section of Carmel*. Here you see a special design and compositional pattern that coordinate, and in so doing, activate the picture plane into a self contained, moving unity. Without this unity, no subject matter can have authority. With it the artist can say almost anything with conviction – and in any medium.

Mr. O’Shea’s medium in most of the compositions is a black chalk with which he seems able to get any effect he desires in line or tone. With this, a restrained use of color and large, uncluttered pattern areas, moving against one another, he produces a design form that is capable of interpreting his monumental subject matter. He makes one great tree, straining out of the rock, tell the story of the epochs and the elements that made our cliffs and shores.

With equal skill he presents the personalities of his portraits. Ella Young’s blue eyes, in the watercolor portrait of her, speak vividly of the mystic beauty of the world she lives in. *Gothic Head* and *Blue Lady* express the opposite extremes of sinister austerity and calm serenity. Mr. O’Shea’s delightful sense of humor makes the *Goat What Ate the Sands* and the adorable bird in *Home Front* irresistibly appealing. The painting, *Colt*, also shows his skill and sensitivity in depicting animals.

A superb example of one of his “expressive semi-abstractions” is *Coastal Rocks*.<sup>249</sup> In July of 1945 he donated his painting *Cypresses* to the CAA benefit raffle exhibition and contributed to all the regular monthly shows of the CAA through the summer.<sup>250</sup> That October at the CAA exhibition his “flamboyant Tahiti and his forceful seascapes” dominated the long north wall of the Gallery.<sup>251</sup> His submission to the November CAA show was not reviewed, but his December entry, *The Old Salt Mine*, was called “pleasing” with its fresh warm tones.<sup>252</sup>

In January of 1946 at the Second Annual Exhibition of the American Artists Professional League in the Oakland Art Gallery O’Shea received a third prize for his canvas *Blue Lagoon*.<sup>253</sup> At the February CAA exhibit Pat Cunningham singled out his *Squatting Man* and *Un Hombre* as exceptional.<sup>254</sup>

The O’Shea character sketches are boldly brushed, strongly modeled in near monochrome. This restrained use of color

does not steal from the rich tonal effect brought about by light and dark contrast and value sequences, which create a pulsation of light and movement. They illustrate how much more can be done with one or two colors used expressively than with a dozen used for merely objective purposes.

That month to the USO’s Artists’ Ball he again contributed his paintings to decorate the ballroom.<sup>255</sup> To the CAA’s watercolor show in March of 1946 he contributed *Closing Horn*, a portrait of a colorful jolly round figure “that carries the charm of the ebullient O’Shea.”<sup>256</sup> A month later at that venue his “blue-saturated canvas” was said by Cunningham to evoke “a moody mysticism, highly individual and highly interpretative.”<sup>257</sup> He contributed his oils and watercolors to CAA shows in June, August and September.<sup>258</sup> In the fall of 1946 his “celebrated portrait” of Ella Young at the Grand Central Galleries in New York City was described as a life-size study that “has caught the frailty of age coupled with the remarkable vigor of spirit characteristic of the Irish poet.”<sup>259</sup> Nancy Lofton, art critic for the *Pine Cone*, said that his *Green and Rose* at the CAA’s watercolor show in November of 1946 “contains the brilliant color to be expected in his work, expressed in the rose-like bloom on the hills.”<sup>260</sup> A month later at that venue she observed that his *Rocks* had a “feeling of massiveness with the fluid power of water contrasted with the solidity of the rocks. The somber setting is relieved by the deep and vibrant color of the sea.”<sup>261</sup> In February of 1947 at the CAA Gallery his watercolor “portrait of a Negress” was deemed successful and his large oil portrait of an Irishman was said to have “about it a quality of color and design reminiscent of Whistler,” but possessed “a delightfully subtle humor.”<sup>262</sup> At that Gallery two months later he contributed oils and a watercolor of a “lovely ancient head.”<sup>263</sup> In May of 1947 his “large, low-keyed portrait” of *Pop Hart* was displayed at and donated to the Bohemian Club during the Seventy-fifth Anniversary Exhibition by artist-members.<sup>264</sup> His canvas *Monterey Shore* received an honorable mention that August at the California State Fair’s Exhibition of Paintings in the “landscape and marine” category.<sup>265</sup> O’Shea was a contributor to the CAA shows at the Carmel Art Gallery in November and December of 1947 as well as in March, May and July of 1948.<sup>266</sup> At the May exhibition his “jungle tangle” in oil was called “rich and luxuriant . . . his color vibrant” and in July his oil *Pacific Blue* became a “favorite” with the visiting crowds.<sup>267</sup> In October of 1948 he was an honorary pallbearer at the funeral of Mary DeNeale Morgan.<sup>268</sup> Later that month the *Pine Cone* reproduced his *Head Man of the Village-Mexican* from the Albert Bender Collection.<sup>269</sup> His canvas entitled *Mexican Scene* at the CAA November exhibition was evaluated by Mary-Madeleine Riddle, art critic for the *Pine Cone*: “here are people, superbly handled – just the backs of several peasants walking away, but with a world of speech in the story told by shoulders . . . defiant pride and under unbowed sombrero, resignation and plodding strength beneath a woman’s shawl.”<sup>270</sup> A month later at that venue his oil *Taos Landscape* came under Riddle’s scrutiny: “spills and swirls, colors on the hills with a control and underlying sureness of form that makes this landscape a superbly patterned design while remaining unreally rare as though seen from a great distance.”<sup>271</sup>

In the fall of 1946 the CAA was asked to choose paintings and sculptures by its well-known artists for display in the windows of sponsoring Monterey Peninsula businesses during American Art Week. This became an annual exhibition celebrated in a special supplement to the *Monterey Peninsula Herald*. For several years O’Shea’s work was selected and reproduced in the *Herald*. For the First Annual his paintings were hung at Betty Brickman’s shop in Monterey and the supplement used as an illustration his oil, *Hawaiian Landscape*, and included a biography by Dorothy Stephenson that concluded:<sup>272</sup>

. . . . From the heavy mood of an almost ponderous marine, he passes with agility to the lyric tone of one of his skillfully executed water colors and with equal ease into fantasy or portraiture.

“One mustn’t overlook the Irish twirks of humor that sometimes appear, either,” an admirer of his works points out. “Sometimes it is of the sardonic quality and sometimes light and lyrical but it can be found in many of his paintings.”

. . . . As for “classifying” his work – twenty years ago John O’Shea was looked upon as modern. Today, he is regarded as a contemporary by many moderns, yet he is in no sense an abstract painter.

In 1947 at the Art Week’s Second Annual his work was displayed at Rudolph’s Furniture in Monterey and the *Herald* reproduced his oil *Coast Fog* and a photo of the artist with his dachshund, Kirschel.<sup>273</sup> During the Third Annual in 1948 the J. C. Penney store exhibited his paintings and the *Herald* reproduced his oil simply entitled *Marine*.<sup>274</sup> A photo of O’Shea was published in 1950 in the art supplement of the Fifth Annual.<sup>275</sup> For the Fifteenth Annual the supplement published his biography.<sup>276</sup>

In January of 1949 he removed his name for re-election to the CAA board of directors due to ill health, specifically citing a slowly worsening heart condition.<sup>277</sup> That April at the CAA show Mary Caluori, art critic for the *Pine Cone*, observed:<sup>278</sup>

*Still Life* by John O’Shea is a magnificent oil; tall *Birds of Paradise* rearing exotic heads from an eccentric green swan vase; balance, depth of green that rests the eye, and a certain self-consciousness. O’Shea’s *Oldest Native*, water color, reminds one of Van Gogh’s old men of the earth earthly.

He returned to the CAA monthly shows in August of 1949 and exhibited his *Seascape*.<sup>279</sup> In the 1950s his contributions to the CAA exhibitions became



28, 1944, p.3. / **241. CPC**, May 26, 1944, p.1. / **242. CPC**, July 21, 1944, p.1. / **243. CPC**, September 29, 1944, p.6. / **244. CPC**, November 10, 1944, p.10; November 17, 1944, p.1. / **245. CPC**, February 23, 1945, p.4. / **246. TAT**, April 13, 1945, p.13. / **247. CPC**, May 25, 1945, pp.1,3. / **248. CPC**, June 22, 1945, p.1. / **249. Plate 15b**; Appendix 6. / **250. CPC**, July 20, 1945, p.1; July 27, 1945, p.1; August 10, 1945, p.12; September 21, 1945, p.15. / **251. CPC**, October 19, 1945, p.2. / **252. CPC**, November 23, 1945, p.5; December 21, 1945, p.14. / **253. TOT**, February 3, 1946, p.2-C. **CPC**, February 8, 1946, p.10; **TAT**, February 8, 1946, p.20. / **254. CPC**, February 22, 1946, p.5. / **255. CPC**, March 1, 1946, p.6. / **256. CPC**, March 22, 1946, p.3. / **257. CPC**, April 26, 1946, p.9. / **258. CPC**, June 28, 1946, p.9; August 9, 1946, p.7; September 13, 1946, p.6. / **259. MPH**, November 1, 1946, p.A-12. / **260. CPC**, November 22, 1946, p.5. / **261. CPC**, November 6, 1946, p.9. / **262. CPC**, February 7, 1947, pp.5, 10. / **263. CPC**, April 11, 1947, p.5. / **264. TAT**, May 16, 1947, p.20. / **265. CPC**, August 29, 1947, p.13. / **266. CPC**, November 7, 1947, p.5; December 12, 1947, p.11; March 12, 1948, p.5. / **267. CPC**, May 7, 1948, p.13; July 9, 1948, p.5. / **268. CPC**, October 15, 1948, p.5. / **269. CPC**, October 29, 1948, p.14. / **270. CPC**, November 5, 1948, p.8. / **271. CPC**, December 3, 1948, p.5. / **272. MPH**, November 1, 1946, pp.A-1, A-12. / **273. MPH**, October 31, 1947, p.A-15. / **274. MPH**, October 29, 1948, pp.A-1, A-10. / **275. MPH**, October 31, 1950, p.A-11. / **276. MPH**, October 29, 1960, p.A-7. / **277. CPC**, January 21, 1949, p.13. / **278. CPC**, April 22, 1949, p.20. / **279. CPC**, August 12, 1949, p.9. / **280. MPH**, October 29, 1960, p.A-7. / **281. MPH**, November 5, 1951, p.A-14. / **282. GMG**, May 2, 1952, p.37. / **283. MPH**, March 8, 1955, p.1. / **284. California Death Index**; **MPH**: April 30, 1956, p.4; May 3, 1956, p.2; **CPC**, May 3, 1956, p.B; cf., the fine study by Walter Nelson-Rees, *John O'Shea, 1876-1956: The Artist's Life As I Know It*, Oakland, 1985, pp.9ff; Donovan and Nelson-Rees, pp.7-41; Spangenberg, p.66; Jacobsen, p.2420; Seavey, p.32; Falk, p.2482; Hughes, p.838; Moure, p.184; J. Dominik in Westphal, *The North*, pp.136-41; Wall Moure, p.383. / **285. CPC**, October, 4, 1956, pp.1, 14. / **286. CPC**, August 10, 1967, p.7.

**MARY FRANCES WHITE PALMER** (1875-1943) was born in Davenport, Iowa. After her marriage to Walter Palmer she relocated to his large farm in Ottawa, Illinois.<sup>1</sup> In addition to her son, Burton, and daughter, Alyson ("Peggy"), her sister, mother-in-law and a servant resided with the Mary and her husband in 1920.<sup>2</sup> She studied at the Art Institute of Chicago under Martha Baker and specialized in miniature painting and watercolor. During the early 1920s she moved to Michigan. Mrs. Palmer and her daughter relocated to Carmel in the spring of 1926 and purchased the Dune Eden cottage on San Antonio Avenue. In May of 1927 Mary held a solo exhibition of her miniature portraits, primarily studies of socially prominent matrons and their children, at the Hanna Galleries in Detroit.<sup>3</sup> That September at the Michigan State Art Exhibition she was awarded the first and second prizes in miniature painting; Alyson won the second prize in the amateur class of landscape watercolor for her scene of a Carmel garden.<sup>4</sup> For several years thereafter Mary resided at her Carmel home with her daughter. In 1928 she recreated her "charming" Detroit show of miniatures at the Sixth Exhibition of the Carmel Art Association.<sup>5</sup> At that time her work was also displayed at the Gotham Shop Gallery in Palo Alto. In February of 1930 Mary displayed her miniature portraits on ivory in San Francisco at Courvoisier's Little Gallery.<sup>6</sup> During her stay on the Pacific coast she received commissions for portraits from "well known Carmel women." Mary Palmer died in Ottawa, Illinois, in 1943.<sup>7</sup>

**ENDNOTES FOR PALMER:** 1. U.S. Census of 1900 [ED 79, Sheet 3A]. / 2. U.S. Census of 1910 [ED 131, Sheet 19A]; U.S. Census of 1920 [ED 140, Sheet 10B]. / 3. **CPC**, May 13, 1927, p.10. / 4. **CPC**, September 16, 1927, p.4. / 5. Appendix 4; **CPC**: July 27, 1928, p.4; August 10, 1928, p.4; U.S. Census of 1930 [ED 27-44, Sheet 1A]. / 6. **CPC**, February 28, 1930, p.10. / 7. Falk, p.2512.

**SARAH (Sallie) CORNELIA PARKE** (1861-1937) was born on July 13<sup>th</sup> in Houghton, Michigan, to Frances and Hervey Parke. The latter became the co-founder of the pharmaceutical firm Parke, Davis & Company. Through the early 1890s the Parkes resided in Detroit. Sarah was the eldest child in a family of three daughters and three sons.<sup>1</sup> In her early twenties she received private art lessons from Otto H. Bacher in New York City where she maintained her own studio. Miss Parke had at least one "European tour" to study art. She contributed to shows at the National Academy of Design and to several of the Annuals at the Pennsylvania Academy of Fine Arts. Beginning in the mid 1890s she made frequent trips to her parents' new home near San Diego. Sarah often painted in that area and exhibited her *Cliffs at La Jolla* with the San Francisco Art Association in 1897.<sup>2</sup> Near the time of her father's death in 1899 she established a residence in San Diego. After several visits to the Monterey Peninsula she permanently moved to Pacific Grove in 1906 and initially resided at Jewell Cottage and at the Home Inn on Forest Avenue. She was an active member of the local ladies' Civic Improvement Club. In April of 1907 Parke exhibited her canvas *Waves* at the opening of the Del Monte Hotel Art Gallery.<sup>3</sup> By 1909 she had purchased a lot at 270 Central Avenue near Fifth Street and built a studio-home.<sup>4</sup> According to the U.S. Census of 1910, her seventy-one-year-old aunt, Maria T. Hunt, also resided at that address with Japanese and German-born servants.<sup>5</sup> Sarah, who declared her age to be "46," did not list a profession on the Census, but was publicly recognized as one of the Peninsula's important artists.<sup>6</sup> Between 1912 and 1937 she registered on the Pacific Grove voter index as a "Republican."<sup>7</sup> When she visited San Francisco in February of 1911 the art critic for the *San Francisco Call*, Katherine Prosser, noted that Parke had been painting "a number of charming garden scenes" instead of her habitual cypresses.<sup>8</sup> After Parke's first trip to the Orient her work at the Del Monte Gallery was said to have "great strength . . . directness . . . and a most convincing quality."<sup>9</sup>

In 1911 she purchased as her studio the one-hundred-year-old Barreto Adobe in Monterey from Maria Dutra Muchado. This she briefly shared with Lester Boronda who helped to restore the edifice in lieu of paying rent.<sup>10</sup> Beginning in 1914 Sarah co-managed the Gift Shop and Tea

Room with her close friend and fellow Pacific Grove resident, Miss Nellie K. Smith; this establishment was in the adobe that had once been Monterey's first Federal Court House at 535 Polk Street.<sup>11</sup> In 1917 Parke purchased this building as well as a half interest in the business, added a book shop and organized a few informal exhibitions by local artists. The ever resourceful Parke also opened a second enterprise, the Pacific Grove Art Gallery and Lending Library, in the Grove Theatre Building on Lighthouse Avenue. Here in April of 1927 she staged a solo exhibition of fifteen paintings by R. E. Sylvester and a year later a show by Jane Stanley of Detroit.<sup>12</sup> By 1928 she had purchased a pied-à-terre at Pescadero Point in Pebble Beach and two years later gave up her Monterey business.<sup>13</sup> From the U.S. Census of 1920 and the U.S. Census of 1930 we learn that she maintained her residence on Central Avenue in Pacific Grove with her aged aunt.<sup>14</sup> Parke's eldest brother, James, lived nearby on Ocean View Boulevard with his wife and two daughters. In addition to her business interests, Miss Parke was actively involved in the community and served on the board of directors of the local YWCA. In 1920 she helped to fund a building at Asilomar. She was so well known on the Peninsula that her society functions were reported in *The Oakland Tribune*.<sup>15</sup> Unfortunately, her wealth always attracted the attention of the press which reported on wills probated in her favor or lawsuits against her vast estate.<sup>16</sup> In one case she was sued for seven hundred and fifty thousand dollars in damages – a staggering sum in 1931 – on charges of malicious and libelous slander after her complaints of fraud against land developers in the Imperial Valley were dropped.<sup>17</sup>

Certainly, her primary passion was her art. Although she never encouraged the sale of her own paintings, she occasionally exhibited her oils depicting the adobes, missions, cypresses and pine trees. In addition to the Del Monte Art Gallery, she contributed in 1924 her *Sea Shore Flowers* to the Eighteenth Annual Exhibition of the Carmel Arts and Crafts Club.<sup>18</sup> That same year she exhibited at the Second Annual Exhibition of the Berkeley League of Fine Arts where the critic for *The Oakland Tribune*, H.L. Dungan, declared "Sarah C. Parke has done a good, vigorous *Sunset* on Pebble Beach."<sup>19</sup> In 1926 she contributed *The Edge of the Forest* and *Carmel Bay at Sunset* to the California State Fair.<sup>20</sup> The following March her canvas entitled *Sunset* was displayed in the Berkeley City Hall as a long-term loan from the local League of Fine Arts.<sup>21</sup> Also in 1927 her work appeared at the Inaugural Exhibition of the Carmel Art Association.<sup>22</sup> In February of 1928 the Berkeley League included one of her paintings in an exhibit staged in the American Trust Company of the East Bay.<sup>23</sup> Nine of her paintings were reproduced on color post cards of the Peninsula.

On January 23, 1937 during a visit with her sister in Woodside Miss Sarah Parke died in the Palo Alto Hospital.<sup>24</sup> She left a substantial trust fund of ten thousand dollars to St. Mary's-by-the-Sea Episcopal Church in Pacific Grove. She had held numerous fund raisers for that church in her studio and with her brother donated the organ in 1910.

**ENDNOTES FOR PARKE:** 1. U.S. Census of 1870 [ED 6<sup>th</sup> Ward, Sheet 136]; U.S. Census of 1880 [ED 283, Sheet 21]. / 2. Halteman, p.1244; **AAA** 1, 1898, p.392. / 3. Schwartz, *Northern*, p.92; **MDC**, April 21, 1907, p.1; **SFL**, April 22, 1907, p.6; **TOT**, April 27, 1907, p.10. / 4. Perry/Polk 1916-17, pp.15, 21. / 5. U.S. Census of 1910 [ED 16, Sheet 6B]. / 6. **DMW** 2.1, 1910, p.11. / 7. CVRI, Monterey County: 1912, 1922, 1934-1938. / 8. **SFL**, February 12, 1911, p.33. / 9. **DMW** 2.28, 1911, p.4. / 10. **DMW**, 2.29, 1911, p.6; **SFL**, May 21, 1911, p.31. / 11. Perry/Polk 1916-17, pp.6, 12, 22, 30, 33. / 12. **CPC**: April 15, 1927, p.3; March 16, 1928, p.6. / 13. Perry/Polk: 1922-23, p.65; 1926, pp.213, 309; 1928, pp.364, 515; 1930, pp.365, 510. / 14. U.S. Census of 1920 [ED 21, Sheet 1A]; U.S. Census of 1930 [ED 27-32, Sheet 2A]. / 15. **TOT**: August 30, 1925, p.2-S; April 14, 1929, p.A-4. / 16. **TOT**, November 4, 1924, p.25. / 17. **LAT**, March 1, 1931, p.8. / 18. Appendix 2. / 19. **TOT**, November 23, 1924, p.31. / 20. *Catalogue, Annual Exhibition of Paintings*, California State Fair, Sacramento, September 4-11, 1926. / 21. **BDG**, March 26, 1927, p.7; **WTA**, March 1926, p.23. / 22. Appendix 4. / 23. **SFC**, February 5, 1928, p.D-7; **CPC**, February 10, 1928, p.4. / 24. **MPH**, January 23, 1937, p.1; **NYT**, January 25, 1937, p.19; **GHT**, January 29, 1937, p.1; cf., Spangenberg, p.44; Hughes, p.849; Jacobsen, p.2451; Kovinick, p.242.

**THOMAS (Tom) SHREWSBURY PARKHURST** (ca.1850-1923) was born on August 2<sup>nd</sup> in Manchester, England. He immigrated to the United States with five brothers and a sister in the mid 1860s and initially resided in Lyndon, New York.<sup>1</sup> Parkhurst moved to Toledo, Ohio, in 1871 and married eight years later.<sup>2</sup> From the U.S. Census of 1880 we learn that he lived with his Ohio-born wife, Ida May Parkhurst, and his two-month-old son, Thomas Evan.<sup>3</sup> His occupation was listed as "painter." According to the U.S. Census of 1900, he had become a professional "decorator" and his prosperous Toledo home on Winthrop Street had the addition of another son, the fifteen-year-old Clifford, as well as a servant.<sup>4</sup> With his partner, George Allen, he made his living by decorating the homes of the wealthy. He was also an art critic, chairman of the publicity committee at the Toledo Art Museum and a member of the local Tile Club.<sup>5</sup> He published editorials and articles in the *Toledo Daily Blade*. By the 1890s he was a frequent public speaker and attended decorators' conferences where he lectured on such topics as "The Craft and its Elevation."<sup>6</sup> After the death of his first wife he remarried in 1907.<sup>7</sup>

In the early 1900s this primarily self-taught artist began painting with oils on canvas and found immediate success. In 1912 he was given a solo exhibition at the Milwaukee Art Society where he regaled his dinner audience with stories about Joseph Turner's use of color.<sup>8</sup> He made his first extended trip to California in 1915 to visit the Panama-Pacific International Exposition and to paint along the northern coast. At this time he visited Carmel where he associated with several artists, including William Ritschel, and published a short article on their lives.<sup>9</sup> Through 1915 he maintained his Toledo studio in the Bank of Commerce Building,

but moved to a larger atelier a year later.<sup>10</sup> In January of 1916 a local newspaper reported:<sup>11</sup>

The exhibit of oil paintings of Thomas S. Parkhurst in his studio in the St. Clair building during the past week, was thronged by a large number of visitors, many of whom were from out of the city. As a whole, the exhibit was the best display of work ever shown to the public by Mr. Parkhurst. The number of canvases showed wonderful improvement over his former work. His Pacific coast subjects showed some clever painting, especially the one "In Heavy Sea."

Two winter pictures painted from scenes along the Maumee river, "December Afternoon" and "Winter," showed new beauties of our river. Nearly a hundred paintings were on view. Most of these will be shipped to Lima [Ohio], where they will be exhibited, beginning February 1, for three weeks.

Mr. Parkhurst, who will also be in Lima for the exhibit, will give two lectures upon "Art" during his stay here.

His exhibition at Lima's Chamber of Commerce as well as his public lectures were immensely successful. He spoke to high school students on: "The Achievements in Modern Art," "Art in Child Life" and "Aesthetics." He donated all proceeds from the sale of his paintings to a future Lima Art Museum. Parkhurst helped to create several municipal art galleries in the Midwest.<sup>12</sup>

He moved to the Carmel Highlands in 1917. One of his earliest dated California paintings is the 1917 oil entitled *Opal Sea-Carmel-California*.<sup>13</sup> Parkhurst often took his Carmel seascapes on lecture tours east of the Rockies and generated much publicity for his new home which he called the "Capri of America." In San Francisco his canvases were exhibited at the Gump Gallery early in 1919.<sup>14</sup> This exhibition of twenty-five oils, which occupied the whole of the main gallery, was summarized by Anna Cora Winchell, art critic for the *San Francisco Chronicle*: "The landscapes are superior to the marines, both in matter of execution and mirroring, there seems to be in the former a sincere simplicity of interpretation, whereas his seascapes are sometime over-touched with the dramatic note."<sup>15</sup> A week later Winchell said of the same exhibit that his "forceful" Carmel marine, entitled *The Blue Deep*, "is easily the finest of the assemblage, the suggestive power and action of the waters beneath the surface being most impressive;" she also reserved praise for his painting *The Green Pool*.<sup>16</sup> In his review of the Gump's show for the *San Francisco Bulletin* Walter Bodin observed:<sup>17</sup>

He has caught the sea in many moods, from a sullen, lowering gray, to a sunlit blue-skied happiness, with a suggestion of restless peace. Twelve of the fourteen marines were painted at Carmel-by-the-Sea, a land whose never-ending charm has so intrigued the painter . . .

His pictures give the impression that Parkhurst cannot satisfy himself that he has translated the sea's strange languages into oil paints; there is the suggestion of unending quest in his work. This doesn't mean . . . a lack of finish to his work; on the contrary, the pictures . . . testify to a deft hand . . .

But he is a formalist, a conventionalist; he prefers no anarchistic sentiments – beauty he seeks, and finds, in the old established ways. He has a remarkable eye for color, however, and every brush stroke reveals the ineluctable poetry of the romantic.

Parkhurst has caught the sense of contrasting beauty, tenderness, treacherous cruelty and irresistible power of the waters. In "The Blue Deep," a picture of Monterey bay, he reveals with his happy and almost unbelievable colors a perceptible cognition of the waters' crushing strength. A spirit of dreamy loneliness is suggested by the grotesque cypress in the middle foreground of "The Highlands," and one gets the sensuous reaction . . . in "Sunlight and Joy," a fancy of light, leaping water and soft sky.

The large marine that he exhibited in December at the Annual of the Bohemian Club was given a public showing the following January at San Francisco's Rabjohn & Morcom Gallery.<sup>18</sup> His work appeared at the Annual Exhibitions of the Arts and Crafts Club between 1919 and 1921.<sup>19</sup> At the Fourteenth Annual in 1920 he displayed two paintings: *Drifting Clouds* and *Rocks and Surf*. In her review Jessie Fremont Herring reported that the latter "had a chromatic resilience which rendered a clear song of the sea and sky."<sup>20</sup> Both of his submissions were voted among the twenty-five best canvases in a poll of almost one thousand visitors.<sup>21</sup> A year later at the same event he contributed the canvas, *Drifting Sands-Cape Cod*. He was represented in the Club's Fall Exhibit of Small Paintings in 1921 with a group of canvases, "all deliberately beautiful and rich in feeling."<sup>22</sup> The U.S. Census of 1920 revealed that this "artist" was a widower for a second time and resided near the home of John O'Shea in the Highlands.<sup>23</sup> In *The Wasp*, a well-known San Francisco weekly, he had authored two years earlier a highly laudatory article on O'Shea's art.<sup>24</sup> According to the Carmel voter index, Parkhurst registered as a "Republican."<sup>25</sup> His sister, Mrs. Elizabeth Chamberlain, resided in Carmel.<sup>26</sup>

In the spring of 1921 Parkhurst sent a collection of his recent canvases to an exhibition in Minneapolis.<sup>27</sup> That year he made several sketching trips into the Arizona desert and the Sierras.<sup>28</sup> Jennie Cannon wrote this evaluation of the artist for the *Berkeley Daily Gazette*:<sup>29</sup>

In appearance he is tall, erect and soldier-like, but carries about him the air of the actor rather than the man of the militia. . . . This dramatic quality suggests in a delightful way the dreamer and

poet rather than the man of affairs. Tranquility, peace, and contentment emanate from Mr. Parkhurst's pictures.

Mr. Parkhurst does large and small canvases. He has a keen sense of what constitutes the decorative in composition. His tendency is to amplify and simplify. His color is clear, crisp and joyous. He has been influenced by the art and scenes of many countries.

In August he was elected an official member of the Carmel Arts and Crafts Club.<sup>30</sup> He contributed *The Incoming Tide*, "a large canvas of rare beauty," to the 1921 California State Fair and the following summer his work was accepted at that same venue.<sup>31</sup> In November of 1921 he was one of a select group of exhibitors chosen for the Western Artists show at the Southwest Museum in southern California.<sup>32</sup> He exhibited at the Del Monte Art Gallery between 1921 and 1922.<sup>33</sup> Josephine Blanch characterized his "two splendid" works in the Gallery as "subjects found near The Highlands. The painting of a wave, which breaks against a dark towering rock, is most effective . . . sunlight gleaming through turns the water to an emerald green."<sup>34</sup> His oil of churning waves and darting seagulls entitled *Monterey Sea* probably dates from this period.<sup>35</sup> He was a popular member of the Carmel art colony and his activities were charted in the society pages.<sup>36</sup>

Parkhurst maintained a membership in New York City's Salmagundi Club and contributed a short story, *An Artist's Walk*, to the published *Papers* of that organization.<sup>37</sup> His essays also appeared in the journal *International Studio*.<sup>38</sup> He exhibited at the National Academy of Design and the National Arts Club and was a member of the Western Society of Artists.<sup>39</sup> In August of 1922 he began a six-month trip to the Midwest and East Coast.<sup>40</sup> By September he was preparing to exhibit his paintings at the Toledo Museum of Art.<sup>41</sup> The review of this show in the *Toledo Daily Blade* was unequivocal:<sup>42</sup>

. . . how utterly impossible it is to describe the dazzling coloring to be found in the exhibit of marine oil paintings by Thomas Shrewsbury Parkhurst, the former Toledoan and America's greatest artist in his particular field, at the Toledo Museum of Art, where 50 of his colorful canvases are on display during October.

No more can these richly radiant oils be described than can the colors of the sunset, the rainbow or the black opal, for 'Artist Tom' has done the seemingly impossible in transferring the dazzling hues of the spectrum, Nature's own, to canvas, in which laudable efforts he has had the assistance of Nature herself in a spot where the ever-changing glories of the Pacific Ocean are at their best - on the rock coast of Carmel-by-the-Sea, three leagues from Monterey, where in a studio set on a high bluff overlooking the ocean he has immortalized in kaleidoscopic oils the Highlands of Carmel, the Capri of California.

At his lecture and slide show in Toledo the "attendance was the largest in the history of the museum and even the lobbies were packed. Everyone was enthusiastic" and desired to move to Carmel.<sup>43</sup> At this time two of his most valuable paintings were stolen, but quickly recovered.<sup>44</sup> Thereafter he lectured in Cleveland, Chicago and Buffalo and then traveled to New York City to visit his son, Clifford, who was a "designer of metal and brasses" at his own Parkhurst Forge Inc. Thomas Parkhurst continued to "put Carmel on the map" in Pittsburg and Columbus, Ohio, with other solo exhibitions that included such titles as: *Shores of Carmel*, *Pines of Point Lobos* and *Smugglers' Cove*.<sup>45</sup> Fourteen of his canvases were sold during this tour. He returned to the Carmel Highlands in February of 1923 and because of illness declined his appointment as "head of the art section of the Monterey Peninsula Industries and Art Exposition."<sup>46</sup>

Thomas S. Parkhurst suffered a series of strokes and died on March 26, 1923 in Carmel.<sup>47</sup> He was buried in Toledo. After the probate of his estate Clifford Parkhurst occupied his father's studio in the Highlands, but soon left after he decided not to open a forge on the Peninsula.<sup>48</sup> In February of 1926 Myron Oliver staged a small solo show of Parkhurst's paintings at the Mission Art and Curio Store in Monterey.<sup>49</sup> When the show was reviewed in the monthly *Western Arts*, it was said that Tom possessed "those rare qualities of combined strength, luminosity and poetry . . . [that] gave the under-light of iridescent rays its delicious and true values."<sup>50</sup> That summer two of his paintings, *Surf* and a much admired *November*, were exhibited at the private Carmel Art Gallery.<sup>51</sup> In November of 1927 the Worden Galleries of San Francisco held a "memorial exhibit" with those paintings that had been preserved by the new owner of Parkhurst's Carmel studio, Mrs. I. L. Eppinger.<sup>52</sup> George W. Stevens wrote a glowing tribute to the artist and Florence W. Lehre, art critic for *The Oakland Tribune*, said that his marines were "good, poetic interpretations of the color and movement of breaking waves and the misty atmosphere of the California coast - this from the conservative point of view."<sup>53</sup>

**ENDNOTES FOR PARKHURST:** 1. U.S. Census of 1870 [ED Lyndon, Sheet 11]; WTA, March 1926, p.11. / 2. CPC, September 28, 1922, p.10. / 3. U.S. Census of 1880 [ED 43, Sheet 9]. / 4. U.S. Census of 1900 [ED 61, Sheet 1B]. / 5. SFC, July 28, 1918, p.E-3; CPC, March 31, 1923, p.1. / 6. *The Sandusky Star* (Ohio), July 27, 1898, p.1. / 7. U.S. Census of 1910 [ED 155, Sheet 2A]. / 8. *Englewood Times* (Chicago), June 21, 1912, p.5; *Indiana Weekly Messenger*, March 26, 1913, p.4. / 9. *Fine Arts Journal* 33, 1915, pp.4-7. / 10. AAA 12, 1915, p.444. / 11. *Toledo Times*, January 23, 1916, p. 15. / 12. *The Times-Democrat* (Lima, Ohio): January 24, 1916, p.7; January 25, 1916, p.6; January 26, 1916, p.5; January 28, 1916, p.12; January 31, 1916, p.6; February 3, 1916, p.2; February 4, 1916, p.5; February 10, 1916, p.3. / 13. CPC, March 14, 1918, p.1; April 28, 1921, p.8; AAA 16, 1919, p.463; Bostick, p.59; B & B, December 10, 2003, No.6205. / 14. CPC, November 7, 1918, p.1. / 15. SFC, February 2, 1919, p.3-E. / 16. SFC, February 9, 1919, p.9-E. / 17. SFB, February 10, 1919, p.10. / 18. TOT, December 14, 1919, p.6-S; SFC, January 11, 1920, p.E-3. /

19. Appendix 2. / 20. CPC, August 26, 1920, p.3. / 21. CPC, September 9, 1920, p.3. / 22. CPC, October 21, 1921, p.9. / 23. U.S. Census of 1920 [ED 14, Sheet 6B]. / 24. TWP, May 11, 1918, p.17. / 25. CVRI, Monterey County: 1920-1922. / 26. WTA, March 1926, p.11. / 27. CPC, May 5, 1921, p.1. / 28. BDG: July 2, 1921, p.6; October 29, 1921, p.6. / 29. BDG, July 23, 1921, p.6. / 30. CPC, August 18, 1921, p.6. / 31. TOT, August 28, 1921, p.6-A; September 2, 1922, p.12. DPT, September 1, 1921, p.8; CPC, September 1, 1921, p.7. / 32. BDG, November 12, 1921, p.6. / 33. MDC: June 30, 1921, p.2; July 7, 1921, p.4; BDG: June 25, 1921, p.6; September 9, 1922, p.6; TOT, July 3, 1921, p.S-3. / 34. TOT, October 9, 1921, p.S-8. / 35. B & B, June 15, 1994, No.4647. / 36. CPC, May 18, 1922, p.5; May 25, 1922, p.3. / 37. NYT, January 7, 1923, p.BR-4. / 38. CPC, March 31, 1923, p.1. / 39. SFC, February 9, 1919, p.9-E. / 40. CPC, August 17, 1922, p.5. / 41. CPC, September 28, 1922, p.10. / 42. As cited in CPC, October 21, 1922, p.4. / 43. CPC, October 28, 1922, p.8. / 44. CPC, November 18, 1922, p.8. / 45. CPC: January 20, 1923, p.1; February 24, 1923, p.1. / 46. CPC, February 24, 1923, p.1. / 47. CPC, March 31, 1923, p.1; cf., Falk, p.2525; Hughes, p.850; Jacobsen, p.2456. / 48. CPC: April 26, 1923, p.9; April 28, 1923, p.6; May 5, 1923, p.1; May 26, 1923, p.10. / 49. CPC, February 20, 1926, p.10. / 50. WTA, March 1926, p.11. / 51. CPC: June 25, 1926, p.11; July 16, 1926, p.11. / 52. CPC, November 18, 1927, p.4; SFC: November 20, 1927, p.D-7; November 27, 1927, p.D-7; ARG, December 1927, p.10. / 53. TOT, November 20, 1927, p.S-7.

**AMBROSE MCCARTHY PATTERSON (1877-1966)** was born on June 29<sup>th</sup> in Daylesford, Victoria, Australia, and studied in Melbourne at the National Gallery Art School. He left in 1898 to train in Paris with Lucien Simon at the Académie de la Grande Chaumière and with André Lhote. Through the influence of Nellie Melba the young artist was introduced to John Singer Sargent. In Paris Patterson established himself as an exhibiting member of the Salon d'Automne in 1903 and contributed annually to the Salon until 1908.<sup>1</sup> His paintings also appeared in the art galleries of London and Brussels. He returned to Australia in 1909. While en route to New York he stopped in Hawaii in 1912 and stayed for several years. He was given a solo exhibition at the Honolulu University Club in 1915 and contributed to the Hawaiian Society of Artists' Annual in 1917. After landing in San Francisco in the summer of 1917 he held a joint exhibition with Rinaldo Cuneo at the local Helgesen Gallery.<sup>2</sup> Anna Cora Winchell, art critic for the *San Francisco Chronicle*, praised the "somewhat flamboyant" colors of his Hawaiian scenes and said that his views of San Francisco have "a fine perspective . . . handled with more aptitude than a stranger usually displays in a new atmosphere."<sup>3</sup> In October he leased a cottage in Carmel and produced a sufficient number of local landscapes by December 21<sup>st</sup> to rent the walls of the local Blue Bird Gift Shop. Here he held a ten-day exhibition and sale entitled "Honolulu and Carmel Paintings." He placed a conspicuous advertisement for this event in the front page of the *Carmel Pine Cone*.<sup>4</sup> Patterson contributed to the 1917-18 Winter Exhibition of paintings at the Carmel Arts and Crafts Club.<sup>5</sup> For the 1918 spring Annual of the San Francisco Art Association (SFAA) Louise E. Taber, art critic for *The Wasp*, said that his wood block prints were "very interesting, and especially fine in color is the *Volcano Kilauea*."<sup>6</sup> That summer he was given a solo exhibition at the SFAA and he contributed three color etchings, *The Steeple Chase*, *The Bull Fight* and *The Long Beach*, to the Seventh Annual of the California Society of Etchers at the Hill Tolerton Print Rooms.<sup>7</sup> At this time his San Francisco address was given as 540 Sutter Street. By September of 1918 Patterson had moved into a boarding house at 915 East Pine Street in Seattle and was listed as an "artist designer" for Foster & Kliser. On his draft registration he gave the name of his daughter in Honolulu as his nearest relative.<sup>8</sup>

No attempt has been made in this biography to summarize properly Patterson's very rich life as a Washington resident. However, certain facts have come to light. In late fall of 1918 his work was given a solo exhibition by the Seattle Fine Arts Society.<sup>9</sup> A year later he was invited to establish the Department of Painting and Design at the University of Washington where he remained until his retirement in 1947. We learn from the U.S. Census of 1920 that he was unmarried at the same address on East Pine Street and gave his occupation as "teacher, painter."<sup>10</sup> Strangely, that Census claims that he was born in Canada of English parents. He was not a naturalized citizen. In 1922 he married his former student, Viola Hansen. Eventually, he moved his residence to 3927 Belvoir Place in Seattle. Between 1922 and 1925 he displayed three works at the exhibits of Western Painters in southern California: *Mannakee Street-Honolulu*, *Mount Rainier* and *Foot of the Glacier*.<sup>11</sup> He contributed *Monterey Cypress* to the International Exhibition of Prints at the Carmel Arts and Crafts Club in April of 1923.<sup>12</sup> The University of Washington published in 1928 twelve of his Hawaiian woodcuts which included the titles *Surf Riders* and *Torch Fishers*.<sup>13</sup> He exhibited in February of 1929 at the First Annual Rocky Mountain Exhibition in Logan, Utah.<sup>14</sup> That fall a reviewer of his solo exhibition in New York City at the Montross Galleries characterized his style as "Parisian."<sup>15</sup> In March of 1931 he contributed to the exhibition of block prints at the War Memorial Building in Bismarck, North Dakota.<sup>16</sup> At the 1933 spring Annual in the Oakland Art Gallery H. L. Dungan, art critic for *The Oakland Tribune*, described Patterson's *Composition-Four Figures* as "an oil, showing three nudes, partly in line and partly in very hazy brush strokes. It has many good points."<sup>17</sup> His memberships included the California Print Makers, Northwest Print Makers and Art Institute of Seattle.<sup>18</sup> In the mid 1930s he was appointed by the FAP and WPA to execute murals in various federal buildings.<sup>19</sup> He contributed to an exhibition of Pacific Northwest Painters at the Mills College Art Gallery in Oakland during September of 1937 and returned to that venue in February of 1948.<sup>20</sup> Some of his other exhibitions included the: SFAA between 1918 and 1932,<sup>21</sup> Western Painters at the Los Angeles Museum from 1922 to 1924,<sup>22</sup> Oakland Art Gallery between 1932 and

1936,<sup>23</sup> Art Institute of Chicago, Museum of Modern Art in New York City in 1933,<sup>24</sup> and Seattle Art Museum where he won a medal in 1934 and was given solo exhibitions in 1921, 1934, 1947, 1956 and 1961.<sup>25</sup> In 1939-40 he exhibited at the New York World's Fair and the Golden Gate International Exposition in San Francisco.<sup>26</sup> A year later his work was included in the first exhibition of Australian Art at the National Gallery in Washington, D.C.<sup>27</sup> Patterson returned to San Francisco in January of 1948 for a group show of oils in the Rotunda Gallery at the City of Paris.<sup>28</sup> In June of 1953 he exhibited jointly with his talented artist-wife at the YWCA in Walla Walla, Washington.<sup>29</sup> Ambrose Patterson died in December of 1966 in Seattle.<sup>30</sup>

**ENDNOTES FOR PATTERSON:** 1. Refer to note 30 below. / 2. SFC, September 23, 1917, p.S-6; cf. TOT: September 9, 1917, p.20; September 30, 1917, p.20. / 3. SFC, October 7, 1917, p.E-3. / 4. CPC, December 20, 1917, p.1. / 5. Appendix 2. / 6. TWP, May 18, 1918, p.16. / 7. SFC, August 4, 1918, p.E-6; TOT, August 11, 1918, p.20; CSEE. / 8. WWDR, No.404-1429A, September 12, 1918; AAA 16, 1919, p.464. / 9. SFC, December 1, 1918, p.S-9. / 10. U.S. Census of 1920 [ED 207, Sheet 11B]. / 11. Moure, p.B-83. / 12. CPC, April 7, 1923, p.2. / 13. SLT, October 7, 1928, p.8. / 14. QSE, February 10, 1929, p.6-C. / 15. NYT, November 7, 1929, p.7-4. / 16. *The Bismarck Tribune*, March 16, 1931, p.9. / 17. TOT, April 2, 1933, p.8-S. / 18. AAA: 24, 1927, p.683; 30, 1933, p.658; McGlaulin, p.232; Ball, p.493. / 19. NYT, December 14, 1935, p.13. / 20. BDG, September 9, 1937, p.7; TOT: September 12, 1937, p.S-5; February 22, 1948, p.C-3. / 21. SFAI. / 22. LAT, May 18, 1924, p.3-32. / 23. TOT, March 17, 1935, p.S-7. / 24. NYT, December 17, 1933, p.9-12. / 25. NYT, August 15, 1948, p.2-8. / 26. NYT: May 9, 1940, p.21; May 19, 1940, p.9-7. / 27. NYT, October 2, 1941, p.23. / 28. TOT, January 11, 1948, p.C-3. / 29. *Walla Walla Union Bulletin*, June 2, 1953, p.7. / 30. Social Security Death Index; cf., Falk, p.2537; Jane Alexander, *Portrait of an Artist: Ambrose Patterson - 1877-1966*, Melbourne, 1995; Hughes, p.856; Jacobsen, p.2471; D. Trip and S. F. Cook, *Washington State Art and Artists 1850-1950*, privately printed, 1992.

**EDGAR ALWIN PAYNE (ca.1882-1947)** was born on March 1<sup>st</sup> in Washburn, Missouri. By 1900 he had followed his family to Prairie Grove, Washington County, Arkansas, where his Alabama-born father, John Payne, worked as a carpenter. The seventeen-year-old Edgar listed his occupation as "carpenter, apprentice."<sup>1</sup> He shared a home with his parents, two sisters and five brothers. Within ten years he was living alone as an "artist" in a Chicago tenement populated with dozens of studios.<sup>2</sup> By his own admission he was a self-taught painter, except for his brief tenure at the Art Institute of Chicago. In 1912 he married the artist Elsie Palmer. A year later he won a first prize at Chicago's Palette & Chisel Club and developed a regional reputation as a fine muralist. Between 1915 and 1919 he maintained a professional address in Chicago at 20 Tree Studio Building and a residence at 4 East Ohio Street.<sup>3</sup> Between 1918 and 1922 the Paynes resided on Central Avenue in Laguna Beach. He was awarded a gold medal at the 1918 California State Fair and a year later a silver medal at that venue. From the U.S. Census of 1920 we know that their daughter, Evelyn Phillipa Payne, was five years old.<sup>4</sup> They spent much of the summer of 1921 in Carmel and that August the local paper announced somewhat boastfully that "Edgar Payne . . . has about decided to locate here. He is now on a sketching tour in the High Sierras . . . The natural beauty of Carmel is luring many artists from the south. Mr. Payne will be a distinct acquisition to the Carmel art colony."<sup>5</sup> At this time Edgar contributed his *Sketch* to the Fifteenth Annual Exhibition of the Arts and Crafts Club and decided not to settle in Carmel.<sup>6</sup> During a two-year trip to Europe in 1923-24 he received an honorable mention at the Paris Salon.<sup>7</sup> In the mid 1920s they maintained residences in Los Angeles and Chicago.<sup>8</sup> In 1930 the Paynes rented an apartment on Netherlands Avenue in the Bronx, New York.<sup>9</sup> They had separated by 1933 and both were living in Los Angeles.<sup>10</sup> He returned to northern California in the spring of 1935 for a solo exhibition at the Stanford University Art Gallery.<sup>11</sup>

So much has been published on this artist's career that another summary of his many achievements is unnecessary. Edgar Payne died on April 8, 1947 in Los Angeles County.<sup>12</sup>

**ENDNOTES FOR PAYNE:** 1. U.S. Census of 1900 [ED110, Sheet 3B]. / 2. U.S. Census of 1910 [ED 934, Sheet 4B]. / 3. AAA: 12, 1915, pp.445f; 14, 1917, pp.574f; 16, 1919, pp.465f. / 4. U.S. Census of 1920 [ED 66, Sheet 2A]. / 5. CPC, August 4, 1921, p.4. / 6. Appendix 2. / 7. CPC, July 11, 1925, p.2. / 8. AAA 22, 1925, p.624. / 9. U.S. Census of 1930 [ED 3-947, Sheet 7A]. / 10. AAA 30, 1933, p.659; Ball, pp.495f. / 11. CPC, May 24, 1935, p.6. / 12. California Death Index; cf., Westphal, *Southland*, pp.158-63; *Edgar Alwin Payne and His Works*, Stendahl Art Galleries, Los Angeles, 1926; Rena Neumann Coen, *The Paynes; Edgar & Elsie: American Artists*, Minneapolis, 1988; Edgar A. Payne, *Composition of Outdoor Painting*, Hollywood, 1946; Jean Stern and Evelyn P. Hatcher, *The Drawings of Edgar Payne 1883-1947*, Bellflower, 2002; Falk, p.2545; Samuels, p.363; Jacobsen, pp.2480f; Hughes, p.859; Moure, pp.192f; Gerds and South, pp.10ff.

**LUCY LEFFINWELL JOHNSON PEABODY (1855-1935)** was born on July 28<sup>th</sup> in Quincy, Massachusetts. According to the U.S. Census of 1870, she resided in nearby Newton with her Massachusetts-born parents, older brother, sister and three servants.<sup>1</sup> Her father was a wealthy wholesale leather manufacturer. After training at the Boston Museum of Art she married William Peabody and by 1915 had relocated to Toledo, Ohio, where she specialized in miniature painting.<sup>2</sup> Her studio address was given as 358 Kenilworth Avenue. In 1919 she and her husband were residents of Quincy, Massachusetts, and maintained a summer home in Ogunquit, Maine.<sup>3</sup> By early 1920 the couple had permanently moved to Carmel where they resided on Dolores Street between Twelfth and Thirteenth Avenues.<sup>4</sup> In May of that year she staged an exhibition of her "celebrated" miniatures in Laura Maxwell's Carmel studio.<sup>5</sup> Peabody contributed to the Annual and special exhibitions of the Arts and Crafts Club between 1920



and 1924.<sup>6</sup> At the Fourteenth Annual in 1920 she exhibited "a group of miniatures" and a work entitled *Gloucester Fishing Boats*. The latter painting was voted among the fifteen best canvases in a poll of almost one thousand visitors.<sup>7</sup> Two years later at the Annual another of her *Fishing Boats* was displayed. At the Seventeenth Annual in 1923 this "distinguished miniature painter" submitted:<sup>8</sup>

... a delightful portrait of a Grecian dancer and society girl of Pasadena - "Priscilla" - who is now in Europe. The color scheme is particularly pleasing - muted mauve and purple with the glint of gold on a fillet around black hair and echoed in a rounded vase. There is a pastel-like harmony of tone. Miss Peabody has also a still life rich in color, "Marigolds," and a surf picture, "Rocks and Surf," where the indefiniteness of the spume flung up from wave swept rocks gives a misty charm.

To the Eighteenth Annual she displayed *Boats* and another *Marigolds*. In 1926 she spent the summer and fall in the East and visited Ogunquit.<sup>9</sup> Peabody and her niece escaped serious injury in late January of 1927 when their car overturned near Carmel Point.<sup>10</sup> That August she became a founding member and periodic exhibitor at the Carmel Art Association (CAA).<sup>11</sup> In December at the CAA's exhibit of "Thumb-box Sketches" her study of *Point Lobos* avoided entirely "the hackneyed conception of this beautiful spot. Her painting is delightful."<sup>12</sup> At the Fourth CAA Exhibition in March of 1928 she displayed *Fishing Boats-Gloucester*.<sup>13</sup> Her canvas, *Study of Sunlight*, appeared at the Twelfth CAA Exhibition in July of 1929.<sup>14</sup> The *Carmel Pine Cone* described this work as "a figure of a girl in summer clothes, with interesting play of light about the face, which is shadowed by a large hat and illuminated by reflected light from below."<sup>15</sup> In Carmel Peabody painted fewer miniatures and more landscapes and still lifes. At the Thirteenth CAA show in July of 1930 she submitted a *Still Life and Gloucester Fishing Boats*.<sup>16</sup> She exhibited the same titles a year later with the CAA.<sup>17</sup> For the 1931 Monterey County Fair she displayed a "good still-life."<sup>18</sup> In the CAA Gallery during July of 1935 she exhibited her California landscape with a Spanish house entitled *Sunny*.<sup>19</sup> That October she loaned "two beautiful" marines to Carmel's Sunset School.<sup>20</sup>

Outside of Carmel Peabody periodically accepted commissions for portraits, especially in southern California.<sup>21</sup> She won a prize at the 1927 Annual of the California Society of Miniature Painters in the Los Angeles Museum.<sup>22</sup> At that time she exhibited three portraits, a sketch and three works entitled: *Study of Nude*, *Dutch Woman* and *Dutch Peasant*.<sup>23</sup> The following year at that event she displayed *Aiko* and a portrait. Peabody contributed to the 1929 show of that organization in the Los Angeles Public Library and took a second honorable mention for "her well-studied portrait of a woman."<sup>24</sup> In January of 1929 her miniatures were given a solo exhibition at the Friday Morning Club of Los Angeles.<sup>25</sup> She also had a one-man exhibit at the Los Angeles Ebell Club.<sup>26</sup> Peabody's work was shown in 1931 at the Fourth Annual State-wide Exhibition in Santa Cruz.<sup>27</sup>

From the U.S. Census of 1930 we learn that she was a seventy-four-year-old widow who owned her Carmel home valued at eight thousand dollars.<sup>28</sup> She shared her Dolores address with two nieces and a servant. She continued to sketch in Maine during the summers and visited the San Francisco Bay Area as well.<sup>29</sup> Her daughter-in-law was the prize-winning painter, Ruth Peabody.<sup>30</sup> In 1934 she registered as a "Democrat" on the Carmel voter index.<sup>31</sup> Lucy Peabody died on December 15, 1935 in Carmel.<sup>32</sup> Artist and retired Unitarian minister, Emeline Harrington, officiated at her funeral.

**ENDNOTES FOR PEABODY:** 1. U.S. Census of 1870 [ED Newton, Sheet 15]. / 2. AAA:12, 1915, p.446; 14, 1917, p.575. / 3. AAA 16, 1919, p.466. / 4. Perry/Polk 1930, pp.447, 531. / 5. CPC, April 29, 1920, p.1. / 6. Appendix 2. / 7. CPC, September 9, 1920, p.3. / 8. CPC, July 28, 1923, pp.1, 4. / 9. CPC: May 29, 1926, p.3; December 17, 1926, p.4. / 10. CCY, February 2, 1927, p.3. / 11. Appendix 4. / 12. CPC, December 9, 1927, p.4. / 13. CPC, March 9, 1928, p.7. / 14. CRM, July 3, 1929, p.3; CPC, July 12, 1929, p.4. / 15. CPC, July 19, 1929, p.4. / 16. CRM, July 24, 1930, p.7. / 17. CRM: June 3, 1931, p.2; June 8, 1931, p.3. / 18. CPC, October 9, 1931, p.8. / 19. CPC, July 5, 1935, p.8. / 20. CPC, October 4, 1935, p.11. / 21. CPC, May 10, 1924, p.3; AAG, July 1925, p.9. / 22. AMG 18.4, 1927, p.220. / 23. Moure, p.B-83. / 24. LAT, February 3, 1929, p.3-14. / 25. LAT: January 6, 1929, p.3-30; January 13, 1929, p.3-18; January 20, 1929, p.3-18. / 26. LAT, February 3, 1929, p.3-14. / 27. IOI, February 8, 1931, p.S-7. / 28. U.S. Census of 1930 [ED 27-44, Sheet 5B]. / 29. CPC: October 10, 1930, p.14; November 14, 1930, p.13. / 30. CPC, September 11, 1931, p.9. / 31. CVRI, Monterey County, 1934. / 32. CPC, Dec. 20, 1935, p.9; Falk, p.2546; Jacobsen, p.2484; Bostick, p.58; Hughes, p.860; Moure, p.193.

**RALPH MOOKER PEARSON** (1883-1958 / **Plate 17a**) was born on May 27<sup>th</sup> in Angus, Iowa, and studied at the Art Institute of Chicago under C. F. Browne and John H. Vanderpoel.<sup>1</sup> He was an early member of the Chicago Society of Etchers and at its exhibition of 1910 in the Detroit Museum of Art contributed four prints: 28: *Old Log Cabin*; 29: *Foundry*; 30: *Shanties on the Mississippi*; and 31: *Loggers on the Mississippi*.<sup>2</sup> He adopted elements of the Modernist movements early in his career as seen with his somewhat unconventional *Shanties on the Mississippi*.<sup>3</sup> A year later at that Society's "Exhibition of American Etchings" in the Art Institute of Chicago he served on both the jury of selection as well as the hanging committee and displayed five works: 116: *The Loggers*; 117: *The Old French Market*; 118: *Foundry Alley*; 119: *Old Spanish Fort*; and 120: *Rough Weather Outside*.<sup>4</sup> In 1913 he listed his Chicago address 5706 Jackson Park Avenue and at the Chicago Society of Etchers he was elected vice president and re-elected a member of the selection jury. For that year's Society show at the Art Institute of Chicago he exhibited eight prints: 163:

*The Art Institute*; 164: *Site of New Field Museum*; 165: *Foggy Morning in Jackson Park*; 166: *Toilers of the City*; 167: *Lincoln Monument*; 168: *Sunset at Ravinia*; 169: *Moonlight, Pont de l'Arche*; 170: *Field Columbian Museum*.<sup>5</sup> Also in 1913 he journeyed to San Francisco and that December contributed six etchings to the Annual of the California Society of Etchers held at the Sketch Club on Post Street: 68: *Shanties on the Mississippi*; 69: *Site of New Field Museum*; 70: *Field Museum*; 71: *Structural Iron*; 72: *Moonlight at Pont de l'Aube*; 73: *Art Institute*.<sup>6</sup> His competence in print making won him the prestigious Wallace L. De Wolf prize for the best landscape etching at the Annual of the Chicago Society of Etchers in 1914.<sup>7</sup> For that event at the Art Institute his print *Structural Iron*, No.5 (in his "Toilers of the City" series) was reproduced in the catalogue and he presented seven entries: 158: *Rock River Sunset* (color); 159: *Squaw Rock*; 160: *Winter in Jackson Park*; 161: *Kansas City Bluff*; 162: *Structural Iron*; 163: *Black Hawk County*; 164: *Book Plates*.<sup>8</sup> He continued as a frequent exhibitor with the Chicago Society of Etchers through the 1920s.<sup>9</sup>

Pearson embraced more radical styles in art after his visit to the 1913 Armory Show and following a course of instruction under Hugo Robus at the Modern Art School in New York City.<sup>10</sup> In 1915, the year after he moved from Chicago to Milton-on-Hudson in New York, he received a silver medal in etching at San Francisco's Panama-Pacific International Exposition.<sup>11</sup> Among his twenty-five exhibited prints at that event were such titles as: *Winter in Jackson Park*, *Rough Water Outside* and *Moonlight, Pont de l'Arche*. He won a first prize in the 1917 competition at the American Bookplate Society. He eventually held memberships in most of the prominent etching societies in California and New York, including the: American Etchers' Society, New York Society of Etchers, California Art Club, Brooklyn Society of Etchers and California Society of Etchers.<sup>12</sup> He maintained an official studio address in New York City through 1918, but preferred to summer in Milton and to spend winters in New Mexico.<sup>13</sup> Pearson and fellow artist, Warren M. Baumgartner, were participants in a 1916 law suit before the New Mexico Supreme Court regarding the fraudulent appropriation of funds from the sale of land.<sup>14</sup> According to the U.S. Census of 1920, Pearson lived on the "Ranchos of Taos" with his twenty-eight-year-old New York-born wife, Margaret Hale, and his infant daughter, Paula Hale-Pearson.<sup>15</sup> Ralph Pearson listed his occupation as "Artist & Farmer" and his wife was designated as "Teacher & Farmer." In 1919 at the Eighth Annual Exhibition of the California Society of Etchers in San Francisco he displayed two etchings: *Ranches of Taos* and *Decoration for Fan*; that October two of his prints appeared at the Santa Fe Museum.<sup>16</sup> In the spring of 1921 his work, *Hell Gate Bridge*, was reproduced in the *Los Angeles Times* and was shown with the Second International Print Makers Exhibition at the Los Angeles Museum in Exposition Park.<sup>17</sup> That year the California Society of Etchers exhibited his work at The Print Rooms in San Francisco and the Santa Fe Arts & Crafts Shop advertised his etchings and greeting cards which were sold along with the prints of Fremont Ellis through 1926.<sup>18</sup> Pearson gained widespread recognition when he returned to The Print Rooms of San Francisco in April of 1922 for a joint exhibition with the eminent printmakers, George Plowman and Ernest Roth.<sup>19</sup> His scenes were described as "vigorous and truthful pictures of the desert;" his etchings remained on display there through the summer.<sup>20</sup> Early that spring he contributed to the show of Southwestern Artists in El Paso, Texas, and lectured with an exhibit of his prints at the Roswell Carnegie Library under the sponsorship of the local Women's Club which sold his etchings.<sup>21</sup> Ralph was asked to create the official print for the associate members of the Print Makers Society of California who also awarded him a first prize in 1922.<sup>22</sup>

After residing for several weeks in Berkeley he moved to Carmel where he lived from April through September of 1922. He displayed his prints and lectured as the "guest of honor" at the Arts and Crafts Club.<sup>23</sup> According to the *Carmel Pine Cone*, "the talk he made that day at the Arts and Crafts affair was a revelation of the scope and possibilities of print-making not only to the laymen in attendance, but to the artists as well."<sup>24</sup> Not since the arrival of William Merritt Chase had one artist had such an immediate impact on Carmel where painting in its various manifestations was the dominant activity. There was a prompt request that Pearson teach an etching class which counted among its many pupils: Jo Mora, Mary DeNeale Morgan, Cornelius Botke, Josephine Culbertson, Mary J. Coulter and Ida Maynard Curtis.<sup>25</sup> On June 15, 1922 Pearson not only gave demonstrations on the use of the newly acquired etching press in the Arts and Crafts Club, but he also curated an exhibition of prints that included the works of his students as well as etchings from many local private collections.<sup>26</sup> The new etching press was purchased by subscribers who were given prints by Carmel artists; Pearson's contribution was entitled *Mission*.<sup>27</sup> He also displayed three etchings that summer at the Sixteenth Annual Exhibition of the Carmel Arts and Crafts Club: *House & Rock-Carmel Highlands*, *San Felipe Indian Pueblo Church* and *Cypress Grove-Monterey*.<sup>28</sup> The *Oakland Tribune* called him a "Carmelite" and twice reproduced his print entitled *The Cypresses*.<sup>29</sup> In San Francisco during the late summer twenty-five of his etchings appeared at the print gallery in Gump's and ranged from an early snowy landscape, *Winter in Jackson Park*, to a recent street scene north of Berkeley entitled *El Cerrito*. Ray Boynton, a nationally known artist and critic, remarked that Pearson's "later plates have an ease and an assurance that comes from a conscious mastery over his materials."<sup>30</sup> Laura Bride Powers found that his later prints had evolved with a "freer, fuller personality, revealing a greater joy in the rhythmic forms of nature" compared to his earlier work that displayed "a

deeply religious spirit.<sup>31</sup> In November of 1922 he was given solo exhibitions at The Print Rooms of San Francisco and in the new print room at the Stendahl Galleries of Los Angeles. At the latter Antony Anderson noted in his extensive review that Pearson, "America's tallest artist," had evolved his style from the "illustrative and interpretative methods" to one "decidedly abstract in his renderings of form . . . a modernist, a weaver of patterns that are most carefully calculated to charm the eye."<sup>32</sup> Anderson added that this "thoroughly trained craftsman and artist" was a "tireless experimentalist" in the mold of Monet. One of his displayed works, *Cypress Grove-Monterey* (printed earlier at the Carmel Arts and Crafts Hall) was "considered a new departure in the art of etching."<sup>33</sup> Pearson ended 1922 by exhibiting at the Seventh Annual of the Brooklyn Society of Etchers and at the Annual of the Chicago Art Institute.<sup>34</sup>

By the following year Pearson had temporarily moved to Glendale in southern California while his wife was filing for divorce. In January of 1923 his etchings and those of B. J. O. Nordfeldt were in a joint exhibit at Roswell, New Mexico, under the sponsorship of the local Women's Club.<sup>35</sup> He made such a positive impression during his first visit to the Bay Area that when he returned that February to exhibit at Berkeley's Arts and Crafts Shop the local Chamber of Commerce officially invited him to settle in the University town.<sup>36</sup> Four months later he contributed to the Annual of the California Society of Etchers in San Francisco.<sup>37</sup> His reasons for declining the Berkeley invitation became apparent on October 9, 1923 when this "tall distinguished etcher . . . in his dazzling purple necktie" married Louise Hays in San Diego.<sup>38</sup> After he concluded his lectures and exhibit at the San Diego Three Arts Club, the couple traveled to Roswell, where he gave a series of art talks that November, and then settled into the Elverhoj art colony at Milton by December.<sup>39</sup> His 1924 joint exhibition of etchings with Armin Hansen at Stendahl's was well-received; Pearson's subjects ranged from urban Chicago to Taos and Carmel.<sup>40</sup> Also that year he donated a collection of his etchings to the New Mexico State Federation of Women's Clubs for circulation to public schools.<sup>41</sup> He exhibited in 1925 at the Art Institute of Chicago. In February of 1926 his work was included in a print exhibition at Gump's.<sup>42</sup> That summer his art reappeared in Los Angeles at the UCLA print show assembled by the American Institute of Graphic Arts.<sup>43</sup> In the fall he was partly responsible as a "modern juror" for selecting the best "50 Prints of the Year" for the Institute's traveling exhibition across the United States.<sup>44</sup> In 1927 his own work was included in another traveling exhibit of the "50 Prints of the Year" which was shown at the California School of Fine Arts in San Francisco.<sup>45</sup> His etchings were also selected for a major traveling exhibition which consisted of modern French and American artists assembled in 1927 by the Denver Art Museum with stops scheduled in Seattle, San Diego, Oakland and Los Angeles.<sup>46</sup> A small collection of his prints was put on exhibition in the early fall of 1927 at the Berkeley studio of John Emmett Gerrity and reappeared a year later at San Francisco's Galerie Beaux Arts.<sup>47</sup> The latter venue staged a one-man exhibition of his etchings in March of 1929. The reviewer for that show in *The Argus* concluded:<sup>48</sup>

The prints, which, in their subject matter, faced both the eastern and western seaboards, proved Pierson [sic] to be a versatile technician. Some of his plates were rendered in the conventional manner, while others were essentially decorative. They were all well done. . . .

From this exhibit the *San Francisco Chronicle* reproduced his etching *The Asphalters*.<sup>49</sup> His show was extended into the summer during his visit to Carmel. He periodically returned to the Southwest and saw his work exhibited in Phoenix at the Public Library in 1933 and at the Annual of the Miller-Sterling Gallery in 1935.<sup>50</sup>

By the mid 1920s Pearson devoted as much time to teaching and writing as he did to the production of art. His 1926 lecture on "The Continuity of Modernism" to the American Federation of Art in Washington, D.C. was so successful that he began a series of "art talks on modern movements" at museums and universities across the United States that lasted for over two decades.<sup>51</sup> Pearson used his position as a columnist for *The Art Digest* between 1927 and 1946 to debate issues involving creativity and traditional education.<sup>52</sup> His articles regularly appeared in metropolitan newspapers from Los Angeles to New York City.<sup>53</sup> Some of his larger publications were monographs and studies that explained modern art to the layman and included: *How to See Modern Pictures* in 1925, *Fifty Prints of the Year* in 1927, "Woodcuts" for *Encyclopedia Britannica* in 1929, *Experiencing Pictures* in 1932, *Painting Since Cezanne* in 1934 and *New Art in Education* in 1941.<sup>54</sup> In the 1941 book he declared that "feelings" and "creative design" were more important than intellectual compositions. His theories on color patterns, texture, rhythmic line, space division and movement had a profound impact on American art in the 1920s and 1930s. He was on the faculty of the Master Institute of United Arts and a lecturer on pictorial analysis at the New School of Social Research, both in New York City.<sup>55</sup> Pearson was the organizer and director of the Design Workshop in New York and East Gloucester.<sup>56</sup> He sat on the advisory committee of the American Artists' Professional League.<sup>57</sup>

From the U.S. Census of 1930 we learn that Ralph Pearson lived in Paramus, New Jersey, with his second wife, Louise, five-year-old son, Ronald, and infant daughter, Lornabelle.<sup>58</sup> He listed his occupation as "etcher." At this time he was selected by the National Community Foundation to assemble a collection of modern American art that could be rented for display with a "royalty" paid to each contributing artist.<sup>59</sup> During his tenure as art editor for the *Forum* between 1935 and 1940 he attacked

a number of sacred cows, including the incompetence of art critics.<sup>60</sup> He also became an "intellectual communist" and in 1937 was elected chairman of the Marxist-oriented American Artists' Congress.<sup>61</sup> However, when that organization "implicitly defended" the Russo-German nonaggression pact, Pearson and several other key figures resigned.<sup>62</sup> By 1936 he maintained his studio and home in New York City and summered in East Gloucester, Massachusetts.<sup>63</sup> He was selected as one of the jurors for the 1937 Annual at the Philadelphia Print Club.<sup>64</sup> In 1940 he combined his studio and residence at 288 Piermont Avenue in Nyack, New York.<sup>65</sup> Ralph M. Pearson died on April 30, 1958 in Nyack.<sup>66</sup>

**ENDNOTES FOR PEARSON:** 1. *SFC*, April 16, 1922, p.F-9. / 2. *CHSE*, 1910. / 3. Plate 17a; Appendix 6. / 4. *CHSE*, 1911. / 5. *CHSE*, 1913; *CHT*, March 9, 1913, p.B-4. / 6. Schwartz, *Northern*, pp.30, 93. / 7. *LAT*, February 15, 1914, p.3-4; *CPC*, June 22, 1922, p.7. / 8. *CHSE*, 1914. / 9. *CSM*: February 26, 1923, p.18; *February* 15, 1926, p.6. / 10. *NYT*, May 1, 1958, p.31. / 11. *Trask*, pp.69, 169f, 173, 413; *AAA* 12, 1915, p.446. / 12. *TWP*, August 26, 1916, p.11. / 13. *AAA*: 14, 1917, p.575; 16, 1919, p.466; *WWDR*, No.268-702, September 12, 1918. / 14. *Roswell Daily Record*, December 14, 1916, p.1. / 15. U.S. Census of 1920 [ED 174, Sheet 10A]. / 16. *CSEE*, 1919; *SFB*, August 27, 1919, p.7; *SFM*, October 27, 1919, p.4. / 17. *LAT*, April 8, 1921, p.8-2. / 18. *SFC*, April 10, 1921, p.F-3; *SFM*: November 30, 1921, p.8; July 27, 1922, p.6; October 21, 1922, p.8; December 8, 1926, p.6. / 19. *BDG*, April 29, 1922, p.6. / 20. *SFC*: April 16, 1922, p.F-9; *SFC*, September 3, 1922, p.4-D. / 21. *SFM*, March 11, 1922, p.2; *Roswell Daily Record*: March 22, 1922, p.3; December 6, 1922, p.3. / 22. *LAT*, October 8, 1922, p.3-39. / 23. *CPC*, April 6, 1922, p.5. / 24. *CPC*, June 22, 1922, p.6; cf. Bostick, p.58. / 25. *CPC*, May 25, 1922, pp.4, 15. / 26. *CPC*: June 8, 1922, p.11; June 15, 1922, p.1. / 27. *CPC*: December 16, 1922, p.1; December 23, 1922, p.8. / 28. Appendix 2. / 29. *TOI*: August 27, 1922, p.4-S; November 26, 1922, p.7-S. / 30. *SFC*, September 11, 1922, p.3. / 31. *TOI*, September 17, 1922, p.B-5. / 32. *LAT*, November 19, 1922, pp.3-19, 41. / 33. *CPC*, December 2, 1922, p.10. / 34. *SFC*, October 8, 1922, p.4-D. / 35. *SFM*, January 27, 1923, p.6. / 36. *TOI*, February 4, 1923, p.8-B. / 37. *SFC*, June 3, 1923, p.6-D; *BDG*, June 9, 1923, p.6. / 38. *SFM*, October 20, 1923, p.6. / 39. *Roswell Daily Record*, November 2, 1923, p.3; *AAA* 22, 1925, p.625. / 40. *LAT*, August 17, 1924, p.3-44. / 41. *Roswell Daily Record*, October 16, 1924, p.3. / 42. *SEC*, February 14, 1926, p.D-3. / 43. *LAT*, July 18, 1926, p.3-22. / 44. *DPT*: September 27, 1926, p.5; October 6, 1926, p.4. / 45. *BDG*: June 23, 1927, p.6; July 7, 1927, p.6; *TOI*, July 3, 1927, p.4-B; *TWP*, July 9, 1927, p.23. / 46. *ARG*, October 1927, p.5. / 47. *BDG*, September 17, 1927, p.7; *TOI*, December 16, 1928, p.8-7. / 48. *ARG*, April 1929, p.9. / 49. *SFC*, March 3, 1929, p.D-5. / 50. *TAR*: May 21, 1933, p.3-4; September 15, 1935, p.34. / 51. The following is a small selection of citations: *TOI*, July 11, 1926, p.5-S; *The News* (Frederick, Maryland): December 18, 1929, p.1; January 25, 1930, p.5; *Syracuse Herald* (New York), March 15, 1936, p.4-C; *The Denton Record-Chronicle* (Syracuse), September 15, 1936, p.5; October 23, 1936, p.5; *The Indiana Progress*, October 7, 1936, p.1; *Evening State Journal* (Lincoln, Nebraska), April 9, 1937, p.9; *The Pampa News* (Texas), March 20, 1942, p.5; *CSM*: March 6, 1953, p.2; March 9, 1953, p.2. / 52. *TOI*, August 7, 1927, p.4-B. / 53. *LAT*, July 10, 1927, pp.3-32, 34; *NYT*: May 3, 1925, p.BR-6; November 20, 1932, p.BR-24; September 1, 1946, p.M-86. / 54. *CSM*, October 2, 1925, p.8; *SFW*, May 5, 1934, p.9; *LAT*, July 27, 1941, p.3-7. / 55. *CPC*, March 4, 1932, p.13. / 56. *TAD*, March 1, 1931, p.29. / 57. *LAT*, June 23, 1929, p.3-20. / 58. U.S. Census of 1930 [ED 2-192, Sheet 12B]. / 59. *LAT*, January 26, 1930, p.3-12. / 60. *LAT*, December 29, 1935, p.3-10. / 61. *LAT*, December 19, 1937, p.3-10. / 62. *LAT*, April 28, 1940, p.3-8. / 63. McGlauffin, p.326. / 64. *CSM*, December 28, 1937, p.6. / 65. Ball, p.497. / 66. *NYT*, May 1, 1958, p.31; cf., James Laver, *A History of British and American Etching*, London, 1929, p.147; Falk, p.2554; Hughes, p.862; Jacobsen, p.2492.

**HUGO VILFRED PEDERSEN** (1870-19??) was born on January 25<sup>th</sup> in Copenhagen and studied art in his native city and in Paris.<sup>1</sup> He spent most of his fifteen-year trek around the world in Sumatra, India, China and Japan. Half of his time in the Orient was taken up with "commissions" which included a painting of the visit to Calcutta by King George of England. He arrived at the port of San Francisco in July of 1908.<sup>2</sup> Between late 1908 and the fall of 1910 he leased the Charles Dickman cottage in Monterey and an occasional studio in Carmel. The U.S. Census in April of 1910 confirmed his Monterey address and noted that he was an unmarried "portrait artist."<sup>3</sup> In addition to his contributions to the 1910 Annual of the Carmel Arts and Crafts Club, he staged that August in San Francisco's St. Francis Hotel a solo exhibition of "150 sketches" that included portraits of several statesmen.<sup>4</sup> The art critic for the *San Francisco Call*, Margaret Doyle, declared that:<sup>5</sup>

Among the best of his landscapes are "Taj Mahal" by moonlight, and "The Pride of Asia," a scene by the Taj Mahal river. Besides these, the variety alone of the display will be worth the seeing, including as it does rare scenes, from the borders of civilization, into the lavishness and richness of the old world countries, with their inexhaustible sunshine, their vivid tints, their interesting side life and odd, bizarre corners. From the picture of the emperor of Surakarta, painted for the queen of Holland, to the coolie rickshaw man of Singapore, they are all true to the people and the life they depict.

The exhibition here will be repeated in eight of the large cities of the United States, and the same canvases will be shown in London, Paris, Dresden, Berlin, St. Petersburg and the artist's native city, Copenhagen. After his exhibition tour Pedersen will return to this country; he contemplates permanently settling in Carmel-by-the-Sea, and has already taken steps toward the erection of a studio there.

When he returned to the St. Francis three months later for a final one-man show before touring the United States, Doyle concluded: "No matter how great the wealth of detail, of color or weave or design, he has depicted it faithfully and well, and along this line he is a past master with his brush and palette knife."<sup>6</sup>

Immediately thereafter he shipped the exhibition to Pasadena's Hotel Maryland where it filled an entire ball room. Antony Anderson, art critic for the *Los Angeles Times*, published an extensive interview with the

artist who described with the eyes of an anthropologist the meaning or significance of his studies "from an unknown world" that ranged from the sublime beauty of royal courts to the "gruesome scenes . . . of Indian *fakir* life."<sup>7</sup> After his show closed in New York there is no evidence that Pedersen returned to the Monterey Peninsula. He staged in 1912 a major exhibition of one hundred and twenty-eight paintings at the Doré Galleries on Bond Street in London and one critic declared that he "showed a perception for subtle and delicate color . . . [as well as] strength of palette."<sup>8</sup> At this time a British journal reproduced his *Moonlight-India*.<sup>9</sup> He maintained a West London address at 9 St. Paul Studios, Colet Gardens.<sup>10</sup> Pedersen's whereabouts are uncertain after 1913.

**ENDNOTES FOR PEDERSEN:** 1. SFL, August 14, 1910, p.42. / 2. California Passenger and Crew Lists, arrived San Francisco from Japan aboard the "Korea" on July 14, 1908. / 3. U.S. Census of 1910 [ED 13, Sheet 16A. / 4. Appendix 2; Schwartz, *Northern*, pp.24f, 94; SFL, October 2, 1910, p.45. / 5. SFL, August 14, 1910, p.42. / 6. SFL, November 13, 1910, p.42. / 7. LATI, November 6, 1910, p.3-15. / 8. *The Connoisseur* 33, 1912, pp.62f. / 9. *The Studio* 55, 1912, p.51. / 10. *London Telephone Book*, 1912.

**ISABELLE CLARK PERCY-WEST** (1883-1976) was born on November 6<sup>th</sup> in Alameda, California. Her father was the famous architect, George W. Percy, who designed with partner Frederick F. Hamilton the Academy of Sciences on Market Street in San Francisco. Except for a two-year period in the late 1890s, when she attended the Fort Wayne Girl's School in Portland, Maine, Isabelle's requisite education was completed in the East Bay at Lincoln Grammar School and Oakland High School. According to the U.S. Census of 1900, she resided with both of her Maine-born parents, two brothers and one sister at 218 Boulevard Terrace, a fashionable street in Oakland.<sup>1</sup> Two Irish servants also lived with the family. What quickly becomes apparent from the social pages of *The Oakland Tribune* is that Miss Percy between the ages of six and twenty-seven moved constantly in the highest circles of East Bay society, wore the finest gowns and attended the most exclusive events, including catered birthdays, high teas, charity balls, motor picnics, theatre galas and receptions for dignitaries.<sup>2</sup> After the death of her father on December 14, 1900 she continued to study through "four tiresome years" at the Mark Hopkins Institute of Art under Arthur Mathews, Alice Chittenden, Charles C. Judson, John Stanton and Frederick Meyer.<sup>3</sup> Her drawing entitled *Design for a Bench* was reproduced in the *Mark Hopkins Institute Review of Art*.<sup>4</sup> With the support of her wealthy family she began to travel frequently; in the spring of 1903 she made a sketching trip to British Columbia and Alaska.<sup>5</sup> From the local Directories we learn that Percy briefly maintained a studio at 318 Post Street, the former San Francisco office of her father, and continued to reside with her mother at the Oakland address.<sup>6</sup> In March of 1905 she contributed several bookplates and the painting, *A Marin County Road*, to the Fifth Annual Exhibition of the Oakland Art Fund sponsored by the Starr King Fraternity.<sup>7</sup> That spring she apparently shared a second atelier on Pine Street with Miss Nellie Beale and jointly staged well-publicized studio teas.<sup>8</sup> The two frequented Coppa's restaurant and mingled with the local "Bohemian" artists.

In 1905 she attended the Ipswich Summer School of Art in New York for advanced training "in design and composition" and studied with Arthur W. Dow from Columbia University's Teachers College. He had been recommended by her Hopkins' classmate, Helen C. Chandler. That fall she began a formal program with Dow at Columbia.<sup>9</sup> She spent part of the summer of 1906 in Europe and studied with Henry B. Snell in England.<sup>10</sup> During the following spring she was visited in New York by Frederick Meyer and Perham Nahl who offered her a teaching post at their new California School of Arts and Crafts (CSAC) in Berkeley after she graduated from Columbia. Details of her employment were hammered out in correspondence with Meyer.<sup>11</sup> In March of 1907 she sent to the California Guild of Arts and Crafts in San Francisco her display of batik silk prints which were made from wooden blocks carved in the method that the Dutch had imported from Indonesia.<sup>12</sup> One reviewer remarked that the "charm of Miss Percy's work lies in her selection of materials and the subtle handling of harmonious colors in the stencil."<sup>13</sup> In May of 1907 she traveled to Belgium, where she was tutored by Frank Brangwyn, and returned to her Oakland home by July.<sup>14</sup>

In August of that year she was hired as the second female member of the CSAC faculty; Elizabeth Ferrea, the instructor for sculpture, was employed two months earlier. Percy was *not* a "co-founder" of that school. In fact, her salary as a full-time instructor, which was supposedly based on the number of hours taught per week, was far below that of Meyer and Nahl. However, she was the only woman included in "profit sharing," albeit with a disproportionate 20% compared with the 80% divided between Nahl and Meyer.<sup>15</sup> During her first year between August of 1907 and June of 1908 she co-taught a class with Meyer on applied design and interior decoration and offered her own courses in design, drawing from antique models and watercolor. According to the local Directory, Percy was an "Instructor at the CSAC" with a residence first in Oakland and later in Piedmont.<sup>16</sup> Her association with the school brought invitations to exhibit. In August of 1907 she held a solo show of her "European" paintings and watercolors at Berkeley's Studio Building.<sup>17</sup> Hanna Larsen, art critic of the *San Francisco Call*, declared:<sup>18</sup>

The exhibition of Isabelle C. Percy in the Studio building in Berkeley is remarkable for the skillful handling of various materials and methods not in common use. The work is saved from freakishness by its delicate charm, and through it all runs a certain

simplicity that is very attractive. As an object lesson in the methods employed by several of the world's master artists the exhibition is extremely interesting, while the ordinary homebody who loves beautiful pictures will be just as much attracted as the student.

Miss Percy's favorite medium is water colors, but she combines them with charcoal in a way that Arthur Dow, teacher in the Columbia summer school, made known in the east. The outlines are drawn and the shadows laid in with charcoal, thus giving the texture and depth usually wanting in the water color painting. The colors are preferably in flat tones, some of the pictures being, in fact, merely tinted outline pictures. This gives a decorative poster effect, noticeable especially in a delightful little thing called "Eucalyptus." Some views from Monterey are in the same material.

Some Brittany scenes done in colored crayons are sparkling and transparent with great delicacy of coloring. These were done under the direction of Brangwyn, as were also some opaque water colors painted on dark gray paper. This method is said to be that employed in old tapestries before oils were used and it is still in vogue in Holland. . . .

Some English views done under the instruction of Snell are repeated twice, first being drawn in charcoal and then painted in oils. This was the master's method of teaching his pupils to get as much as possible out of their subjects. An English garden with a thatched cottage and a clump of red gladiolus is particularly strong.

The exhibition is held under the auspices of the School of the Guild of Arts and Crafts in which Percy is an instructor.

The following November she contributed to the Guild of Arts and Crafts in San Francisco and attracted attention.<sup>19</sup>

Several of the works now on exhibition were done in England and Brittany, where Miss Percy worked under Henry B. Snell. A composition sketch, "Haymakers in Brittany," in its brilliant coloring of hayfield and sunshine, differs completely from the low tones of the colored charcoal drawings. A California sketch, "Monterey Moonlight," now on exhibition at the New York Water Color Society, is a striking poster effect of eucalyptus and pine against a brilliant moonlit sky. Her work in block and stencil printing is exceptionally interesting and original.

With Meyer and Nahl she helped to assemble the first CSAC student exhibition in December.<sup>20</sup> In February of 1908 she served on the jury for the poster competition at Oakland's Ebell Club and in July taught a class of "outdoor sketching and craft work" to twenty-five students in Carmel.<sup>21</sup> At this time she contributed three paintings to the Del Monte Art Gallery: *Vista of Monterey Bay, Street in Monterey and Oaks*.<sup>22</sup> In November of 1908 at an elaborate reception in her mother's Boulevard Terrace home she displayed her recent work that was soon to be sent to the Atlantic coast: "scenes of Brittany have called forth favorable comment from critics. During the past summer she has devoted her time to studies of Monterey and the pictures shown today are orders from Eastern people."<sup>23</sup>

After teaching several CSAC design courses in the fall of 1908 she resigned her appointment and returned to Columbia University for post-graduate work.<sup>24</sup> Percy taught the Saturday Children's Class at the University Extension. During this period she exhibited with the New York Water Color Society and at the Pennsylvania Academy of Fine Art.<sup>25</sup> She may have returned to California in 1910 for a visit since she was recorded in the U.S. Census that May.<sup>26</sup> This self-described "landscape artist" officially resided with her widowed mother and siblings at a new and equally fashionable Oakland address, 314 Grand Crescent. In the summer of 1910 she was an instructor of design at the Long Island Summer School. Thereafter she traveled extensively through Spain and Holland where she was a student of Alex Robinson. Her exhibited work at the Paris Salon in 1911-12 received an honorable mention.<sup>27</sup> While in München she completed a lithography course in the spring of 1912 and exhibited in that city.<sup>28</sup> Between the summer of 1912 and early 1916 she resided in Oakland and established a studio-residence with her mother at 152 Grand Street.<sup>29</sup> There she held regular public exhibitions and sold her paintings.<sup>30</sup> In May of 1913 she staged a joint exhibition in Oakland with the relatively unknown Armin Hansen at the Ebell Club.<sup>31</sup> About this time she received an honorable mention at the California Bookplate and Poster Competition. Isabelle became one of the early members of the California Society of Etchers and contributed to its first traveling exhibition.<sup>32</sup> In 1914-15 she was elected to the post of corresponding secretary for the Society of Etchers.<sup>33</sup> Her "sketching tours" of scenic locales in the West were widely reported in the newspapers.<sup>34</sup> Aside from her busy travel and exhibition schedules, she found the time to lecture on "Cubism" at the Ebell Club.<sup>35</sup> In the spring of 1914 for the exhibition of Women Artists at Berkeley's Hillside Club she contributed: *Twilight Monterey, Monterey Bay and Monterey Mission*.<sup>36</sup> That October she exhibited with the Women Artists of the Bay Region in San Francisco.<sup>37</sup>

In 1913 and 1914 she spent several months each summer in Carmel and Monterey.<sup>38</sup> At the Seventh Annual Exhibition of the Carmel Arts and Crafts Club in 1913 she contributed three canvases from her travels in Europe: *Alhambra-Granada, Houses of Edam, and Sails in Cadiz*.<sup>39</sup> At the exhibition of the Society of Monterey Artists in 1914 the presiding judge, William Merritt Chase, awarded Percy the third prize for her pastel entitled *Sweet Pea Garden*, which captured "the exquisite blending of pinks and lavenders making a color harmony most alluring."<sup>40</sup> Isabelle, who resided with Louise Mahoney in Carmel and Betty de Jong in

Monterey, hosted a Carmel tea for Mr and Mrs. Chase and socialized with her long-time companions, Jennie Cannon and Lucy Pierce.<sup>41</sup> That October she gave an exhibition of her new pastels and oils from San Juan Bautista and Carmel at the Schussler Brothers Gallery in San Francisco.<sup>42</sup> Anna Cora Winchell, art critic for the *San Francisco Chronicle*, characterized her "alluring pictures" as unobtrusive, accomplishing that very "pleasing smoothness . . . often adopting the decorative style in outlining trees and coast, the result being decidedly picturesque."<sup>43</sup> It was announced in the fall of 1914 that she was to be one of the participants at the ball given by the Society of San Francisco Artists.<sup>44</sup>

During February and March of 1915 she visited Chicago and attended the Mardi Gras ball in New Orleans.<sup>45</sup> Her pastels of the grounds at the Panama-Pacific International Exposition, including her "gracefully handled" view of the Agricultural Palace, were shown in May of 1915 at Schussler's and were described as revealing "color schemes and harmonies with much feeling."<sup>46</sup> At the Exposition she was awarded a bronze medal in etching for her French and Spanish scenes.<sup>47</sup> That fall she opened on Montgomery Street in San Francisco a very fashionable studio which was described as a "warm, glowing golden-yellow room . . . [with] the veritable vibration of light that is a futurist's ambition."<sup>48</sup> At a series of "teas" society guests not only admired the tastefully chosen furniture, but also perused and purchased the displayed art.<sup>49</sup> In January of 1916 she offered her paintings at a small exhibit in Berkeley's Hillside Club and at the opening of the Oakland Art Gallery.<sup>50</sup> The following month at Oakland's First Municipal Exhibition of Fine Art Percy displayed five pastels of the Exposition grounds as well as an especially handsome *California Garden*; the press also reported on her fashionable attire.<sup>51</sup> On April 15, 1916 the Oakland Art Gallery opened a month-long solo exhibition of her watercolors and tempera from Spain, North Africa, Italy, Brittany and Holland.<sup>52</sup> At this time she donated her art to be sold in support of war victims at Oakland's Belgium Relief Market.<sup>53</sup> Percy returned from a trip to Portland, Oregon, in May of 1916 and spent the following month on the Monterey Peninsula; she traveled to Bolinas in early August.<sup>54</sup> In the summer of 1916 at the California Artists Exhibition in San Francisco's Palace of Fine Arts she displayed a group of twenty-four paintings and pastels, the largest number of works by any female artist. Blanche Marie d'Harcourt, art critic for *The Wasp*, offered the following assessment:<sup>55</sup>

At the present time Miss Percy is exhibiting only her water-colors and pastels . . . but her etchings and colored lithographs express the artist at her best. Many have said that Miss Percy's work is masculine in its strength and boldness of line, meaning that it has none of the little, finicky touches, so usual in women's work. This may be due to the fact that Miss Percy has had the rare good fortune of studying under the great Brangwyn, a man who has revolutionized the art of etching and put into it such an immensity of strength and feeling that etching may be considered almost a new art. . . .

Two of Percy's "best pastels" appeared at Schussler's in August; that November her work was included in the first juried exhibition given by the San Francisco Art Association (SFAA) at the Palace of Fine Arts.<sup>56</sup> Betty de Jong, who was reportedly brought to California by Percy, exhibited her portrait in oil of Isabelle; this highly regarded canvas sold in February of 1917.<sup>57</sup> That March Percy's *Sails of Cadiz-Spain* at the juried Exhibition of Regional Artists in the Oakland Art Gallery was characterized by Laura Bride Powers of *The Oakland Tribune* as "one of the good things the absent painter brought back from Europe."<sup>58</sup>

The highlights of Percy's early exhibition history include the: 1904, 1907 and 1908 exhibitions at the Guild of Arts and Crafts in San Francisco,<sup>59</sup> First Annual of the Berkeley Art Association in 1907,<sup>60</sup> first solo show at Berkeley's California School of Arts and Crafts in 1907,<sup>61</sup> Del Monte Art Gallery between 1908 and 1926,<sup>62</sup> Ebell Club of Oakland from 1908 to 1913,<sup>63</sup> Women Artists of California at the Century Club of San Francisco in 1912,<sup>64</sup> Sketch Club of San Francisco in 1912 and 1913,<sup>65</sup> Women Artists of San Francisco at the Cap and Bells Club from 1912 to 1914,<sup>66</sup> Sorosis Club of San Francisco in 1913,<sup>67</sup> and California Society of Etchers in 1913.<sup>68</sup> At the latter venue she displayed three lithographs: *Pont-Aven-Bretagne*, *Rhonda-Spain* and *Maine*. Her work was also displayed at major professional venues, including the: SFAA between 1914 and 1927,<sup>69</sup> First and Second Exhibitions of California Artists at the Golden Gate Park Memorial Museum in 1915 and 1916,<sup>70</sup> Jury-free Exhibition at San Francisco's Palace of Fine Arts in 1916,<sup>71</sup> and Oakland Art Gallery between 1916 and 1932.<sup>72</sup> At the latter venue, in addition to the regular juried shows, she accepted invitations to contribute to the 1916 Woman's Exhibition<sup>73</sup> as well as to the 1916 and 1917 Exhibition of Etchings.<sup>74</sup> She donated her art to Oakland's 1917 Red Cross Benefit "Auction Comique"<sup>75</sup> and to 1918 Red Cross Fund Exhibit and Sale.<sup>76</sup>

In the late fall of 1916 she abandoned her new Montgomery-Street studio, which was immediately adjacent to the digs of Charles Dickman and Lucy Pierce, and moved to New York City.<sup>77</sup> Initially, she listed her studio-residence at 9 Montague Terrace in Brooklyn. Soon she married the Wisconsin-born journalist, George Parsons West, and moved to Washington, D.C., where he was hired as a "news censor" by the United States Government; Isabelle's mother briefly relocated to the nation's capital.<sup>78</sup> By 1918 the couple had established a studio-residence "amid the coterie of artists and writers" in Manhattan at 17 East Eleventh Street.<sup>79</sup> *The Oakland Tribune* announced in October of 1919 the impending arrival of Mrs. West and her husband, "the brilliant writer on social questions," at her mother's Oakland home on Grand Avenue with the stated intent of

staying one year.<sup>80</sup> The couple soon changed their plans and in 1920 she was hired to teach "Costume Design and Composition" at Berkeley's CSAC.<sup>81</sup> Glenn Wessels reported that she "was a good teacher . . . who taught that a picture was a thing by itself and not something you copied from nature . . . she taught movements (the structure of the canvases) at a time when everyone was enamored with the floating world of Impressionism."<sup>82</sup> By the late fall of 1921 she and her husband had completed construction on a magnificent new home in the Sausalito hills.<sup>83</sup> Early in 1922 at Berkeley's Claremont Hotel Art Gallery she displayed the painting *Sausalito Hills* which Jennie Cannon described for the *Berkeley Daily Gazette* as "delightful in composition and coloring;" her work continued to appear at that venue through 1926.<sup>84</sup> Her painting *Market Place in Brittany* was exhibited at the Claremont in April of 1922; *The Oakland Tribune* reproduced one of her sketches at this time.<sup>85</sup> That June she contributed *Plum Tree on a Hillside* and *Sausalito through Eucalyptus Trees* to the California Artists Exhibition at San Francisco's St. Francis Hotel.<sup>86</sup> In 1923 she was awarded a master's degree in Comparative Arts from Columbia University. A year later in November she donated her art to the benefit exhibit and sale for the CSAC at the Hotel Oakland and did so again in 1926; she helped to organize both events.<sup>87</sup>

Throughout the 1920s Percy-West visited Carmel with such frequency that many in the press assumed that she was a Carmelite.<sup>88</sup> She often taught summer art classes in the village. When Harry Noyes Pratt, the art critic for the *San Francisco Chronicle*, evaluated the 1923 Annual of the League of Fine Arts in Berkeley, he noted:<sup>89</sup>

. . . there are good paintings in the show, and the group contributed by Isabelle Percy-West stands well to the front. There is a dignity and a strong simplicity to the work of this Carmel artist which stamps it with the element of greatness. Her "Monterey," and "Old Houses," overflow with the serenity of the quiet, out-of-the-way places.

At the Eighteenth Annual of the Carmel Arts and Crafts Club in 1924 she displayed *Adobe Monterey*.<sup>90</sup> At her Sausalito home she entertained Peninsula-area artists, including Isabel Hunter.<sup>91</sup> The Carmel Art Gallery exhibited Percy-West's work in 1927.<sup>92</sup> Through July of that year she leased Austin James' Carmel studio.<sup>93</sup>

In April of 1925, when she became a charter member of the San Francisco Society of Women Artists, her highly regarded design class was commissioned to create the theatrical sets for "an old-fashioned minstrel show" at Oakland's Ebell Club.<sup>94</sup> In November at the Third Annual Exhibition of the Berkeley League of Fine Arts she displayed a "lovely" still life in a bowl on a "Chinese table" entitled *Red Eucalyptus*.<sup>95</sup> That work was re-exhibited at the Annual of the Oakland Art Gallery and was selected for inclusion in a special show of twenty-five Western Artists at Haviland Hall on the U.C. Berkeley campus.<sup>96</sup> Her paintings were shown in 1926 and 1927 at the Second and Third Annual Exhibitions of Berkeley's All Arts Club in the Northbrae Community Center; one of her submissions, a pastel entitled *Mt. Tamalpais*, was praised as "good in color and drawing."<sup>97</sup> For the 1926 Annual of the San Francisco Society of Women Artists she displayed the "decorative" *San Juan Street* and *Red Eucalyptus*.<sup>98</sup> She spent much of 1926 traveling in Europe.<sup>99</sup> During her absence that fall she exhibited with the Society of Women Artists "watercolor and ink drawings of bouquets in the Chinese manner."<sup>100</sup> In February and March of 1927 at the Annual of the Society of Women Artists in the Don Lee Galleries she displayed a "decorative pastel panel . . . [with] a bay region scene viewed from Sausalito."<sup>101</sup> That fall at the Society's show of small "paintings" she exhibited several watercolors.<sup>102</sup> She won an honorable mention at the Third Annual Exhibition of the Marin County Art Association.<sup>103</sup> In late December of 1927 her watercolors and prints on display at the East-West Gallery in San Francisco reportedly sold; from that show the *San Francisco Chronicle* reproduced her lithograph *Old World Courtyard*.<sup>104</sup> Early in 1928 she made a sketching trip to Hawaii.<sup>105</sup> Later that spring her work appeared at the Del Monte Art Gallery.<sup>106</sup> In January of 1929 the Berkeley League of Fine Arts hung two of her paintings in the local City Hall: *Zinnias* and *Bruges-Belgium*.<sup>107</sup> That June Constance Dixon, art critic for *The Oakland Tribune*, referred to the annual student exhibition of the CSAC as a show "of neat uninspired technique," except for the work of Percy-West's design class which displayed a "strong decorative quality, both rhythm and color."<sup>108</sup> Isabelle and her husband "were in Europe for a lengthy stay" during 1929 and toured the House of Commons with Carmel's prominent Socialist writer, Ella Winter; the following spring the couple stayed in Carmel with artist Moira Wallace.<sup>109</sup> Percy-West won the 1930 nationwide "cover competition" for *House Beautiful*.

According to the U.S. Census of 1930, she and her husband continued to reside in Sausalito at 220 Spence Avenue, one of the most expensive houses on the block, and were childless.<sup>110</sup> In the mid 1920s she registered on the local voter index as a "Republican," but a decade later she changed her party affiliation to "Democrat."<sup>111</sup> She divorced her husband in 1934 and remained in their Sausalito home.<sup>112</sup> She reinvented herself artistically by embracing many of the semi-abstract forms of "Modernism." In November of 1935 her one-man exhibition in San Francisco received this review from Glenn Wessels, her colleague and art critic for *The Argonaut*:<sup>113</sup>

Isabelle Percy-West, long an active member of art circles in San Francisco, Sausalito and the East Bay, and known as a teacher of design, is exhibiting at Gelber-Lilienthal's landscape pastels of northern California subjects and Hawaii, and a series of

geometrically stylized designs, some of which are "all-over" motives and some definite pictorial organizations.

Mrs. West's attitude may be described as that of romantic impressionism. Her pastels are luminous, dexterously executed, though frankly illusionist in effect. The Hawaiian subjects are somewhat more dynamic than those taken from the home environment, and all have a large meed of that particular beauty which is characteristic of sensitive, direct pastel execution. Quite evidently she maintains a different attitude toward her designs than toward her more representational work - an attitude questionable in the light of more modern research. Here all things are reduced to a pattern of overlapping planes with space most often indicated by receding and advancing color. Most successful is the "Redwood Highway" panel, unusual in its suggestion of the quality of color and light of the tall forest, yet entirely devoid of naturalistic detail. Many of the designs manifest a symbolic attitude toward color: witness the "Alcatraz" with its ominous grays. A characteristically feminine delight in the purely harmonic, decorative values of color is, however, the dominant note.

Junius Cravens, the demanding art critic for *The San Francisco News*, reproduced her *Jamaica*, which he called a watercolor "translation" of a landscape into "rhythmic decoration," and offered this evaluation of the same exhibition:<sup>114</sup>

For the first time in many years Isabelle Percy-West of Sausalito is holding a one-man show in San Francisco. Her works at Gelber-Lilienthal's include a number of semi-abstract designs, evolved from actual scenes and rendered in opaque watercolor, and a few naturalistic landscapes done in pastel.

Mrs. West, who teaches design at the California School of Arts and Crafts, Oakland, has a natural decorative sense which pervades even her most realistic work. It is therefore to be expected that her decorations should be developed with thoroughness and nicety.

Her designs are not vigorous but they are characterized by an easy flow of line and a restrained color harmony which lends them a subtle feminine charm. Her landscapes have admirable dimensional solidity and are pleasing in pattern.

A number of Mrs. West's works have been reproduced as cover designs on *House Beautiful*, a monthly magazine, and she had designed many fabrics for leading Eastern textile manufacturers.

Both *The Wasp* and *The Argonaut*, two of San Francisco's most important weeklies, reproduced her very geometric depiction of *San Francisco*.<sup>115</sup> In the fall of 1939 she made another trip to Hawaii.<sup>116</sup> She taught as the Professor of Design at Oakland's California College of Arts and Crafts (CCAC) until her retirement in May of 1941 and remained active in the school's social life.<sup>117</sup> In October of 1941 the College hosted a reception in her honor and staged a retrospective exhibition of her work in Guild Hall: "The display is virtually the story of Mrs. West's interesting travels in Hawaii, the United States and Europe, particularly Spain, since it is composed of landscapes, flower studies and decorative designs executed in pastels, watercolors and lithographs."<sup>118</sup> At this time she was also writing a book on the Bohemian life in San Francisco. From the early 1950s through the late 1960s she frequently attended the annual "Founders' Day" celebration on CCAC campus; her photograph with Meyer taken at that reception in November of 1952 was published in the *Berkeley Daily Gazette*.<sup>119</sup> To honor her years of service at the College her name was placed on the Oakland campus art gallery in Founders' Hall.<sup>120</sup> In August of 1973 at the Isabelle Percy-West Gallery on the CCAC campus her work was combined in a joint exhibition with the paintings and drawings of her long-time friend, Lucy Valentine Pierce, and received these comments from *The Oakland Tribune* art critic, Charles Shere:<sup>121</sup>

. . . Mrs. West is represented chiefly by a series of pastels, many of them showing townscapes, perhaps reflecting her heritage. . . .

. . . Her work is influenced by the Nabis, perhaps; its flat areas of muted, sometimes grainy-textured colors recall some Gauguin as well as the early Mondrian. But all of this is integrated into a California style compatible with the elements displayed in Oakland's great Arthur Mathews show of last year. The pictures are decorative, certainly, but by no means merely pretty.

A pastel of cypress trees, misdated to 1954, and a view of a Monterey street done about the same time in 1908 present these qualities at their most fully realized. The vaguely Dutch quality of their lighting and muting is perhaps explained by a pair of pastels on Dutch themes, a "Street in Volendam" which is especially well executed, and a more narrative canal scene with figures.

Certain of the pictures play more extensively with depth illusion. A small pastel of a Tiburon dairy, . . . shows a very high horizon, with most of the background taken up by the San Francisco Bay, its flat expanse up-tilted like a Cezanne table top.

Mr. Shere, who reproduced Percy-West's semi-abstract color lithograph entitled *Granada-Spain*, found the companion works by Pierce less interesting. A week later Shere reproduced Percy's 1908 pastel *Cypress Trees* in his review column.<sup>122</sup>

Part of Percy's later exhibition record includes the: East Bay Artists show at the Hillside Club in 1920,<sup>123</sup> "Sausalito Pastels" at The Print Rooms of San Francisco in 1920,<sup>124</sup> Delphin Clubs Exhibition at the Hotel

Oakland in 1921,<sup>125</sup> Bakersfield Women's Club in 1922,<sup>126</sup> Shriners Exhibition at San Francisco's St. Francis Hotel in 1922,<sup>127</sup> Berkeley League of Fine Arts from 1923 to 1925,<sup>128</sup> Jury-free Exhibit at the Auditorium,<sup>129</sup> California School/College of Arts and Crafts Faculty Exhibitions between 1923 and 1973,<sup>130</sup> Jury-free Exhibition of the Oakland Art Gallery in 1932,<sup>131</sup> and 1933 Watercolor Show at the Gump Gallery.<sup>132</sup>

During her long career Percy's favorite mediums were watercolors and pastels. She found much of her inspiration in the landscapes of Europe and the American West as well as with figure studies; she was exceptional as an etcher, lithographer and woodblock printer. She was a popular lecturer after her retirement and continued as an exhibiting member of the Marin County Society of Artists.<sup>133</sup> Isabelle Clark Percy-West died in Greenbrae, California, on August 15, 1976 at the age of 93.<sup>134</sup>

**ENDNOTES FOR PERCY-WEST:** 1. U.S. Census of 1900 [ED 373, Sheet 1A]; note 134 below; cf. Polk 1899, p.337. / 2. This is a sampling from the hundreds of references in the Oakland press: *TOI*: October 26, 1889, p.4; October 17, 1896, p.7; May 20, 1899, p.7; June 12, 1902, p.2; June 14, 1902, p.6; December 6, 1902, p.6; February 21, 1903, p.10; July 30, 1904, p.8; September 7, 1904, p.5; February 22, 1905, p.5; September 24, 1904, p.7; February 25, 1905, p.15; November 8, 1905, p.9; November 18, 1905, p.8; September 17, 1907, p.8; September 27, 1907, p.7; January 25, 1908, p.11; May 14, 1908, p.9; July 18, 1912, p.12; January 26, 1913, p.7; August 18, 1914, p.12; November 21, 1914, p.8; April 18, 1915, p.19; June 18, 1915, p.16; January 29, 1916, p.6; April 1, 1916, p.6; April 7, 1916, p.18; April 8, 1916, p.6; May 10, 1916, p.6; July 25, 1916, p.15; August 13, 1916, p.28. / 3. Halteman, pp.155, 246; refer to the unpublished five-page "Early History of the California School of Arts and Crafts" by Isabelle Percy-West in the Archives of the California College of the Arts, Oakland; *ADA*, December 15, 1900, p.1. / 4. *MHR*, Summer, 1903, p.25. / 5. *California Passenger and Crew Lists*, Victoria to San Francisco, arrived June 16, 1903; *TOI*, July 11, 1903, p.11. / 6. Crocker 1905, p.1473; Polk: 1903, p.351; 1904, p.361; *SFL*, October 23, 1904, p.19. / 7. Schwartz, *Northern*, p.95; *TOI*: March 3, 1905, p.7; March 6, 1905, p.2; March 8, 1905, p.16. / 8. *TOI*, April 29, 1905, p.17. / 9. *TOI*: June 17, 1905, p.15; July 29, 1905, p.15; March 31, 1906, p.15; September 1, 1906, p.8. / 10. *SFL*, November 18, 1907, p.7. / 11. Refer to the telegrams and letters sent by Percy to Meyer in the Archives of the California College of the Arts, Oakland, dated: March 30, 1907, April 10, 1907, April 11, 1907 and May 1, 1907; refer also to the narrative and notes in Chapter 3 of this volume. / 12. *SFL*, March 18, 1907, p.6. / 13. *TAT*, March 30, 1907, p.558. / 14. *SFL*, July 15, 1907, p.6. / 15. *Arts & Crafts Review* 1, December 1952, p.9. / 16. Polk: 1908, p.1403; 1909, p.1150. / 17. *SFL*, August 12, 1907, p.6; *TOI*, August 12, 1907, p.7. / 18. *SFL*, August 19, 1907, p.6. / 19. *SFL*, November 18, 1907, p.7. / 20. *BKL*, December 17, 1907, p.5. / 21. *TOI*: February 15, 1908, p.18; June 10, 1908, p.12. / 22. Schwartz, *Northern*, p.95; *TOI*, September 14, 1908, p.10. / 23. *TOI*, November 11, 1908, p.7. / 24. *SFL*, January 3, 1909, p.31. / 25. *TOI*, April 9, 1916, p.13. / 26. U.S. Census of 1910 [ED126; Sheet 11B]. / 27. Bernier, p.174. / 28. *TOI*: April 15, 1911, p.11; May 1, 1911, p.12; Bernier, p.174. / 29. Polk 1913, pp.713, 974; *AAA* 12, 1915, p.447. / 30. *SFC*, December 7, 1913, p.21. / 31. *SFL*, May 18, 1913, p.31. / 32. *TOI*, April 27, 1913, p.38. / 33. *SFC*: October 25, 1914, p.26; March 7, 1915, p.24. / 34. *SFC*: June 21, 1914, p.14. p.27; October 11, 1914, p.26; January 10, 1915, p.18. / 35. *TCR*, April 11, 1914, p.14. / 36. *TCR*, March 7, 1914, p.13; *SFC*, March 8, 1914, p.21; *TOI*, March 8, 1914, p.30; *BDG*: March 13, 1914, p.8; March 17, 1914, p.3. / 37. *SFC*, September 27, 1914, p.19. / 38. *TOI*: September 4, 1913, p.12; September 9, 1913, p.12; July 9, 1914, p.12; August 15, 1914, p.8. / 39. Appendix 2. / 40. *MDC*, July 19, 1914, p.1; refer to Chapter 5, note 54. / 41. Cannon, *Diaries*, July 26-August 10, 1914; cf. *TOI*: July 25, 1914, pp.77; July 28, 1914, p.15; August 1, 1914, p.8; August 11, 1914, p.12; August 22, 1914, p.8. / 42. *SFC*, September 20, 1914, p.26; *TOI*, October 18, 1914, p.37. / 43. *SFC*, October 11, 1914, p.26. / 44. *TOI*, November 11, 1914, p.8. / 45. *TOI*: February 4, 1915, p.10; February 17, 1915, p.9. / 46. *SFC*: May 16, 1915, p.19; September 5, 1915, p.19. / 47. *Trask*, pp.173, 231, 354, 416; *SFC*, July 25, 1915, p.17; *CPC*, July 28, 1915, p.4; *TOI*, September 10, 1915, p.8. / 48. *TOI*: November 18, 1915, p.6; November 20, 1915, p.6. / 49. *TOI*: July 30, 1916, p.52; September 15, 1916, p.12; September 22, 1916, p.16. / 50. *TOI*: January 17, 1916, p.9; January 28, 1916, p.5. / 51. *TOI*: February 1, 1916, p.11; February 2, 1916, p.4; February 5, 1916, p.6. / 52. *TOI*, April 9, 1916, p.13. / 53. *TOI*, April 28, 1916, p.18. / 54. *TOI*: May 9, 1916, p.6; June 15, 1916, p.6; August 12, 1916, p.3. / 55. *TWP*, August 26, 1916, p.10; cf. *TOI*, August 12, 1916, p.3. / 56. *SFC*, August 6, 1916, p.19; *TOI*, November 12, 1916, p.27. / 57. *TOI*, February 11, 1917, p.24. / 58. *TOI*: March 18, 1917, p.35; March 25, 1917, p.24. / 59. Schwartz, *Northern*, p.95; *SFL*, October 28, 1907, p.7; *TCR*, April 18, 1908, p.10. / 60. Appendix 1, No.2. / 61. Appendix 1, No.9D. / 62. Schwartz, *Northern*, p.95; *TCR*, September 10, 1908, p.14; *SFL*, September 13, 1908, p.28; *SFC*, July 20, 1913, p.27; *BDG*: June 25, 1921, p.6; September 9, 1922, p.6; October 23, 1926, p.5; *MDC*: June 30, 1921, p.2; June 7, 1921, p.4; *TOI*, July 3, 1921, p.S-3; *CPC*, November 5, 1926, p.11. In 1926 her canvas *Hydrangeas* received special notice. / 63. *SFL*: May 24, 1908, p.23; May 18, 1913, p.31; *TCR*, May 3, 1913, p.6. / 64. *SFL*, September 29, 1912, p.35. / 65. *SFL*: November 3, 1912, p.65; March 23, 1913, p.31; March 30, 1913, p.28; April 6, 1913, p.30; *TOI*: January 19, 1913, p.9; April 13, 1913, p.9; *SFC*, December 14, 1913, p.62. In April of 1913 her work was given a solo exhibition at the Club. / 66. *SFL*, October 24, 1912, p.6; Schwartz, *Northern*, p.95; one of her exhibited pieces was entitled *California Mission*. / 67. Schwartz, *Northern*, p.95; her two exhibited pieces were entitled: *Alhambra Hill* and *The Yew Walk-Alhambra*. / 68. Schwartz, *Northern*, p.95. / 69. *SFC*, April 3, 1914, p.19; *TOI*, January 7, 1917, p.24; *BDG*: April 26, 1924, p.5; March 26, 1927, p.7. / 70. Schwartz, *Northern*, p.95; *TOI*, November 19, 1916, p.26. / 71. *TOI*: June 11, 1916, p.13; June 18, 1916, p.14. / 72. *SFC*, February 20, 1916, p.24; *TOI*: March 12, 1916, p.25; January 14, 1917, p.24; *BDG*, March 6, 1926, p.7. / 73. *TOI*: July 2, 1916, p.13; July 16, 1916, p.20. / 74. *TOI*: September 17, 1916, p.42; *TOI*, March 11, 1917, p.24. / 75. *TOI*, October 7, 1917, p.20; the donations of art to the Auction Comique were so numerous that the venue was moved to the Oakland City Hall. / 76. *TOI*, December 22, 1918, p.6. / 77. *TOI*, February 4, 1917, p.24. / 78. *AAA*, 14, 1917, p.576; *TOI*, May 9, 1917, p.6. / 79. *AAA*, 16, 1919, p.467. / 80. *TOI*, October 12, 1919, p.S-3. / 81. *CSAC*, 1920-21; *TCR*, May 31, 1924, p.7; the dozens of references in *The Oakland Tribune* that merely place her name on the *CSAC* faculty list are omitted. / 82. C. C. Foley in Baird, p.31. / 83. *TOI*, November 20, 1921, p.2-S. / 84. *BDG*: February 4, 1922, p.6; cf., *BDG*: April 29, 1922, p.6; January 6, 1926, p.6; *TOI*: January 22, 1922, p.4-S; February 5, 1922, p.S-5; March 26, 1922, p.S-5; December 13, 1925, p.S-7; January 10, 1926, p.8-S; *TWP*, January 16, 1926, p.23; *SFC*, January 17, 1926, p.D-3. / 85. *TOI*, April 2, 1922, p.S-7. / 86. *BDG*, June 17, 1922, p.5. / 87. *TOI*: November 23, 1924, p.1-B; November 30, 1924, p.6-S; December 2, 1926, p.35. / 88. *CPC*: December 3, 1926, p.3; December 10, 1926, p.11. / 89. *SFC*, November 11, 1923, p.6-D. / 90. Appendix

2. / **91. SFC**, March 30, 1924, p.6-D. / **92. CCY**, March 27, 1927, p.7. / **93. CCY**, June 29, 1927, p.5. / **94. TOI**, April 5, 1925, p.8-A; **BDG**, April 16, 1925, p.6. / **95. TOI**, November 8, 1925, p.S-7. / **96. TOI**, March 14, 1926, p.S-7. / **97. BDG**: April 29, 1926, p.6; April 23, 1927, p.7; **TOI**, April 24, 1927, p.5-S. / **98. SFC**, April 25, 1926, p.8-F. / **99. TOI**, August 26, 1926, p.M-2. / **100. SFC**, December 5, 1926, p.6-F. / **101. IAT**, February 26, 1927, p.13; **TWP**, February 26, 1927, p.23; **TOI**: February 27, 1927, p.S-5; March 20, 1927, p.5-S; **SFC**, March 20, 1927, p.D-7. / **102. SFC**, November 13, 1927, p.D-7. / **103. SFC**, September 4, 1927, p.D-7. / **104. SFC**: December 25, 1927, p.D-7; January 1, 1928, p.D-7; **TOI**, December 25, 1927, p.S-3. / **105. California Passenger and Crew Lists**, Honolulu to San Francisco, arrived May 15, 1928; cf. **ARG**, July-August, 1928, p.9. / **106. SFC**, May 27, 1928, p.D-7; **BDG**, June 1, 1928, p.11. / **107. BDG**, January 24, 1929, p.6. / **108. TOI**, June 2, 1929, p.S-5. / **109. CRM**, May 29, 1930, p.3. / **110. U.S. Census of 1930** [ED 21-36, Sheet 3A]: cf., Polk 1924, p.1942; **AAA**: 22, 1925, p.627; 28, 1931, p.678. / **111. CVRI**, Marin County: 1924-1942. / **112. McGlaufflin**, p.328. / **113. IAT**, November 8, 1935, p.13; cf. **TOI**, November 3, 1935, p.S-7. / **114. SFW**, November 9, 1935, p.7. / **115. TWP**, November 16, 1935, p.11; **IAT**, December 13, 1935, p.24. / **116. California Passenger and Crew Lists**, Honolulu to Los Angeles, arrived October 18, 1939. / **117. TOI**: August 8, 1926, p.B-7; October 31, 1965, p.16-D. / **118. BDG**, October 1, 1941, p.16; cf. **TOI**, October 6, 1941, p.8-C. / **119. BDG**, November 6, 1952, p.8; cf. **TOI**: October 29, 1952, p.32; November 2, 1952, p.10-S; November 3, 1953, p.34; November 5, 1953, p.41; November 3, 1968, p.9; October 28, 1969, p.4-E. / **120. TOI**, July 29, 1966, p.7; October 30, 1966, p.27-SC. / **121. TOI**, August 12, 1973, p.26-EN; cf., **HDR**, August 3, 1973, p.49; **Argus** (Fremont), August 3, 1973, p.25. / **122. TOI**, August 19, 1973, p.26-EN. / **123. ICR**, January 17, 1920, p.9; **TOI**, January 18, 1920, p.1-B. / **124. SFC**, May 23, 1920, p.E-3; **TOI**: May 23, 1920, pp.1-5; May 30, 1920, p.3-S; **SFX**, May 30, 1920, p.24. / **125. TOI**, March 20, 1921, p.S-9. / **126. TOI**, March 5, 1922, p.B-5. / **127. TOI**, June 4, 1922, A-13. / **128. BDG**: June 23, 1923, p.6; December 29, 1923, p.5; **TOI**: June 7, 1925, p.6-S; November 15, 1925, p.S-7; at the November 1925 exhibit her *Castro Adobe* in pastel was called "well done." / **129. TOI**, November 25, 1923, p.S-5. / **130. IAT**, March 30, 1934, p.13; **TOI**: December 1, 1924, p.4; March 11, 1934, p.12-S; April 21, 1940, p.B-7; September 28, 1941, p.12-A; October 3, 1941, p.30-B; March 31, 1946, p.2-C; August 16, 1964, p.8-EN; Archives of the California College of the Arts, Oakland. / **131. TOI**, September 4, 1932, p.8-S. / **132. SFL**, March 11, 1933, p.16. / **133. Ball**, p.500. / **134. California Death Index; SFC**, August 17, 1976, p.21; **TOI**, August 18, 1976, p.38; cf., Dhaemers, pp.94-106; Edwards, p.10; Kovinick, p.248; Hughes, p.1179; Falk, p.2572; Jacobsen, p.2508; Hemy, pp.122-24; Petteys, p.556; Green, p.75.

**LUCY VALENTINE PIERCE** (1886-1974) was born on July 27<sup>th</sup> in San Francisco, California. Her father, James Manning Pierce, owned and managed with his uncle a "Furniture Storage Warehouse" on Market Street and a business at Hathaway's Wharf; during the early 1890s the family's San Francisco residence was at 2413 Fillmore Street.<sup>1</sup> In 1894 the Pierces relocated to Ridge Road near Euclid Avenue in Berkeley and built a grand Victorian. In the local Directory their specific address was given as 2525-27 Ridge Road.<sup>2</sup> James Pierce started a wood, coal and grain delivery business in Berkeley, The Students' Wood and Coal Company, at 2030 Addison Street. According to the U.S. Census of 1900, Lucy's sixty-three-year-old Massachusetts-born father had been married for thirty years to her forty-five-year-old Pennsylvania-born mother, Margaret Cameron Pierce, who was a popular lyric soprano.<sup>3</sup> Lucy, the youngest child, had a brother, Elliott Hathaway, as well as two sisters: Mary (Molly) Eugenia and Virginia Cameron. The latter became a nationally recognized operatic soprano. Because of her family's wealth and social connections, Lucy's name appeared as early as 1903 in the society pages of San Francisco and the East Bay.<sup>4</sup> Her wardrobe was admired and emulated, her motor trips to Benicia and Chico were carefully reported and on one occasion she staged a reception for visiting French sailors. She hosted or was received at elaborate teas, card parties, cotillions, weddings, balls and charity events, including the Ladies Aid Society and YWCA. Lucy was an editor of the school magazine at Berkeley High School. In 1903 the Pierce family briefly moved to another Berkeley address at 2401 Le Conte Avenue and in December of 1904 settled into an splendid five-room suite at 2600 Ridge Road, locally known as Cloyne Court.<sup>5</sup> James Pierce was initially a co-investor and manager of this complex which was designed with every convenience by the famous John Galen Howard; as sole owner he converted the building into an "exclusive family hotel" for visiting dignitaries, literati and artists.<sup>6</sup> Cloyne Court became a fashionable center for Berkeley's cultural life where recitals as well as exhibitions of crafts and art were routinely staged. Susan B. Anthony stayed there in 1905. In this environment Lucy's early artistic interests were encouraged by her parents who arranged for private "sketching lessons" with Xavier Martinez and for commissions to decorate the place cards at society luncheons.<sup>7</sup> In 1910 *The Oakland Tribune* published a photograph of the attractive and beautifully attired Lucy V. Pierce with the comment: "one of the belles of the college town . . . much entertained . . . and noted for an unusually charming personality."<sup>8</sup> That year her father built in Berkeley the "very modern" Treehaven Apartments where Lucy maintained an atelier.

Although blessed with every privilege and dozens of suitors, she embarked on a career as a professional artist. In the fall of 1907 she entered the California School of Arts and Crafts (CSAC) in Berkeley where she studied under Isabelle Percy and Perham Nahl. That December she acted in her school's Christmas "jinks" and played the role of "each student" in a burlesque production of *Everyman*.<sup>9</sup> Early the following year her "attractive . . . original posters" won an honorable mention at the Ebell Club's charity "Fabiola Card Tournament" and were displayed at the CSAC's annual exhibition.<sup>10</sup> After completing the spring term in 1909 she traveled to Boston for "further study" at the School of the Museum of Fine Arts and to hear her sister perform in *La Bohème* with the traveling Lombardi Italian Grand Opera Company.<sup>11</sup> For the U.S. Census of 1910 Pierce was listed in absentia at Cloyne Court, but returned that fall to

graduate from the CSAC.<sup>12</sup> In May of 1911 and 1912 she teamed with Miss Gene Baker, the future wife of Francis McComas, to help produce the CSCA "jinks."<sup>13</sup> Their very striking posters for this event in 1912 were praised in the *San Francisco Call*.<sup>14</sup> In the early spring of 1913 Pierce exhibited at the San Francisco Sketch Club four canvases "of which two, a head and *The Macaw*, are distinctly meritorious."<sup>15</sup> At this time she traveled to Carmel for "two weeks," but ended up staying through mid June.<sup>16</sup> Here she continued her studies with the noted visiting painter John M. Gamble whom she had met in Santa Barbara. Unfortunately, her friendship with Gamble was severely strained when her brother-in-law, John Burrows (Virginia's husband), bought a Gamble painting with a one-thousand-dollar fraudulent check.<sup>17</sup> Between 1912 and 1922 she was registered on the Berkeley voter index as a "Republican" and changed her affiliation only for the year 1916 to "Democrat."<sup>18</sup> In 1913 Lucy completed the construction of her "precarious" studio-gallery on the roof of her parents' Treehaven Apartment building and publicly declared her disdain of artistic "Bohemianism," which "is only looseness and a pose." She also announced her "serious" intention to deemphasize the production of local landscapes in favor of portrait work in oils.<sup>19</sup>

Between 1912 and 1923 Lucy Pierce continued to reside in her parents' home at Cloyne Court.<sup>20</sup> She was hired in the summer of 1913 by the CSAC as a replacement instructor in freehand and pen & ink drawing.<sup>21</sup> For the alumni magazine she supplied articles on the school's "jinks" as well as a survey of "Mediaeval History."<sup>22</sup> That fall she taught a drawing course at the University of California. In 1914 she intended to spend the entire summer with Louise Mahoney in her Carmel cottage and enjoy with Jennie Cannon, Isabelle Percy and Betty de Jong the activities surrounding the visit of William Merritt Chase.<sup>23</sup> However, the tragic murder of fellow artist Helena Wood Smith and the ensuing hysteria in Carmel compelled her to return home a month early.<sup>24</sup> In November of 1914 she was listed as an attendee at the forthcoming ball of the Society of San Francisco Artists.<sup>25</sup> Pierce was rehired by the CSAC in the summer of 1915 to teach drawing and perspective and then from 1917 to 1919 as a full-time instructor of clay modeling.<sup>26</sup> At the Panama-Pacific International Exposition of 1915 she exhibited a work entitled *Carmel Landscape* in the Palace of Fine Arts and a mural in the Palace of Education; she also completed a series of pastel studies of the Exposition grounds.<sup>27</sup> That fall she attended the curious benefit-bazaar for the "Scottish Black Watch regiment" at the San Francisco studio of E. Charlton Fortune.<sup>28</sup> Early in 1916 she lent her art to a small exhibition at Berkeley's Hillside Club and several months later opened a studio in San Francisco immediately adjacent to the atelier of Isabelle Percy on Montgomery Street where both women staged elaborate teas and exhibitions for their society clients; Lucy's Berkeley atelier was often shared with Florence Williams.<sup>29</sup> Pierce displayed her "extremely fine pastels" of the Exposition grounds in February of 1916 at the opening of the Oakland Art Gallery, where her fashionable gown also attracted the attention of the press, and in June at the Jury-free Exhibition sponsored by the SFAA in San Francisco's Palace of Fine Arts; in early August she and Isabelle Percy briefly sketched in Bolinas.<sup>30</sup> In January of 1917 her oil, which had recently been exhibited at the San Francisco Art Association (SFAA), was displayed in the Oakland Art Gallery.<sup>31</sup> Two months later her figure study at the juried Exhibition of East Bay Artists in the Oakland Art Gallery was characterized as "refined and reticent in color, and loose in treatment;" her landscapes there were described as "interesting."<sup>32</sup> In May of 1917 Lucy donated most of her art books to the CSAC library and traveled to the Hawaiian Islands for four months to paint landscapes and portraits.<sup>33</sup> The news of this trip in the society pages carried another photograph of the attractive artist.<sup>34</sup> That September she donated her work to the American Red Cross Benefit "Auction Comique" at the Oakland City Hall.<sup>35</sup> In 1918 she was included among the select group of exhibiting painters at the "Artists' Dinner" sponsored by the California Federation of Women's Clubs in Oakland.<sup>36</sup> At that year's spring Annual of the SFAA Louise E. Taber of *The Wasp* said of her watercolor-pastel, *Arches-San Juan Mission*: "Pierce has put the charm, romance and feeling that characterizes this place of worship."<sup>37</sup>

After teaching an outdoor sketching class she contracted Spanish influenza and in 1919 was sent to Monterey to recuperate.<sup>38</sup> That summer she was the guest of Esther Stevens at the Abrego House and studied with Armin Hansen.<sup>39</sup> Lucy also contributed to the Thirteenth Annual Exhibition of Carmel's Arts and Crafts Club.<sup>40</sup> During this period her watercolors "received much favorable comment."<sup>41</sup> By 1920 most of her family had vacated 2600 Ridge Road where she continued to reside with a number of "boarders."<sup>42</sup> Pierce taught watercolor at the 1920 Summer Session of the CSAC and in 1922 exhibited her paintings at the Palace of Fine Arts in San Francisco.<sup>43</sup> Her work was included in the Porter collection that was exhibited at the Bakersfield Woman's Club in March of 1922.<sup>44</sup> Lucy's paintings and drawings were at the 1922 winter and spring shows in Berkeley's Claremont Hotel Art Gallery.<sup>45</sup> One of her exhibited works was entitled *Camellias*; another, *Greenhouse on a Hill*, was called by Laura Bride Powers, art critic for *The Oakland Tribune*, "sensitive, realistic, restrained."<sup>46</sup> That fall at the Rabjohn & Morcom Gallery in San Francisco she contributed to an exhibition with other Monterey Peninsula artists which included Armin Hansen, Josephine Blanch, Clark Hobart, and Phillips Lewis.<sup>47</sup> At this time she exhibited a still life at the Industrial and Art Exposition in Monterey.<sup>48</sup>

Lucy Pierce became a resident of Monterey by 1924, lived at No.6 Mesa Road and enrolled on the local voter index as a "Republican."<sup>49</sup>

To the San Francisco Commercial Club exhibition in June of 1924 she offered two watercolors, one of the wharves and the other "a rodeo sketch, broad-brimmed Mexican hats with a gayety of color, lined up against the white-fenced corral."<sup>50</sup> She donated her work in November to the benefit exhibition and sale at the Hotel Oakland for the new campus of the CSAC.<sup>51</sup> In April of 1925 at the Forty-eighth Annual of the SFAA she exhibited an oil entitled *Under the Boughs* and gave her studio address as 728 Montgomery Street in San Francisco.<sup>52</sup> That same month she became a charter member of the San Francisco Society of Women Artists and that November contributed to its Inaugural Exhibition at the Clark Hobart Galleries.<sup>53</sup> Her entry, a scene of a man and his boat, was described as possessing a "rugged and sure handling; much good color."<sup>54</sup> During May of 1925 she displayed two paintings, *Beatrice* and *Pale Gold*, in Carmel at the Johan Hagemeyer Studio-Gallery with ten of Armin Hansen's former students and Hansen himself; the students were collectively called the "Ten Monterey Painters," but soon changed their title to the "Monterey Group."<sup>55</sup> Late that summer at the Del Monte Art Gallery she offered a painting entitled *After the Shower*. Gladys Zehnder, art critic for the *San Francisco Chronicle*, said that this work "reveals what scope the artist has gained. The picture is a landscape sketched from her picturesque studio on the 'Mesa,' near Monterey, breaking clouds through which the sunlight shines in distant hills, cast deep shadows on the valleys below."<sup>56</sup> In February of 1926 her work was included at the "Picture Week" Exhibition in San Francisco.<sup>57</sup> Her contribution to the Del Monte Art Gallery that spring was an "outdoor portrait" done in the sunny corner of the "brilliantly handled blooming garden."<sup>58</sup> She continued to exhibit at the Del Monte through the late 1920s and attended its receptions.<sup>59</sup> In early September of 1926 she exhibited at San Francisco's Galerie Beaux Arts a large portrait study entitled *Figure at Piano* which H. L. Dungan, art critic for *The Oakland Tribune*, called a "well done, carefully modeled head; there's some good handling of paint in this canvas."<sup>60</sup> At that venue in December she offered a "small picture . . . of lively work" to a general show.<sup>61</sup> Also that month she displayed "scenes in oil from the California countryside" with the San Francisco Society of Women Artists.<sup>62</sup> In the late fall of 1926 her work appeared with the Inaugural Exhibition at the short-lived art gallery in Monterey's Hotel San Carlos.<sup>63</sup>

In March of 1927 at the Second Annual of the San Francisco Society of Women Artists H. L. Dungan described Pierce's exhibited portrait thus: "a Negro girl; one of the most delightful canvases there."<sup>64</sup> In April she displayed *The Fisherman and his Boat* at the All Arts Club in Berkeley's Northbrae Community Center.<sup>65</sup> Also that spring she exhibited for the last time with the short-lived "Monterey Group" at the Galerie Beaux Arts.<sup>66</sup> Regarding her work at this show, J. B. Salinger, art critic and editor for *The Argus*, offered the following:<sup>67</sup>

A good painting which lacks just a little vigor to be a real piece is "The Two Angelinas," by Lucy V. Pierce. The portraying of these two little Italian girls is rich in true emotion and fine tones. Her "Study in Black and Red" is a trifle banal.

Gene Hailey of the *San Francisco Chronicle* added that Pierce "shows new phases of the Monterey scene in her *Polo Sketch* and *Bean Field and Orchard*."<sup>68</sup> H. L. Dungan observed of the Beaux Arts exhibit that she has "some good drawings and likewise a good portrait . . . Her *Fisherman and Boat* is a strong, good canvas. . . . She also shows a marine which is not very seaworthy."<sup>69</sup> From this period comes one of her most expressive portraits, *Dolores*.<sup>70</sup> In the late spring of 1927 she contributed a painting to the annual drawing at the Galerie Beaux Arts for its patron-members.<sup>71</sup> At that same venue in September Pierce displayed *Flowers for a Spanish Garden* in which, according to Hailey, her "innate sense of what is good painting is well expressed in this definitely three-dimensional study of quaintly arranged flowers."<sup>72</sup> That fall her work became part of a traveling Beaux Arts show sent to Tucson and Phoenix.<sup>73</sup> Beginning in December of 1927 she was one of the artists whose work was sold on the "installment plan" through San Francisco's East-West Gallery.<sup>74</sup> She spent the spring and summer of 1928 traveling through Europe in self-directed study and returned to New York in October.<sup>75</sup> Her work appeared in the summers of 1927 and 1929 in the art exhibitions at the California State Fair in Sacramento.<sup>76</sup> The Little Gallery at Pearl and Tyler Streets in Monterey staged a solo show of her paintings and drawings in early July of 1929.<sup>77</sup> At the Galerie Beaux Arts in December of 1929 she exhibited the watercolor *Mesa Road* as well as scenes of Venice and "people in a joyous group - around a swimming pool at a picnic."<sup>78</sup> Later she had added a *Portrait Study* "painted in contrasting blues that emphasize the composition above the subject. The child is almost too quiet - one feels as though she has always lived on the canvas."<sup>79</sup>

At this time her Monterey address was listed in the Directory as 954 Mesa Road.<sup>80</sup> She contributed in February to the 1930 Annual State-wide Exhibit of the Santa Cruz Art League.<sup>81</sup> That spring in *The Oakland Tribune* H. L. Dungan reproduced her quizzical portrait *Theresa* from the Fifty-second Annual of the SFAA and observed that this work "is of the progressive school, with certain modern tendencies as to pattern, arrangement and what-not."<sup>82</sup> In June her solo exhibition of watercolors and drawings at the Galerie Beaux Arts was reviewed by Junius Cravens, art critic for *The Argonaut*: "Miss Pierce's work is less creative than it is re-creative, reconstructing as it does the tourists' glimpses and impressions of interestingly picturesque corners of European towns and cities. But her sketches are, of their kind, exceptionally well executed, and are well worth seeing."<sup>83</sup> The *San Francisco Chronicle* observed:<sup>84</sup>

To those whom sincerity, straight-forwardness and simplicity, without the guilt trappings so apparent in much of our contemporary painting, has an appeal, the watercolors and drawings of Lucy Pierce . . . will prove of interest.

. . . . The subject matter of her work, in the present showing, has been gathered from her travels and from California, in and about Monterey and Carmel. A number of her watercolors gave colorful glimpses of Venice and Paris.

A scene of the Luxembourg Gardens . . . is interesting from its pictorial content as well as that of treatment, which is directly stated in line and color.

The drawings, which Miss Pierce calls "dry brush" drawings, done in India ink, are especially nice in their feeling of texture, which is quite similar to that of a monotype. A great delicacy is achieved in the varying gradations of gray to black. In other instances dramatic effects have been produced in the massing of black as against the white.

Miss Pierce has exhibited extensively in local exhibitions, and one of her paintings was shown in the Pan American exhibition at the Los Angeles Museum.

The *San Francisco Call* reproduced her watercolor from this show, *The Stevenson House*.<sup>85</sup> That summer her work was included in an exhibition of women artists at the Stanford University Art Gallery.<sup>86</sup> At the Galerie Beaux Arts Annual and Members' Exhibition in June and September of 1930 she displayed *The Old Oak* and *Cactus* with its "clear fresh color, loosely drawn."<sup>87</sup> Also in September Pierce hosted an elaborate dinner at Cloyne Court in Berkeley to honor the recently married artist, Ina Perham, now Mrs. Frederic E. Story.<sup>88</sup> A one-man exhibit of her "dry brush drawings," watercolors, crayons, wood block and linoleum prints was staged in November of 1930 at Carmel's Denny-Watrous Gallery where scenes "of old landmarks in Monterey" were prevalent.<sup>89</sup> *The Carmelite* reproduced her *Self-Portrait* and offered the following observations:<sup>90</sup>

The happy unpretentiousness of Lucy Pierce's art will appeal to many people more strongly than works of greater scope. This artist absorbs some aspect of the scene, distills it in her temperament, and presents with fine simplicity, the part of it she has made her own. It is a casual reading, but none the less warm and actualized.

The crayon drawings and water-colors . . . range over many places in the world, but the feeling of the artist is in them all. Miss Pierce will make as much of a scene with smoke-stacks and telegraph poles at an American railroad crossing, as she will of some patently charming stony street of Florence or Venetian canal.

At the Third Annual Jury-free Exhibition of the Berkeley Art Museum in March of 1931 she exhibited *The Statuette*, a colorful still life that also included books, a fan and thistles in a clear vase, all rendered with the angular qualities that typify her later work.<sup>91</sup> At the November 1931 Annual of the San Francisco Society of Women Artists in the Palace of the Legion of Honor she displayed *Church at Rancho de Taos* and *New Mexico Back Yard*.<sup>92</sup> For the "Portfolio Exhibit" at the Denny-Watrous Gallery in January of 1932 she offered a dry brush sketch entitled *The Retreat*, which was apparently unsuccessful, as well as *Cannery Row-Monterey* and *Up the Carmel Valley* which were both deemed harmonious "in line technique."<sup>93</sup> Her work was included in the "graphic art exhibition" at the Galerie Beaux Arts that April.<sup>94</sup> Two months later she contributed a sketch to that gallery's patrons' drawing.<sup>95</sup> In September of 1932 she exhibited for the last time at the Beaux Arts.<sup>96</sup> That fall her contribution to the Seventh Annual of the San Francisco Society of Women Artists at the Legion of Honor was called by H. L. Dungan "a still life of books, fruit and other objects too modern for immediate identification, in lively color and good arrangement."<sup>97</sup>

She had moved back to Berkeley by 1933 and registered to vote as a "Republican" with her address at 2600 Ridge Road.<sup>98</sup> That year she exhibited her oil entitled *Monterey Adobe* at the State-wide Annual in Santa Cruz; H. L. Dungan said that her Santa Cruz entry was "handled with pleasing colors in that type of modernism which makes the trees as solid as the adobe walls."<sup>99</sup> *Monterey Adobe* appeared a few months later at the Annual Exhibition in the Oakland Art Gallery where Dungan again praised the canvas as an "interesting work."<sup>100</sup> At this time she also found inspiration in Taos and in printmaking. Her fine charcoal study of *San Francisco de Asis Church at Ranchos de Taos* was exhibited at the Oakland Art Gallery.<sup>101</sup> In the U.S. Census of 1940 she resided in Berkeley with her sister Molly and gave her occupation as "President, Estate Co."<sup>102</sup>

Part of her extensive exhibition record included the: Student and Alumni Exhibitions at the California School (College) of Arts and Crafts in Berkeley and Oakland between 1908 and 1934,<sup>103</sup> Sketch Club of San Francisco in 1912 and 1913,<sup>104</sup> SFAA from 1916 thru 1927,<sup>105</sup> California State Fair between 1926 and 1930,<sup>106</sup> Galerie Beaux Arts of San Francisco from 1926 to 1932,<sup>107</sup> East-West Gallery of San Francisco in 1927,<sup>108</sup> San Francisco Society of Women Artists between 1925 and 1932,<sup>109</sup> State-wide Annual Exhibits of the Santa Cruz Art League from 1930 to 1933,<sup>110</sup> Annual Exhibitions at the Oakland Art Gallery from 1930 to 1932,<sup>111</sup> Women Artists of the Bay Region at the Stanford University Art Gallery in 1930,<sup>112</sup> Third and Fourth Annual Jury-free Exhibitions at the Berkeley Art Museum in 1931-32,<sup>113</sup> Watercolors at the California Gallery in the Palace of the Legion of Honor in 1932,<sup>114</sup> Forum Exhibition of Alameda County Artists at the Hotel Oakland in 1932,<sup>115</sup> Watercolor Exhibit at the Gump Galleries in 1933<sup>116</sup> and Golden Gate International Exposition in 1939-40.<sup>117</sup>

In 1967 she gave her valuable collection of 19<sup>th</sup>-century posters to the Oakland Museum in memory of Molly.<sup>118</sup> Lucy left Berkeley in the 1960s and eventually relocated her home and studio to La Jolla, California. In August of 1973 at the California College of Arts and Crafts her work was part of a joint exhibition with her long-time friend Isabelle Percy-West; Charles Shere of *The Oakland Tribune* offered this disheartening evaluation with its very contemporary bias:<sup>119</sup>

Mrs. West's pastels perform a disservice to Lucy Pierce, whose work is by no means as interesting – probably because of the comparatively less interesting preoccupations of the '30s from which many of her portraits date. A pair of portraits of black women are observant and affecting, but not greatly insightful; and when one's interest is rekindled by a group of drawings of English farmhouses one discovers that they are by West, not Pierce, and are merely hung out of sequence.

Miss Lucy Valentine Pierce died in San Diego County on June 28, 1974.<sup>120</sup>

**ENDNOTES FOR PIERCE:** 1. Crocker: 1892, p.1117; 1894, p.1148. / 2. Polk: 1896, p.605; 1899, p.617; 1900, p.623; 1901, p.531; 1903, p.618. / 3. U.S. Census of 1900 [ED 395, Sheet 1B]. / 4. The following is a sample from the hundreds of references in the local press: *TOT*: March 20, 1903, p.10; June 18, 1904, p.10; December 19, 1905, p.12; September 23, 1906, p.27; November 1, 1906, p.7; April 21, 1907, p.34; August 28, 1907, p.4; March 4, 1908, p.4; November 17, 1908, p.4; December 22, 1909, p.8; August 21, 1910, p.34; November 18, 1910, p.9; December 31, 1910, p.8; May 5, 1911, p. 12; September 9, 1911, p.9; October 1, 1912, p.12; November 29, 1914, p.9; April 8, 1916, p.6; July 25, 1916, p.15; August 12, 1916, p.3; January 19, 1917, p.15; May 4, 1919, p.4-S; *SFL*: December 13, 1903, p.41; August 13, 1905, p.21; April 10, 1910, .29; *BDG*, June 18, 1904, p.4. / 5. Polk: 1904, p.660; 1905, p.689; 1906, p.732. / 6. *TOT*, August 3, 1929, p.13; James Pierce died in August of 1929 at the age of 91. / 7. *TOT*, August 28, 1907, p.4. / 8. *TOT*, December 31, 1910, pp.8-9. / 9. *BKI*, December 17, 1907, p.5; *SFL*, December 20, 1907, p.4. / 10. *TOT*: February 15, 1908, p.18; May 31, 1908, p.31. / 11. *TOT*: June 20, 1909, p.10; June 22, 1909, p.10; December 4, 1909, p.6. / 12. U.S. Census of 1910 [ED 46, Sheet 8A]; *ATC* 1, 1913, p.26. / 13. *TOT*: May 4, 1911, p.14; May 9, 1912, p.9; May 18, 1912, pp.12, 14. / 14. *SFL*, May 26, 1912, p.36. / 15. *SFL*, March 23, 1913, p.31. / 16. *TOT*: March 13, 1913, p.12; June 10, 1913, p.12. / 17. *TOT*, January 8, 1915, pp.11. / 18. CVRI, Alameda County: 1912-1922. / 19. *TOT*, September 14, 1913, p.19. / 20. Polk: 1914, p.1185; 1917, p.1053; 1922, p.1152; 1923, p.1262. / 21. *SFL*, June 8, 1913, p.32. / 22. *ATC*: 1, 1913, pp.23f; 2, 1914, pp.14, 17. / 23. *TOT*, August 22, 1914, p.8. / 24. Refer to the narrative in chapter 5. / 25. *TOT*, November 11, 1914, p.8. / 26. CSAC: 1913-14, p.8; Summer 1915, p.6; 1917-18, p.8; *ATC* 6, 1918, p.14. / 27. Trask, pp.230, 355; *TOT*, September 10, 1915, p.8; *ATC* 3, 1915, pp.21f. / 28. *TOT*, November 21, 1915, p.24. / 29. *ATC* 4, 1916, p.20; *TOT*: January 17, 1916, p.9; July 30, 1916, p.52; July 30, 1916, p.27; September 15, 1916, p.12; February 4, 1917, p.24; May 6, 1917, p.4. / 30. *SFC*, February 20, 1916, p.24; *TOT*: February 2, 1916, p.4; February 5, 1916, p.6; February 20, 1916, p.48; June 11, 1916, p.13; June 18, 1916, p.14; August 12, 1916, p.3. / 31. *TOT*: January 7, 1917, p.24; January 14, 1917, p.24. / 32. *TOT*: March 18, 1917, p.35; March 25, 1917, p.24. / 33. *ATC* 5, 1917, pp.21, 23; *California Passenger and Crew Lists*, Honolulu to San Francisco aboard the S.S. Matsonia, arrived August 28, 1917. / 34. *TOT*: May 2, 1917, p.6; May 6, 1917, pp.13f; August 22, 1917, p.7. / 35. *TOT*, September 25, 1917, p.6. / 36. *TOT*, March 24, 1918, p.22. / 37. *TWP*, May 16, 1918, p.16. / 38. *ATC* 7, 1919, p.33. / 39. *MDC*, June 11, 1919, p.4; *CPC*, June 19, 1919, p.3; *TOT*, July 13, 1919, p.11; *AAA*: 12, 1915, p.450; 16, 1919, p.470. / 40. Appendix 2. / 41. *ATC* 8, 1920, p.37. / 42. U.S. Census of 1920 [ED 192, Sheet 2A]. / 43. *ATC* 9, 1921-22, p.36. / 44. *TOT*, March 5, 1922, p.8-5. / 45. *TOT*: January 22, 1922, p.4-S; March 26, 1922, p.5-S; *BDG*, April 29, 1922, p.6. / 46. *TOT*, April 2, 1922, p.5-7. / 47. *TOT*, October 1, 1922, p.4-S. / 48. *TOT*, September 10, 1922, p.5-9. / 49. CVRI, Monterey County: 1924-1930; Perry/Polk: 1926, p.216; 1928, p.252. / 50. *SFC*, June 29, 1924, p.6-D. / 51. *TOT*: November 23, 1924, p.1-B; November 30, 1924, p.6-S; December 1, 1924, p.4. / 52. *SFAL*. / 53. *BDG*: April 16, 1925, p.6; November 14, 1925, p.6; *CPC*, November 21, 1925, p.12. / 54. *TOT*, November 22, 1925, p.6-S. / 55. *CPC*, May 9, 1925, p.1; *TOT*, May 10, 1925, p.6-S; *MPH*, May 16, 1925, p.1. / 56. *SFC*, September 6, 1925, p.3-D. / 57. *SFC*, February 14, 1926, p.3-D; *TOT*, February 14, 1926, p.5-S. / 58. *SFC*, June 6, 1926, p.8-F. / 59. *CPC*: September 12, 1925, p.5; November 5, 1926, p.11; January 27, 1928, p.4; February 10, 1928, p.4; *CCY*, July 6, 1926, p.12; *BDG*: October 23, 1926, p.5; June 1, 1928, p.11; *SFC*, May 27, 1928, p.10; *TOT*, September 5, 1926, p.4-S. / 61. *SFC*, December 19, 1926, p.6-F; cf. *CPC*, December 24, 1926, p.11. / 62. *SFC*, December 5, 1926, p.6-F. / 63. *CPC*, October 15, 1926, p.11. / 64. *TOT*: March 20, 1927, p.5-S; March 27, 1927, p.5-S. / 65. *BDG*, April 23, 1927, p.7. / 66. *TOT*, April 24, 1927, p.5-S; *BDG*, April 30, 1927, p.6; *SFC*, May 1, 1927, p.5-S; *CCY*, May 4, 1927, p.4; *TAT*, May 7, 1927, p.13. / 67. *ARG*, June 1927, p.1. / 68. *SFC*, May 15, 1927, p.3-D. / 69. *TOT*, May 15, 1927, p.8-B. / 70. B & B, February 17-18, 1988, No.4344. / 71. *SFC*, May 29, 1927, p.3-D; *BDG*, June 4, 1927, p.6. / 72. *SFC*, September 18, 1927, p.3-D. / 73. *SFC*, November 13, 1927, p.3-D; *CPC*, November 18, 1927, p.5. / 74. *CPC*, December 30, 1927, p.4. / 75. *New York Passenger Lists*, Cherbourg, France to New York City aboard the S.S. George Washington, arrived October 12, 1928. / 76. *CPC*, September 2, 1927, p.7; *SFC*, September 8, 1929, p.3-D. / 77. *CRM*, July 3, 1929, p.3; *SFC*, July 14, 1929, p.3-D. / 78. *SFC*: December 8, 1929, p.3-D; December 29, 1929, p.3-D. / 79. *SFC*, January 19, 1930, p.3-D. / 80. Perry/Polk 1930, p.258. / 81. *CPC*, February 7, 1930, p.12. / 82. *TOT*, May 11, 1930, p.5-S. / 83. *TAT*, June 14, 1930, p.13; cf. *SFL*, June 7, 1930, p.6. / 84. *SFC*, June 8, 1930, p.3-D. / 85. *SFL*, June 14, 1930, p.6. / 86. *CPC*, July 4, 1930, p.4. / 87. *SFC*: June 15, 1930, p.3-D; September 28, 1930, p.4-D. / 88. *CPC*, September 19, 1930, p.13. / 89. *CRM*, November 6, 1930, p.6; *CPC*, November 14, 1930, p.14. / 90. *CRM*, November 13, 1930, p.7. / 91. *BDG*, March 7, 1931, p.5; B & B, December 12, 2001, No.5309. / 92. *SFC*, November 15, 1931, p.3-D. / 93. *CRM*, January 7, 1932, p.6. / 94. *SFW*, April 2, 1932, p.7. / 95. *SFW*, June 18, 1932, p.7. / 96. *SFW*, September 17, 1932, p.7. / 97. *TOT*, November 13, 1932, p.6-S. / 98. CVRI, Alameda County: 1934-1944. / 99. *Catalogue, Sixth Annual State-wide Exhibit of Paintings*, Santa Cruz Art League, February 5-19, 1933, p.10; *TOT*, February 12, 1933, p.8-S. / 100. *TOT*, April 9, 1933, p.8-S; cf. *TAT*, April 7, 1933, p.13. / 101. B & B, April 8, 2008, No.185. / 102. U.S. Census of 1940 [ED 1-126, Sheet 10A]. / 103. Archives of the California College of the Arts, Oakland; *BDG*, October 19, 1934, p.7; *TAT*, October 19, 1934, p.18. / 104. *SFL*: November 3, 1912, p.65; March 23, 1913, p.31. / 105. *TOT*: November 12, 1916, p.27; December 2, 1917, p.21; April 7, 1918, p.22; November 6, 1921, p.2-B; May 3, 1925, p.5-S; *BDG*, March 26, 1927, p.7. / 106. She was awarded a "fifth prize" in 1926; *LAT*, September 19, 1926, p.3-30; *TOT*: September 26, 1926, p.4-S; September 11, 1927, p.6-S; *MPH*, August 25, 1927, p.1. / 107. *TOT*: September 5, 1926, p.4-S; September 4, 1927, p.5-S; April 3, 1932, p.5-S; *BDG*: September 10, 1927, p.7; June

12, 1930, p.8; June 25, 1931, p.7; June 2, 1932, p.7; *SFC*: December 11, 1927, p.3-D-7; December 15, 1929, p.3-D-5; June 8, 1930, p.3-D-5; November 9, 1930, p.4-D; June 14, 1931, p.6-D; May 29, 1932, p.3-D-3; *TAT*: November 9, 1929, p.5; January 4, 1930, p.7; *SFL*, September 20, 1930, p.8. / 108. *TOT*, December 11, 1927, p.8-S; *SFC*, December 18, 1927, p.3-D-7. / 109. *BDG*: April 16, 1925, p.6; November 14, 1925, p.6; November 15, 1930, p.7; November 17, 1932, p.6; *SFC*, December 5, 1926, p.6-F; *TOT*: March 20, 1927, p.5-S; November 10, 1929, p.5-B; November 9, 1930, p.6-S. / 110. *SFC*, February 16, 1930, p.3-D-5; *TOT*: February 8, 1931, p.3-S-7; February 12, 1933, p.8-S. / 111. *TOT*: February 2, 1930, p.3-S-7; March 1, 1931, p.3-S-11; September 4, 1932, p.8-S; *TAT*, September 16, 1932, p.13. / 112. *DPT*, June 14, 1930, p.3; *BDG*, June 19, 1930, p.7; *SFL*: June 28, 1930, p.6; July 12, 1930, p.19; *SFC*, July 20, 1930, p.3-D-5; *TOT*, July 27, 1930, p.6-S. / 113. *BDG*: March 7, 1931, p.5; March 3, 1932, p.8; *TOT*, March 15, 1931, p.3-C-3. / 114. *BDG*, January 21, 1932, p.5; January 24, 1932, p.3-D. / 115. *BDG*, December 15, 1932, p.7. / 116. *SFL*, March 11, 1933, p.16. / 117. *BDG*, May 1, 1939, p.8. / 118. *TOT*, January 6, 1967, p.21. / 119. *TOT*, August 12, 1973, p.26-EN; cf. *HDR*, August 3, 1973, p.49; *Argus* (Fremont), August 3, 1973, p.25; *TOT*, August 19, 1973, p.26-EN. / 120. California Death Index; cf., Kovinick, p.376; Falk, p.2608; Petteys, p.564; Hughes, p.881; Jacobsen, p.2545.

**PAULINE HAYES PIERSON** (1890-1956) was born on August 22<sup>nd</sup> in California and by 1900 resided in San Francisco.<sup>1</sup> According to the U.S. Census of 1910, she lived in that city at 1727 Valjejo Street with her California-born parents, two brothers, a sister and one servant.<sup>2</sup> Her father, Laurence Pierson, was the manager of a lumber company. Within a decade he had died and Pauline continued to reside with her widowed mother, Suzanne (Susan) Ford Pierson, at the same address, but had no listed occupation.<sup>3</sup> By 1921 the Piersons had moved to 2376 Pacific Avenue in San Francisco where Pauline registered on the voter index as a "Republican" and gave her profession as "artist."<sup>4</sup> In 1922 she moved to Berkeley to complete her studies at the California School of Arts and Crafts and recorded her address at 2811 Forest Street.<sup>5</sup> By the late 1920s she and her mother had relocated to the fashionable Broadway Terrace area of Oakland and the unmarried Pauline gave her profession as "artist, interior decorator."<sup>6</sup> Beginning in the late 1920s she was a seasonal visitor to Carmel. In August of 1927 she displayed "some unusual drawings" at the exhibition of crafts and art in the Carmel Arts and Crafts Hall.<sup>7</sup> That December she contributed to the show of "Thumb-Box" sketches at the Carmel Art Association (CAA).<sup>8</sup> In May of 1928 she was elected secretary of the Garden Section of the Carmel Women's Club.<sup>9</sup> Pierson became a Carmel resident in 1930 and registered on the local voter index.<sup>10</sup> In 1937 she officially listed her Carmel address on Santa Fe Street between Mountain View and Eighth.<sup>11</sup> For several years in the 1930s she moved to Oakland to continue her art training and maintained a residence at 5316 Golden Gate Avenue.<sup>12</sup> Pierson exhibited her studies of "colorful flowers" at the Berkeley Women's City Club in November of 1937, with the Oakland Art Gallery in 1939 and at the San Francisco Art Association in 1941.<sup>13</sup>

By the mid 1940s she was again a Carmel resident.<sup>14</sup> Between July of 1945 and the early 1950s she was a frequent exhibitor at the CAA Gallery where her floral still lifes carried such titles as *Shell Flower* in November of 1946 and *Daffodil* in February of 1947.<sup>15</sup> At the CAA show in September of 1945 her *Cobaca Flower* was characterized by Patricia Cunningham, art critic for the *Carmel Pine Cone*, as unique in "that it searches for a design construction to interpret the feeling of the flower to a much greater degree than ordinary objective representation."<sup>16</sup> Cunningham praised her work that November at the CAA Gallery:<sup>17</sup>

Pauline Pierson's dramatic *Scarlet Passion Flower* shows a compositional plan that makes possible such a bold presentation of subject matter, and her apparent intention of bringing individual flowers into the realm of portraiture is fully justified, a most unique and intriguing achievement, to say the least.

In January of 1946 at that venue Cunningham said that her "well-knit composition shows unusual control of the pastel medium. She uses it both to express transparent color planes and the unusual textural delicacy of the flower she portrays."<sup>18</sup> Her *Narcissus* at the CAA Gallery that June was called "a highly successful dramatization of her subject in that the interpretative purpose is backed up by well synchronized formal patterns."<sup>19</sup> Cunningham singled out Pierson for special commendation among the non-oil paintings at the CAA show two months later:<sup>20</sup>

The watercolor show is less exacting of analysis, and in fact, most of the pictures on display are in the sketchy casual manner that makes the medium so easy to take. There is one outstanding performance, however, that deserves the full attention of the critical reviewer, and that is Pauline Pierson's *Nemesia*. The artist has gone far in this pastel rendering of a flower form. Not only does she convey the surface decorative appeal of the object, beyond this she gives us an estimate of its life in space that makes it more real and more itself than we could possibly have perceived in looking at the original blossom from which she drew her inspiration. When an artist does this – gives the observer an awareness of the essence and intrinsic meaning and identity of the subject, – he has fulfilled those too often neglected requirements of complete artistic integrity.

Nancy Lofton, art critic for the *Pine Cone*, said in March of 1948 that Pierson's "large pink flower is painted with infinite, subtle and nebulous gradations of tone."<sup>21</sup> Another *Pine Cone* critic, Mary M. Riddle, praised her *Trigardia* that December for possessing "the startling and abstract quality of a Georgia O'Keefe."<sup>22</sup> In August of 1951 Pierson won the third prize in the "modern oils" category at the Monterey County Fair.<sup>23</sup> Although she was suffering from ill health in the fall of 1953, she exhibited at the Pebble Beach Gallery her watercolors and pastels under the title "Opening Flowers;" these were said to show "the abstract patterns made in various



parts of the flower as it opens from bud to full bloom."<sup>24</sup> Similar pastels were on exhibit at the CAA Gallery. Miss Pauline Pierson died on October 19, 1956 in Monterey County.<sup>25</sup>

**ENDNOTES FOR PIERSON:** 1. U.S. Census of 1900 [ED 231, Sheet 10B]. / 2. U.S. Census of 1910 [ED 270, Sheet 2A]. / 3. CVRI, City and County of San Francisco: 1918-1920; U.S. Census of 1920 [ED 152, Sheet 10B]. / 4. CVRI, City and County of San Francisco: 1921-1922. / 5. CVRI, Alameda County: 1922-1924. / 6. U.S. Census of 1930 [ED 1-126, Sheet 20B]. / 7. CPC, August 19, 1927, p.6. / 8. Appendix 4. / 9. MPH, May 18, 1928, p.2. / 10. CVRI, Monterey County: 1930-1932; CPC, July 10, 1931, p.14. / 11. Perry/Polk 1937, p.406. / 12. Polk: 1934, p.636; 1935, p.675; 1938, p.735; 1939, p.718; 1940, p.695; CVRI, Alameda County: 1936-1938. / 13. TOT, November 17, 1937, p.6-B. / 14. CVRI, Monterey County, 1944. / 15. Citations that have any significant commentaries are inserted in the body of the text; the following references provide the dates when she exhibited: CPC: July 20, 1945, p.3; March 22, 1946, p.3; November 22, 1946, p.5; February 7, 1947, p.10; November 7, 1947, p.5; December 12, 1947, p.11; February 6, 1948, p.8; March 12, 1948, p.5. / 16. CPC, September 21, 1945, p.15. / 17. CPC, November 23, 1945, p.5. / 18. CPC, January 18, 1946, p.3. / 19. CPC, June 7, 1946, p.7. / 20. CPC, August 9, 1946, p.7. / 21. CPC, March 26, 1948, p.12. / 22. CPC, December 3, 1948, p.5. / 23. CPC, August 17, 1951, p.1. / 24. MPH, November 2, 1953, p.A-4. / 25. California Death Index; cf., Hughes, p.881; Jacobsen, p.2546.

**EMILY HOWELLS PITCHFORD (Hussey)** (1878-1956) was born on February 6<sup>th</sup> in Gold Hill, Nevada. According to the U.S. Census of 1880, her English-born father, John B. Pitchford, worked as a supervisor in a local foundry and her mother, Nellie Stevens Pitchford, "kept house" for Emily and her one-year-old brother, "J.R."<sup>1</sup> From the U.S. Census of 1900 we learn that she resided with her parents and four brothers at 728 Cole Street in San Francisco.<sup>2</sup> Emily studied art at the local Mark Hopkins Institute from 1898 to 1899.<sup>3</sup> Here she befriended two Berkeley photographers, Laura Adams and Adelaide Hanscom. In June of 1898 she donated sketches to the Red Cross Benefit Exhibition at the Press Club of San Francisco.<sup>4</sup> In April of 1900 she traveled to England for pleasure and to study photography. Two years later she renewed her passport in London. On her passport application she was described as about five feet eight inches tall, with brown eyes and hair, a "medium" mouth and complexion as well as a high forehead.<sup>5</sup> In March of 1904 she returned to the United States.<sup>6</sup> A year later she contributed five photos to the Fifth Annual Exhibition of the Oakland Art Fund sponsored by the Starr King Fraternity.<sup>7</sup> In her review of that show Anne Brigman praised Emily's study entitled *Woman Glancing Over her Shoulder* for its "soul."<sup>8</sup> In Berkeley Pitchford established her home at 2311 Durant Avenue and her "portrait studio" at 2150 Center Street where she taught small classes of University women.<sup>9</sup> After several years she moved her residence to 1602 Walnut Street, within a block of Adelaide Hanscom's house.<sup>10</sup> In 1906 at San Francisco's Third Photographic Salon she exhibited *Study in Curves* and *Summer* as well as portraits of two famous Berkeley artists, the watercolorist Charles P. Neilson and the director of the California School of Arts and Crafts, Frederick H. Meyer.<sup>11</sup> She was one of the earliest organizers of Berkeley's Arts and Crafts Society, which became the Studio Club, and was elected its "treasurer."<sup>12</sup> In 1908 she remained an elected officer of the reconstituted Studio Club.<sup>13</sup>

Pitchford's photographs appeared in *Photograms of the Year*. In 1907 she and Anne Brigman contributed to the Alameda County Exposition at Oakland's Idora Park and to the First Annual Exhibition of the Berkeley Art Association (BAA).<sup>14</sup> Emily served on the "photography committee" at the Second Annual of the BAA.<sup>15</sup> In 1908 she was mentioned in the press for her "excellent" contributions to San Francisco's California Guild of Arts and Crafts.<sup>16</sup> She was one of the few Pacific Coast contributors to the 1908 Fourth Annual Exhibition of Photographs at the Worcester Art Museum in Massachusetts.<sup>17</sup> That year Emily exhibited at Oakland's Ebell Clubhouse, with the California Camera Club in San Francisco and in another Idora Park show with Anne Brigman, Adelaide Hanscom, Oscar Maurer and Laura Adams Armer.<sup>18</sup> At Idora Park she displayed "an excellent series of child studies" and, according to Brigman, two prints marked by "a spirited delicacy." *A Modern Madonna* and *The Moon Goddess*. The latter was reproduced in *Camera Craft*.<sup>19</sup> Like many members of the Berkeley art colony she traveled to Carmel for inspiration.<sup>20</sup> In 1909 she received the bronze medal in photography at the Alaska-Yukon-Pacific Exposition.<sup>21</sup> That spring she was commissioned to photograph the two-month-old Jerry (Gerald) Leeson, Hanscom's son. By the time of her father's death in August of 1909 Emily had relocated her studio to 2164 Oxford Street and her residence to the family home at 2641 Regent Street; both were in Berkeley.<sup>22</sup> She and her mother jointly owned the Regent-Street address.<sup>23</sup>

After a grand "bon voyage" party organized by her friend Charles Keeler Miss Pitchford left Berkeley on January 27, 1910 to join her brother for one year in South Africa.<sup>24</sup> There she married the former Berkeley resident and mining engineer, William Leo Hussey.<sup>25</sup> Emily lived in Johannesburg until her return to California in 1919.<sup>26</sup> According to the U.S. Census of 1920, the couple resided at 363 Page Street in San Francisco; William's occupation was given as "manager, mining company" and Emily was listed as "housewife."<sup>27</sup> Their three young daughters, Eleanor, Frances and Marion, were also in residence. At this time Emily registered on the local voter index as a "Republican."<sup>28</sup> By 1924 she, her husband and their three daughters had moved into a Berkeley home at 2928 Hillegass Avenue.<sup>29</sup> They briefly relocated to 1700 Le Roy Avenue and then to 2530 College Avenue in Berkeley.<sup>30</sup> In 1938 she moved to 2750 Elmwood Avenue.<sup>31</sup> Emily Pitchford Hussey died in Berkeley on January 6, 1956 after a long illness.<sup>32</sup> In 2004 her work was included in a

retrospective of early California photographers entitled *California Dreamin* at the Johnson Museum of Art in Cornell University.

**ENDNOTES FOR PITCHFORD:** 1. U.S. Census of 1880 [ED 44, Sheet 38B]. / 2. U.S. Census of 1900 [ED 162, Sheet 10]. / 3. Halteman, p.155. / 4. SFL, June 10, 1898, p.10. / 5. U.S. Passport Application No.1137, issued March 5, 1902 in London. / 6. *New York Passenger Lists*, Liverpool to New York City, arrived on March 18, 1904; T-715. / 7. TOT, March 8, 1905, p.7. / 8. CMC 1905, p.229. / 9. Polk 1906, p.732. / 10. Polk 1907, p.1692. / 11. CMC 13, 1906, p.231. / 12. BDG: April 8, 1907, p.3; April 26, 1907, p.1; TOT, April 9, 1907, p.35; April 28, 1907, p.35; TCR: January 20, 1907, p.13; May 4, 1907, p.13. / 13. BKJ, May 6, 1908, p.5; BKR, October 7, 1908, p.5; BDG, January 11, 1909, p.5. / 14. TCR, August 31, 1907, p.14; BDG, September 2, 1907, p.5; Appendix 1, No.2. / 15. Appendix 1, No.3; TOT, November 8, 1908, p.21. / 16. SFL, March 29, 1908, p.21. / 17. CMC 15, 1908, p.30. / 18. TOT: May 13, 1908, p.3; May 20, 1908, p.9; TCR: May 30, 1908, p.14; October 24, 1908, p.14. / 19. SFC, October 19, 1908, p.5; CMC 15, 1905, p.465. / 20. BKR, January 12, 1909, p.3; TCR, January 23, 1909, p.14. / 21. TOT, November 11, 1909, p.7; SFL, November 16, 1909, p.9. / 22. TOT, August 4, 1909, p.10; Polk: 1909, p.1521; 1910, p.1119; 1911, p.1153. / 23. TOT, July 18, 1906, p.14. / 24. TOT, October 22, 1909, p.7; SFL: December 28, 1909, p.6; January 9, 1910, p.41; January 25, 1910, p.8; BKJ, January 8, 1910, p.8; January 26, 1910, p.3; TCR, January 15, 1910, p.14; January 29, 1910, p.14. / 25. TOT, February 28, 1911, p.4. / 26. *California Passenger and Crew Lists*, Yokohama [Japan] to San Francisco, arrived on November 11, 1919. / 27. U.S. Census of 1920 [ED 53, Sheet 7B]. / 28. CVRI, City and County of San Francisco, 1920. / 29. CVRI, Alameda County: 1924-1928. / 30. U.S. Census of 1930 [ED1-289, Sheet 7A]; CVRI, Alameda County: 1930-1938. / 31. CVRI, Alameda County: 1938, 1944. / 32. BDG, January 7, 1956, p.12; cf. Mautz, p.132; Hery, pp.73-75; Palmquist, *Directory*, p.252.

**GEORGE TAYLOR PLOWMAN** (1869-1932 / *Plate 17b*) was born on October 19<sup>th</sup> in Le Sueur, Minnesota, where his Canadian-born parents resided until the mid 1880s.<sup>1</sup> His father, according to the U.S. Census, was a blacksmith.<sup>2</sup> In 1887 George and his mother resided at 416 Thirteenth Avenue in Minneapolis, the city where he first studied art in the antique and life classes of Douglas Volk.<sup>3</sup> A year later his father joined the family at their new Minneapolis address on Seventh Street.<sup>4</sup> George graduated with a degree in mechanical engineering and architecture from the University of Minnesota in 1892 and advertised himself as an "architect" in the local Directory.<sup>5</sup> He worked as an assistant to Daniel H. Burnham who designed many of the buildings for the 1893 World's Columbian Exposition in Chicago. At this time Plowman took life classes at the Art Institute of Chicago. In late 1893 he traveled to Paris to continue his studies in architecture. He befriended in the French capital the San Francisco painter, Harry W. Seawell, and a year later they apparently made several sketching tours through France, Italy and England.<sup>6</sup> On December 25, 1895 George married Maude H. Bell, a former resident of Mardin, Turkey. From 1896 to 1900 Plowman received commissions to act as the "superintendent of construction" on numerous residential and commercial projects in the United States. He returned to Paris in 1900 as the co-director of the American display at the Exposition Universelle; he maintained his residence with his wife and two sons in Brookline, Massachusetts.<sup>7</sup> According to his passport application of 1900, he was five feet eight inches tall with hazel eyes, black hair and a "dark complexion."<sup>8</sup> Two years later he was listed as a "draughtsman" in the New York City offices of Cass Gilbert. In 1903 he directed construction of the Mining Building at the Louisiana Purchase Exposition.

Between 1904 and 1908 Plowman held the post of "superintendent of architecture" for the University of California. He worked directly under the campus' master architect, Professor John Galen Howard.<sup>9</sup> During this period he took life classes at the Mark Hopkins Institute of Art. In the fall of 1905 Plowman moved his residence from San Francisco to 1411 Grove Street in Berkeley.<sup>10</sup> By late 1906 he had established a partnership with fellow architects John Hudson Thomas and P. A. Needham.<sup>11</sup> They rented an office in the prestigious Studio Building, just one block from campus.<sup>12</sup> Soon thereafter he moved his residence to 2830 Garber, a prosperous neighborhood in south Berkeley.<sup>13</sup> He apparently made a good deal of money by buying undeveloped property in Berkeley and Oakland and building upscale homes.<sup>14</sup> He also designed public buildings, including the fireproof South Berkeley Post Office.<sup>15</sup> Plowman became such a pillar of the community that he was put on the committee to decorate the city of Berkeley for fleet week and his endorsements of political candidates were published in the press.<sup>16</sup> He and his wife regularly appeared on the society pages and they were active with the North Berkeley Congregational Church.<sup>17</sup> He was frequently selected to give banquet speeches.<sup>18</sup> George suffered some public embarrassment when he was forced to sue his stockbroker for embezzlement and when one of his properties was placed on the published delinquent tax list.<sup>19</sup> In 1909 he supplemented his income by designing large residential buildings in and near Los Angeles. He established a partnership with his former associate, P. A. Needham, in southern California.<sup>20</sup> Plowman listed his temporary Los Angeles residences as the Hotel Hayward or Hotel Sierra Madre and his office address as 405 South Hill Street.

Plowman gained some recognition in 1906 when he spearheaded an effort to establish the Berkeley School of Art with his old friend Harry Seawell.<sup>21</sup> The latter became a highly controversial figure when he was prohibited by the University from using nude models in his "life class." At their new school, which was later known as The Associated Studios, Seawell freely employed naked models in his life classes and Plowman taught a course in drawing. One of their colleagues at this school was Perham Nahl who gave Plowman his introductory lessons in etching and who would later train countless etchers, including William Rice and Gene Kloss. In 1907 Plowman exhibited his earliest etchings and photographs at the First Annual of the Berkeley Art Association.<sup>22</sup> A year

later he lent paintings to the Arts and Crafts exhibition at Oakland's Idora Park.<sup>23</sup> Plowman also loaned etchings from his collection to the Berkeley Art Association.<sup>24</sup> According to the U.S. Census of 1910, George and Maude Plowman continued to reside in Berkeley with their three sons: George Jr., Edward Grover and Lawrence.<sup>25</sup>

With the closing of The Associated Studios and the decline of the local art colony he left Berkeley by the late summer of 1910, traveled to Boston to study drawing with Eric Pape and made an extended trip to London. He arrived in the United States on March 23, 1911.<sup>26</sup> He promptly returned to Los Angeles where he designed one final residence in Hollywood with the associates Needham and Cline.<sup>27</sup> In the summer of 1911 Plowman began a grand tour of northern Europe to peruse the etchings of the masters. He made his own engravings early that fall in Paris under the tutelage of Maurice Achener. Between 1911 and 1913 he enrolled with the assistance of the U.S. State Department as the first American student in the Engraving School of the Royal College of Art at South Kensington in London and worked under the renowned artist, Sir Frank Short. According to Blanche Marie d'Harcourt, art critic for *The Wasp* of San Francisco, it was Frank Short "who showed us the mysteries of tonal printing, who knew the traditional methods of 'pulling a proof,' and who understood the necromancy of a *fat rag*."<sup>28</sup> Plowman continued with his studies in the life classes at the nearby Central School of Arts and Crafts. His London etching, *Cloth Fair-Smithfield*, was displayed in 1912 at the Royal Academy and at the Paris Salon. In the spring of 1913 "he had the supreme satisfaction" of again exhibiting his work at the Royal Academy in London where it was added to the permanent collection.<sup>29</sup> That year five of his etchings were displayed with the Chicago Society of Etchers at the Art Institute of Chicago: 148: *St Etienne du Mont*; 149: *The Tannery*; 150: *Marche [Passages] des Patriarches*; 151: *Rue des Prêtres-St. Severin*; and 152: *Cloth Fair-Smithfield*.<sup>30</sup>

George returned to Boston on June 8, 1913; he stopped in New York City and worked for several months on the architectural plans of a New Jersey shipyard.<sup>31</sup> He left thirty of his best etchings at the Fifth Avenue Print Gallery for exhibition in the first half of December. By the summer of 1913 the Plowmans had arrived in Berkeley and quickly found accommodations.<sup>32</sup> At Berkeley's Town and Gown Club two hundred of his etchings were put on display that fall.<sup>33</sup> For the Annual of the California Society of Etchers, held at rooms of the San Francisco Sketch Club in December of 1913, he displayed five etchings: *The Cloth Fair*, *Ye Old Dick-Smithfield-London*, *Viterbo-Italy*, *Shot Tower-London* and *Impasse des Boeufs-Paris*.<sup>34</sup> The latter was a street scene from his highly regarded Parisian series.<sup>35</sup> Early the following year his work appeared at Cobb's Gallery in Boston and three of his prints were included with the Chicago Society of Etchers at the Art Institute of Chicago: 166: *The Tannery*; 167: *St. Nicholas [du Chardonnet]*; and 168: *Notre Dame*.<sup>36</sup> He traveled to Los Angeles in January of 1914 to demonstrate the techniques for etching plates at Steckel's Gallery where his work was featured in a solo exhibition.<sup>37</sup> Antony Anderson, art critic for the *Los Angeles Times*, declared that his "drawing of architecture is accurate and full of character . . . firm and decisive, yet without hardness, and there are delicate suggestions of color in his imprints."<sup>38</sup> A month later in Los Angeles the Merrick Reynolds Gallery staged a one-man show of his etchings and the *Times* reproduced his print entitled *Rue des Prêtres-St. Severin-Paris*.<sup>39</sup> At this time he was made an official member of the San Francisco Sketch Club.<sup>40</sup> In the early spring of 1914 Plowman exhibited with the Association of American Etchers at New York's Brown-Robertson Galleries.<sup>41</sup> That October he submitted three etchings, *Smithfield-London*, *Interior of Cathedral of St. John the Divine-New York* and *In San Francisco*, to the California Society of Etchers Annual at the Nelson R. Helgesen Gallery in San Francisco.<sup>42</sup> At that group's Fourth Annual in 1915 he exhibited: *Rue de la Harpe-Paris*, *Ye Olde Dyck-London* and *Roofs of Paris*.<sup>43</sup> He contributed etchings again to the California Society of Etchers in 1916 and 1918.<sup>44</sup> At the latter show in the Hill Tolerton Print Rooms of San Francisco he exhibited *Maison de Balzac-Paris*.<sup>45</sup>

One of his great triumphs on the West Coast was the solo exhibition of seventy-seven of his works between October 21<sup>st</sup> and November 7<sup>th</sup> of 1914 at the Hill Tolerton Print Rooms. The beautifully illustrated catalogue had this most laudatory introduction by his mentor, John Galen Howard, the dean of U.C.'s Architecture Department:<sup>46</sup>

If there be truth in the dictum that "art is nature seen through a temperament," then assuredly we have, in Mr. Plowman's etchings, a rare evidence of art. Whatever other admirable qualities they possess, they are a genuine expression of a temperament, and that, too, a genuinely artistic one. This is, perhaps, for most of us, their principal, as it is an entirely sufficient claim to cordial recognition. To the technical critic, however, whose demand is first of all for sound drawing, they are likely to appeal quite as much for their admirable draughtsmanship. The needle has here answered to a strictly trained eye, and one keenly sympathetic with architectural material; for the "nature" seen thus temperamentally is, most of it, architecture. There is, perhaps, no apprenticeship to the art of etching more valuable, that is, more stimulating and at the same time more exigent, than a fundamental training in architecture.

This is true at any rate of the type of etching exemplified in Mr. Plowman's most characteristic work. He sees his subjects as an architect sees them. But he sees them, too, as a poet and painter might. They are not merely architectural portraits, truthful as are the

likenesses to the originals. They are, rather, free (though so firmly grounded) interpretations of characteristically chosen themes. The choice of subject is in itself a witness of personality. How richly redolent of the past, how humanly appealing, how "lived" all these motives are! The man who chose them was evidently a lover of his kind. You are conscious of the friendly warmth of the hand that graded them. You feel their sincerity, their delicate atmospheric charm, their naive directness. If one is to judge of future work by the variety of the present showing, we have much to look forward to.

Regarding this exhibition Anna Cora Winchell, art critic for the *San Francisco Chronicle*, reported:<sup>47</sup>

Plowman is a Californian and one whose talents are said to exceed, in the line of etching, far in advance of his contemporaries in this State. . . . the fact that Plowman was formally an architect is perhaps accountable for his technical success. . . .

The exhibit consists . . . of drawings, etchings and lithographs. The topics are wide and varied, running through European fields into the United States and well into California. There are the familiar scenes about this city – Telegraph Hill, Cliff House, prominent downtown buildings – and the scenic beauties of the State as evidenced in Southern and Northern California from Shasta to San Diego. France, Bohemia, Germany, England, Mexico have had their choicest spots transferred by Plowman's needle, while the Eastern cities are as generously represented.

The following January one of his etchings was included in a collection of the world's best graphic art at the Los Angeles Museum in Exposition Park.<sup>48</sup> In 1915 Plowman won a bronze medal for his thirty-six displayed etchings of European scenes and one mezzotint at the Panama-Pacific International Exposition.<sup>49</sup> In 1916 and 1917 he contributed to exhibitions of etchings at the Oakland Art Gallery.<sup>50</sup> He penned two technical studies of his art: *Etching and Other Graphic Arts* published by John Lane & Company in London and New York in 1914 and a *Manual of Etching* in 1924.<sup>51</sup> Prints from the latter were illustrations in *The New York Times*.<sup>52</sup>

By 1915 Plowman had left Berkeley and moved his family residence to Winthrop, Massachusetts.<sup>53</sup> In the local Directory of 1916 his address was given as 169 Main Street and his occupation as "artist;" his wife, Maude, was listed as a "music teacher."<sup>54</sup> By 1918 he was a resident of Newark, New Jersey. Near the end of World War I he returned to France as the "divisional secretary" of the Young Men's Christian Association; after the war he supervised and taught at the U.S. Army Art School in Koblenz, Germany.<sup>55</sup> Three of the student-soldiers receiving art training under Plowman were destined to become prominent northern California artists: Albert Barrows, Robert B. Howard (the son of John Galen Howard) and Stanley H. Wood. In the summer of 1919 Plowman's address was in Dorset, England.<sup>56</sup> His two 1920 submissions to the Paris Salon were *Hôtel de Sens* and *Rue des Prêtres-St. Severin*; a year later at that venue two other works were accepted: *Passage des Patriarches* and *St. Nicholas du Chardonnet*. Both of his 1920 Salon entries were acquired by the Luxembourg Museum. By 1920 he and his family had established a residence at 157 Clifton Avenue in Newark, New Jersey, where he listed his occupation as "etching artist."<sup>57</sup> A year later he moved to 97-99 Garden Street in Cambridge, Massachusetts.<sup>58</sup> He briefly returned to San Francisco in April of 1922 for a joint exhibition with fellow etchers Ralph Pearson and Ernest Roth at The Print Rooms.<sup>59</sup> A year later in Carmel's Arts and Crafts Hall his print *Market Place-Chartres* was displayed at the International Exhibition sponsored by the Print Makers of California.<sup>60</sup> Between 1923 and 1931 he traveled frequently to England and France for the exhibition of his work.<sup>61</sup> In the United States his prints were exhibited at Williams College in 1928 and 1931 and at New York's National Arts Club in 1931.<sup>62</sup> By 1928 his Cambridge address had changed to 9½ Madison Street.<sup>63</sup> His series of etchings depicting Bowdoin College in Maine were displayed in 1928 at the Sweat Memorial Art Museum in Portland.<sup>64</sup> The following year he embarked on a lecture series entitled "The Production of Etchings and Other Methods in Graphic Arts" which included an exhibition with fifty of his prints; among his New York venues were Crouse College in Syracuse and the Public Library in Auburn.<sup>65</sup> Two of his prints appeared with the Chicago Society of Etchers in 1930 at the Chicago Art Institute: 225: *Plate printer*; 226: *Charlemont, Massachusetts*.<sup>66</sup> Plowman's etchings served as illustrations for Clara Wagemann's *Covered Bridges of New England*.<sup>67</sup> George Plowman died on March 26, 1932 of a cerebral hemorrhage; obituary notices appeared in newspapers across the country.<sup>68</sup> The Oakland Art Gallery displayed Plowman's etchings from its permanent collection in December of 1951.<sup>69</sup>

**ENDNOTES FOR PLOWMAN:** 1. WHOA, vol.9, 1920-21, pp.2264f. / 2. U.S. Census of 1880 [ED 119, Sheet 20]. / 3. *Minneapolis City Directory* 1887-88, p.792. / 4. *Ibid.*: 1888-89, p.1011; 1890-91, p.1030; 1892-93, p.1113. / 5. *Ibid.*: 1894-95, p.781; 1895-96, p.839. / 6. *TCR*, September 22, 1906, p.10. / 7. U.S. Census of 1900 [ED 1019, Sheet 18]. / 8. U.S. Passport Application No.19908, issued on April 6, 1900 in Massachusetts. / 9. Polk 1905, p.689; *TOI*, November 21, 1905, p.12. / 10. Polk 1906, p.733; CVRI, Alameda County, 1908. / 11. *TOI*, March 20, 1910, p.40. / 12. Polk: 1908, pp.1407, 1827; 1909, p.1365. / 13. Polk: 1909, p.1154; 1910, p.1119. / 14. *TOI*: June 12, 1906, p.19; October 11, 1906, p.14; January 4, 1907, p.18; March 30, 1907, p.22; March 28, 1908, p.17; September 12, 1908, p.19; November 7, 1909, p.37. / 15. *TOI*, May 3, 1908, p.27. / 16. *TOI*: March 3, 1908, p.4; March 31, 1910, p.14. / 17. *TOI*: December 23, 1906, p.14; September 20, 1908, p.22. / 18. *SFL*: January 11, 1909, p.17. / 19. *SFL*: January 21, 1908, p.10; January 25, 1908, p.4. / 20. *SFL*: January 13, 1906, p.16; January 23, 1906, p.7; *TOI*: January 13, 1906, p.11; June 17, 1912, p.35. / 20. *LAI*: October 10, 1909, p.4-12; May 22, 1910, p.6-1; *LACD*: 1910, pp.1176, 1643; 1911, pp.1144, 1601. / 21. *BDG*, September 22, 1906, p.1; Chapter 3, note 102.

/ 22. Appendix 1, No.2. / 23. *ICR*, October 17, 1908, p.14. / 24. *ICR*, November 20, 1909, p.14. / 25. U.S. Census of 1910 [ED 55, Sheet 6B]. / 26. *New York Passenger Lists*, Southampton to New York City, arrived on March 23, 1911; T-715. / 27. *LAT*, April 23, 1911, p.6-10. / 28. *TWP*, August 26, 1916, p.11. / 29. *LAT*, February 8, 1914, p.3-4. / 30. *CHSE*, 1914. / 31. *Boston Passenger Lists*, Liverpool to Boston, arrived June 8, 1913; M-195. / 32. *AAA* 10, 1913, p.392. / 33. *ICR*: November 1, 1913, p.15; November 22, 1913, p.14. / 34. Schwartz, *Northern*, pp.30, 99. / 35. Plate 17b; Appendix 6. / 36. *LAT*, February 15, 1914, p.3-4; *CHSE*, 1914. / 37. *LAT*: January 18, 1914, p.3-6; January 25, 1914, p.3-6. / 38. *LAT*, February 8, 1914, p.3-4. / 39. *LAT*, February 22, 1914, p.3-4. / 40. *SFC*, January 11, 1914, p.20. / 41. *NYT*, March 22, 1914, p.5-11. / 42. *LAT*, November 15, 1914, p.3-16; Schwartz, *Northern*, pp.31, 99. / 43. *CSEE*. / 44. *LAT*, February 6, 1916, p.3-4; *ICR*, August 11, 1918, p.20. / 45. *CSEE*. / 46. *An Exhibition of Original Drawings, Etchings and Lithographs by George T. Plowman*, San Francisco, 1914; Schwartz, *Northern*, pp.31, 99. Schwartz has provided the titles of every exhibited print. / 47. *SFC*, October 25, 1914, p.26. / 48. *LAT*, January 15, 1915, p.3-4. / 49. *Trask*, pp.70, 171f, 416. / 50. *ICR*: September 17, 1916, p.42; March 11, 1917, p.24. / 51. *NYT*, November 15, 1914, p.BR-500. / 52. *NYT*, January 18, 1925, p.BR-10. / 53. *AAA*: 12, 1915, p.450; 14, 1917, p.580. / 54. *Massachusetts City Directory – Winthrop*, 1916, pp.172, 217. / 55. U.S. Passport Application No.16260, issued on May 8, 1918 in New York City; *NYT*, July 27, 1919, p.7-7. / 56. *ICR*, June 14, 1914, p.6. / 57. U.S. Census of 1920 [ED 101, Sheet 19A]; *WHO*A, vol.9, 1920-21, pp.2264f. / 58. *AAA*: 18, 1921, p.533; 22, 1925, p.633; 28, 1931, p.684; *Massachusetts City Directory – Cambridge*, 1923, p.162, 700, 842; 1925, pp.633, 767. / 59. *SFC*, April 16, 1922, p.F-9. / 60. *CPC*, April 7, 1923, p.2. / 61. U.S. Passport Application No.240648, issued on January 3, 1923 in Massachusetts; *New York Passenger Lists*, London/Southampton to New York City, arrived: September 5, 1923; November 8, 1926; October 12, 1928; October 9, 1929; July 10, 1931 [T-715]; *Boston Passenger Lists*, Liverpool to Boston, arrived October 15, 1927; M-329. / 62. *NYT*: August 4, 1928, p.5; July 17, 1931, p.21; December 6, 1931, p.9-19. / 63. *Massachusetts City Directory – Cambridge*, 1928, pp. 523, 857. / 64. *Portland Press Herald* (Maine), February 11, 1947, p.8. / 65. *Syracuse Herald*: February 16, 1929, p.6; February 19, 1929, p.3. / 66. *CHSE*, January 30 to March 9, 1930. / 67. *NYT*, October 4, 1931, p.5-24. / 68. *NYT*, March 27, 1932, p.2-5; *SAE*, March 27, 1932, p.8; *SFC*, April 24, 1932, p.D-3; *SFL*, May 7, 1932, p.10; cf., William H. Downes, "George T. Plowman's Etchings" and "Catalogue Raisonné of the Etchings and Dry-Points of George T. Plowman," *The Print Connoisseur*, vol.2.1, 1921, pp. 26-49; Falk, p.2623; Hughes, p.884; Jacobsen, p.2559. / 69. *BDC*, Dec. 20, 1951, p.12.

**JANE (Jennie) GALLATIN POWERS** (1868-1944) was born on March 24<sup>th</sup> in Sacramento, California, to a wealthy and politically influential family. According to the U.S. Census of 1870, her father, Albert Gallatin, was a New York-born "Hardware Merchant."<sup>1</sup> He eventually became president of the Huntington Hopkins Company and the founder of the Folsom Power Company. Her Michigan-born mother, Clemenza ("Nemie") Rhodes, cared for Jane, an only child, with the help of an Irish servant. With the immense profits from Albert's investments in the Sacramento Railway Company the family occupied a mansion at H and Sixteenth Streets in 1877. Jane was educated locally and in the 1880s by tutors during the extensive travels with her step-mother through Europe. By the early twentieth century the Gallatins had vacated their Sacramento home which became the official residence for California's governors.

In New York City on October 15, 1891 Jane Gallatin married Franklin (Frank) Powers who was a successful California attorney and the future co-developer of Carmel-by-the-Sea. By all reports Powers was exceptionally charming and had already penned a novel and patented several inventions. According to *The Wave*, a San Francisco weekly, Jane Gallatin had resided in the East for so long that she was "really a New Yorker."<sup>2</sup> On her return to San Francisco she received with a group of other prosperous women private art lessons from a variety of teachers, including Amédée Joullin.<sup>3</sup> In the spring of 1893 she and her husband attended the reception and Inaugural Exhibition at the Mark Hopkins Institute of Art.<sup>4</sup> Within a few years she had joined the San Francisco Sketch Club.<sup>5</sup> In 1896 two of her works were accepted to the Annual of the San Francisco Art Association (SFAA): *Sunny Road* and *The Village*.<sup>6</sup> The *San Francisco Chronicle* referred to the latter as "a very poetic bit."<sup>7</sup> Of that same painting the *San Francisco Call* observed:<sup>8</sup>

A happy subject that brings to mind an illustration from a story book is a picture of "The Village," by Mrs. Jane G. Powers, a bright pupil of the art school. Its composition gives a chance for study on trees, houses and bright sunny effects. The village has its quaint steeple and its rude homes showing through foliage, and a strong light seems to color the whole scene after a blithesome fashion, which may appear perhaps exuberant. But there is evidence of close study and thought in the picture.

At the Ninth Semi-annual Exhibition of the Sketch Club in 1897 she displayed the same two works.<sup>9</sup> *The Village*, which was influenced by the tenets of the Impressionists, was reproduced in an article on the history of the Sketch Club.<sup>10</sup> In January of 1898 Jane served on the "reception committee" for another Sketch Club show.<sup>11</sup> Between 1899 and 1901 she enrolled at the California School of Design and studied under Arthur Mathews, Alice Chittenden, Charles Judson and John Stanton.<sup>12</sup> She exhibited in 1900 two Yosemite paintings at the SFAA, *South Dome* and *El Capitan*, and listed her "studio address" at 609 Sacramento Street in San Francisco.<sup>13</sup> From the mid 1890s until her move back to San Francisco (ca. 1905), she resided with her family on Channing Way in Berkeley.<sup>14</sup> In 1900 she was one of the founding members of the short-lived Art Loan Exhibition Society of Berkeley.<sup>15</sup> She continued to exhibit at the Sketch Club, where she was a prominent member, and became a co-founder of the all-women's Spinner's Club.<sup>16</sup> Jane and her husband were charter members of the San Francisco Sequoia Club.<sup>17</sup>

In 1902 she divide her time between the San Francisco Bay Area and Carmel. At the seaside hamlet she converted an old Spanish

ranch house and log barn into "The Dunes," her very fashionable home.<sup>18</sup> There she established one of the first artist studios in Carmel.<sup>19</sup> The original features of the buildings were carefully restored, including the shutters, rock chimney and pergola.<sup>20</sup> Here her husband entertained potential Carmel investors, especially his Alameda County cronies from the University Club and California Club.<sup>21</sup> By 1904 she was routinely spending May through September at "The Dunes" which limited her Berkeley and San Francisco "visits" to just a few days.<sup>22</sup> The Powers occasionally attended Carmel functions in the "off season" from October thru April at the Arts and Crafts Club and the Manzanita Club.<sup>23</sup> She became in 1905 the co-founder and first vice president of the Carmel Arts and Crafts Club.<sup>24</sup> In the spring of 1907 she traveled across the United States with Maren Froelich, her frequent companion in Carmel, and then to Europe for several months in Paris. With her sister, Mrs. E. Thompson-Seton, she traveled to Lucerne and southern France.<sup>25</sup> When Mary DeNeale Morgan and Sarah Parke were exhibiting in Pacific Grove during the summer of 1908, Morgan was Jane's houseguest.<sup>26</sup>

Two years later events would scandalize the Powers family and bring unwanted notoriety to Carmel. Judging from the U.S. Census of 1910 they were the picture of normalcy in that Frank and Jane officially resided at 2714 Steiner Street in San Francisco with their son, three daughters and two servants.<sup>27</sup> However, that June Mr. Powers filed for divorce on the grounds of desertion and cruelty.<sup>28</sup> He claimed that "my wife is discontented [with California] and prefers the decayed civilization of the Old World . . . antique furniture or an aged piece of jewelry." She had reportedly taken their son, Albert Gallatin Powers, to New York and refused her husband's demands to return home. Mrs. Powers' counter claims involved his habitual absence from the family – too much criminal law and his fixation with local societies, especially the all-male Bohemian Club. Like the revolving plot in a very bad soap opera, the "inner circle" of Carmelites now entered the fray to declare that long ago they knew the couple was incompatible and that she was too sensitive and cultivated for such a man. The press had a field day and claimed that Mrs. Powers had joined a "Bohemian colony" in Manhattan and intended to marry the New York portrait painter, Wilhelm H. Funk. A year earlier Funk had visited Carmel "as the guest of Mr. and Mrs. Powers" and painted a very flattering portrait of Jane in the 19<sup>th</sup>-century English style.<sup>29</sup> When the Powers' seventeen-year-old daughter, Madeleine, eloped in November, the blame fell on Jane who still refused to return home.<sup>30</sup> Finally, at Christmas Frank traveled to New York City, met with his wife at the Wellington Hotel and "blessed" his new son-in-law who just happened to be the heir to a large brokerage and banking fortune.<sup>31</sup> Jane returned to California and was fully reconciled to her husband. The male-dominated press philosophized on the origins of all unhappy women: "she is too well off in the world . . . luxurious home, plenty of clothes . . . having little or nothing to do, becomes highly discontented."<sup>32</sup>

In 1912-13 Mrs. Powers traveled to Europe, specifically to Mallorca, where she represented the State of California at the bicentennial celebration of Father Junipero Serra's birth. In 1913 and 1916-18 she registered to vote on the San Francisco voter index as a "Republican" and gave her occupation as "homemaker" and her address as 2714 Steiner Street.<sup>33</sup> She was a student at the William Merritt Chase Summer School in Carmel in 1914 and with her sister, Mrs. Thompson-Seton, became an unofficial patroness of the Chase visit.<sup>34</sup> Jane's social events and travel plans were charted in the Peninsula press.<sup>35</sup> She often had so many visitors at "The Dunes" that her husband was compelled to stay at the Pine Inn during his Carmel visits.<sup>36</sup> She studied with C. P. Townsley at the Carmel Summer School of Art in 1916 and received the first prize in the student competition.<sup>37</sup> In 1918 she registered on the Carmel voter index as a "Republican" and gave her occupation as "housewife."<sup>38</sup> In 1919 she contributed to the Thirteenth Annual Exhibition of the Carmel Arts and Crafts Club.<sup>39</sup> When Frank Powers was unable to travel due to chronic uremia, "The Dunes" and the adjoining 80 acres were sold to James Mackenzie. On the death of her husband in 1920 Jane asked Frank Devendorf to assist in settling his estate. She moved from San Francisco to Europe in 1921 with her son and two unmarried daughters who were placed in Swiss boarding schools and became "figures in international society."<sup>40</sup> She regularly shuttled between Italy and France. In the fall of 1925 Mrs. Powers hosted the wedding of her daughter, Marian, to Marino Dusmet de Smours, the son of a Neapolitan nobleman, with a lavish reception in Sorrento, Italy.<sup>41</sup> Her youngest daughter, Dorcas, was married in 1927 to the Italian Count Roberto Pannazzi-Ricci, but she tragically died in childbirth several years later.<sup>42</sup> Jane's son, Albert Gallatin Powers, returned to the United States and graduated from U.C. Berkeley and Harvard law school. Signora Marian Powers-Dusmet attracted substantial notoriety when she became in the early 1930s the leader of the Women's Auxiliary of the Fascist Party in Capri where her husband was the elected mayor and served as Mussolini's trusted advisor.<sup>43</sup>

Without family responsibilities Jane Powers found her artistic footing and succeeded in Europe's highly competitive art world. She maintained a "seasonal" studio in Paris and her primary atelier near her daughter in Capri. In the mid 1920s she began to study with André Lhote in Paris and soon her exploits were detailed in the California press. In March of 1929 the *San Francisco Chronicle* reported that a "portrait and a landscape painting done by Jane Gallatin Powers received considerable attention in the Salon of French Independents in Paris."<sup>44</sup> That August *The Argonaut* ran the following story:<sup>45</sup>

Jane G. Powers, perhaps more familiar to many San Franciscans as Mrs. Frank Powers, has been working in Paris for some years, where she has studied with André Lhote and other modern masters. The first of June an exhibition of her works opened at the Galerie Blanche Guillot in Paris and received favorable comment from some French critics. The collection included about twenty-four canvases which were, for the most part, landscapes of the south of France and of Italy.

"Mme. Powers is a pupil of André Lhote," writes the critic of *Comoedia*, "and she does not deny her master; his instruction moreover was very profitable to her. At the school of Lhote Mme. Powers has had the discernment to attempt to solve problems to which many painters are strangers, and in this game she loses none of her natural gifts. The landscapes are kept within a very fine scale, where everything harmonizes with a very sure taste. The view of Mirmande, for instance, painted in a symphony devoid of splendor but rich in choice tones where gray, green, black and ochre predominate, is a picture of great charm. In another genre, the portrait of the artist's daughter also possesses distinctive qualities."

The critic of *La Semaine* is a shade less enthusiastic, saying that Mrs. Powers "has qualities of liveliness in her palette which one cannot deny to her, and if she did not rest them upon a structure which is at times a little arbitrary, her work would have a good deal of charm. The luminous coloring of her 'Meules en France' and 'Rue à Mirmande' is warm and pleasant. A brilliant sunshine gilds the two canvases and gives to them a joyous atmosphere of midsummer."

The *San Francisco Chronicle* disclosed that:<sup>46</sup>

... examples of her work were reproduced in various art journals, including the *Semaine* of Paris, *Montparnasse Magazine*, *Art et des Collectionneurs*, *L'Art Vivant*, *Bulletin de Amateurs* and the *Comoedia*.

In the *Christian Science Monitor* of June 26, one reads: "Few American artists escape the modern influence after once reaching the shores of France. Some take it more seriously than others, and Mrs. Jane G. Powers, whose work is known in California, is one of those completely absorbed in modern expression. She had sound training in drawing and painting behind her, and she had reasons for adapting those phases of modern work incomprehensible to the untrained."

In comparison with her Carmel period, Powers' style had become far more abstract and possessed elements of cubism that are apparent in the portrait of her grandson, *Franco*, which was reproduced and discussed in a 1932 issue of *The Argonaut*.<sup>47</sup>

... She has one canvas hung at this year's annual spring *Salon de l'Oeuvre Unique*, and two of her paintings have been accepted for the *Salon des Tuileries* which is scheduled to open sometime in June. She is also a member of *Les Indépendants*, where she exhibits regularly.

Powers' painting is said to be distinguished for its color masses and for a peculiar handling of reflected light. A portrait of a young boy, "Franco," is said to have unusual luminosity. "Franco," and an Italian landscape, "Un Ulivo," are the two canvases at the *Salon des Tuileries*.

... She now spends about half of each year working in her Paris studio, which is situated on the well-known Left bank, and the remainder of the year in Italy. It is said that Capri especially appeals to her because of the relics of the Arabian, Moorish and Phoenician civilizations which have survived there, and which lend themselves particularly well to the type of landscape work she elects to do.

*Un Ulivo* was painted near her studio in Capri. In the summer of 1932 the United Press syndicated a widely published article on Jane Powers, the successful "artist-grandmother" who:<sup>48</sup>

... has developed a completely new portrait background technique of a Da Vinci inspiration, which gives a striking individuality to the canvas without distracting in any way from the importance of the portrait itself. Her effects of reflected and refracted light are modernistic without the disfiguring qualities of many of the modern schools.

Five of her paintings, including *Franco*, were exhibited in Rome at the Galleria D'Arte Moderna in the late summer of 1933.<sup>49</sup>

During World War II she resided in Rome and apparently suffered few hardships despite her diminishing income, no doubt due to her daughter's Fascist connections. When visited by her grandson in July of 1944, Jane was reported to be "serene and happy."<sup>50</sup> Mrs. Jane Gallatin Powers died of arteriosclerosis in the Italian capital on December 18, 1944; at the time of her death she was not, as reported, a "detainee" of the Fascist government.<sup>51</sup> In 1983 three of her works were placed in a retrospective of California's women painters at the Maxwell Gallery in San Francisco.<sup>52</sup>

**ENDNOTES FOR POWERS:** 1. U.S. Census of 1870 [ED 2<sup>nd</sup> Ward, Sheet 96]; *IAT*, October 23, 1905, p.327; note 52 below. / 2. *TWV*, October 31, 1891, pp.2f. / 3. *TWV*, April 23, 1892, p.8. / 4. *SFB*, May 19, 1893, p.1. / 5. *TOT*, November 18, 1896, p.2; *SFL*, November 18, 1896, p.8. / 6. *Halteman*, p.1.252. / 7. *SFC*, December 4, 1896, p.10. / 8. *SFL*, December 6, 1896, p.19. / 9. *SFL*, November 5, 1897, p.7; Schwartz, *San Francisco*, p.112. / 10. *QVM* 29, 1897, p.584. / 11. *IAT*, January 31, 1898, p.10. / 12. *MHR*, December, 1899, p.35; *Halteman*, p.1.55. / 13. *Halteman*,

p.1.252; *SFC*, November 16, 1900, p.7. / 14. *Polk*: 1897, p.664; 1900, p.624; 1901, p.531; U.S. Census of 1900 [ED 396, Sheet 8B]; Frank and Jane Powers bought and sold Berkeley property as early as 1896: *TOT*, May 19, 1896, p.8. / 15. *SFL*, October 20, 1900, p.11. / 16. *SFC*, September 11, 1900, p.7; *SFL*, May 3, 1901, p.5. / 17. *SFL*, May 3, 1904, p.5. / 18. *IAT*, June 2, 1902, p.371. / 19. Charles C. Judson is credited with the same feat. Cf., *CPC*, September 16, 1927, p.9 and the biography on Judson in Appendix 7. / 20. *SFL*, January 14, 1906, p.10. / 21. *TOT*: July 23, 1904, p.8; March 18, 1905, p.14; March 27, 1905, p.7. / 22. *SFL*: June 26, 1904, p.20; August 5, 1905, p.8; *TOT*: May 26, 1906, p.14; June 30, 1908, p.3; *MDC*, September 4, 1908, p.1. / 23. *MDC*, March 10, 1908, p.1. / 24. *CPC*, May 4, 1934, p.6. / 25. *TOT*: May 11, 1907, p.22; July 13, 1907, p.4; cf. *SFL*: May 4, 1907, p.8; August 11, 1907, p.42. / 26. *TOT*, July 8, 1908, p.7. / 27. U.S. Census of 1910 [ED 276, Sheet 1B]. / 28. *TOT*: June 17, 1910, p.17; June 25, 1910, p.7; August 27, 1910, p.7; *SFL*: June 17, 1910, p.6. / 29. *SFL*, October 3, 1909, p.29; *SFC*, October 3, 1909, p.37. / 30. *TOT*, November 5, 1910, p.15. / 31. *TOT*, January 2, 1911, p.3. / 32. *TOT*, January 7, 1911, p.7. / 33. *CVRI*, City and County of San Francisco: 1913, 1916, 1918. / 34. *Cannon, Diaries*: May 22, 1914; June 16, 1914; July 7, 1914; July 31, 1914; August 4, 1914; August 10, 1914; Chapter 5; Appendix 3; *MDC*: July 23, 1914, p.4; July 31, 1914, p.4; August 8, 1914, p.3; August 14, 1914, p.3. / 35. *CPC*: May 12, 1915, pp.4, 6; May 31, 1916, p.4. / 36. *CPC*, March 24, 1915, p.4. / 37. *CPC*: September 20, 1916, p.1; May 4, 1934, p.1; *TWP*, December 30, 1916, p.11. / 38. *CVRI*, Monterey County, 1918. / 39. Appendix 2. / 40. U.S. Census of 1920 [ED 150, Sheet 43]; *CPC*, March 10, 1921, p.1; *TOT*, September 18, 1933, p.15. / 41. *NYT*, October 2, 1925, p.23. / 42. *CPC*: September 9, 1927, p.9; December 29, 1944, p.5; *TOT*, May 22, 1930, p.B-3. / 43. *TOT*, September 18, 1933, p.15. / 44. *SFC*, March 10, 1929, p.D-5; cf. *CPC*, December 30, 1932, p.9. / 45. *IAT*, August 10, 1929, p.6. / 46. *SFC*, August 4, 1929, p.D-5. / 47. *IAT*, May 27, 1932, p.16; cf. *SFL*, June 25, 1932, p.10. / 48. *The Olean Times-Herald* (New York), August 6, 1932, p.7. / 49. *CPC*, October 20, 1933, p.4. / 50. *CPC*, December 29, 1944, p.5. / 51. *SFC*, December 24, 1944, p.7; *CPC*, December 29, 1944, p.5. / 52. Cl., Erin L. Gaffill, "Jane Gallatin Powers Co-founded Carmel-by-the-Sea," *California Historian*, Summer, 2002, pp.5ff; Jacobsen, pp.2588f; Spangenberg, p.49; Hughes, p.894; Petseys, p.574; Shields, pp.252f, 324.

**CLAYTON SUMNER PRICE (1874-1950)** was born on May 11<sup>th</sup> in Bedford, Iowa. According to the U.S. Census of 1880, he resided on the family farm near Washington Township in Taylor County, Iowa, with his parents, John Wesley Price and Kaleida Kitchell Baker Price, three sisters and two brothers.<sup>1</sup> In the 1890s Clayton relocated with his family to a new homestead near Sheridan, Wyoming. Soon thereafter he struck out on his own and worked as a ranch hand and cowboy until 1905.<sup>2</sup> At that time he studied for one academic year in the Saint Louis School of Fine Arts under the sponsorship of Col. Jay L. Torrey and was awarded the gold medal for "the student making the most progress."<sup>3</sup> Price reportedly received encouragement from Charles Russell. He briefly returned to the family farm and then moved in 1908 to Portland, Oregon, where he was employed between March of 1909 and November of 1910 as an illustrator of the "Wild West" for the *Pacific Monthly*.<sup>4</sup> From the U.S. Census of 1910 we learn that his Portland address was 292 Twelfth Street, the home of Edwin Smith, a local Professor of Music.<sup>5</sup> Also in residence was Smith's wife, Anna, a professional artist. Clayton Price, who listed his own occupation in the Census as "artist," shared his lodgings with his brother, Archie. Between 1911 and 1914 he explored Canada and worked as a cook on various ranches in California. He visited San Francisco for the Panama-Pacific International Exposition of 1915 and settled in the Bay Area. In January of 1916 he exhibited two "remarkable" studies of domestic animals, *In Pasture* and *On the Range*, at the Second Exhibition of California Artists at Golden Gate Park Memorial Museum.<sup>6</sup> That July at San Francisco's Helgesen Gallery he displayed several of his "pastoral" scenes.<sup>7</sup> In 1918 during his visit to Canada he filed his draft registration card with the American Consulate in Calgary and listed his occupation as "farmer" and his permanent residence as San Francisco.<sup>8</sup> On this document he was described as having blue eyes and light brown hair with a medium build and height; he listed his nearest relative as Mrs. A. V. Mason of Rimby, Alberta, Canada. From 1917 to 1920 he was an occasional student at the California School of Fine Arts and studied under Pedro Lemos, Lee F. Randolph, Charles C. Judson, Alice Chittenden and Frank Van Sloun. In May of 1920 he was awarded by the School a second prize in landscape painting at the students' annual exhibition.<sup>9</sup> Between 1915 and 1920 Price made several sketching vacations to the Monterey Peninsula. In early 1920 his official residence was in Sausalito, Marin County. He was listed in the U.S. Census of 1920 as an unmarried forty-five-year-old "artist" who lived in very close proximity to the home of his mentor and teacher, Gottardo Piazzoni.<sup>10</sup>

By 1921 Clayton was sharing with August Gay and William Gaskin a studio and residential address at 530 Houston Street in Monterey's old French Hotel, known as the Stevenson House; Clayton stayed at that venue for at least six years.<sup>11</sup> He reportedly paid a rent of five dollars a month. John Cunningham described him as "a rather saintly, Bible-reading man in his middle forties who painted more or less *corny* illustrative scenes from his cowboy life."<sup>12</sup> When Louis Siegfried and other members of the Society of Six visited, they thought Price rather "odd" because he sat, always "wearing his big cowboy hat and not entering into the discussions much."<sup>13</sup> Siegfried recounted that Clayton earned money by painting "pretty illustrative cowboy pictures." Price briefly worked in a local cannery and learned from August Gay how to make picture frames which he sold to Myron Oliver.<sup>14</sup> The latter reportedly gave him "long-term credit" and kept very detailed accounts of the art supplies that he purchased.<sup>15</sup> Price studied with Armin Hansen for two years, experimented with etchings and began to teach his own art classes. He gave to his friends small modern wood carvings of horses, wagons and plowmen. Years later Hansen observed:<sup>16</sup>

He was good, never the best, but awfully good. He was searching for something. He worked in his own way. He was very sure of himself, and no matter what he did, it was always C. S. Price.

In August of 1920 Price contributed two works to the Fourteenth Annual Exhibition of the Carmel Arts and Crafts Club: *Spring and Friends*. He also displayed an undisclosed number of canvases at that Club's Fall Exhibition of 1921.<sup>17</sup> At this time Josephine Blanch evaluated his work on display at the Del Monte Art Gallery:<sup>18</sup>

C. S. Price, whose pictures of animal subjects are much appreciated, has a group of interesting studies of his favorite subject. His most important work, a group of cattle resting in the shade of a wide-spreading tree, the sunlight striking through the branches, is delightful in its coloring and the striking contrasts of light and shade throughout the canvas.

In April of 1922 he was one of only three Monterey artists selected to exhibit at the Stanford University Art Gallery; his ten contributions were entitled: *Spot of Sunlight, Edge of Wood, Horse and Wagon, Evening, The Barnyard, The Plow Team, Study of Horse, Top of the Hill, The Bay Horse and The Horses*.<sup>19</sup> According to the critic for the *Daily Palo Alto Times*, all of Price's "paintings show a vigor and knowledge of animal life that reminds one of Frederic Remington."<sup>20</sup> That June at the Del Monte Art Gallery he displayed several canvases, including *Cattle Resting*, which revealed "a maturity of judgment in theme and presentation."<sup>21</sup> In July he contributed three pieces to the Sixteenth Annual of the Carmel Arts and Crafts Club: *Sketching-Evening, Horses and The Barnyard*. At the Art and Industry Exposition of the Monterey Peninsula that fall he exhibited *Cows and The Plow Team*.<sup>22</sup> He displayed sketches, including *The Farm*, in November of 1922 at the California Gallery of American Art in San Francisco.<sup>23</sup>

In 1923 at the Seventeenth Annual of the Carmel Arts and Crafts Club he exhibited a painting entitled *Homeward* which was characterized as "most attractive in composition, in color and subject. The French would say *beaucoup de sentiment*."<sup>24</sup> The following year at that same venue he again contributed a single canvas, *Horses*.<sup>25</sup> His work entitled *The Noon Hour* at the Del Monte Art Gallery was purchased in the spring of 1924 by the wealthy Seattle "capitalist" and collector, H. C. Henry, for his private gallery; his collection was eventually given to the city of Seattle.<sup>26</sup> The San Francisco press now reported on Price's artistic experiments with crude blocks of color and juxtaposed planes, especially one large painting "of a man plowing in the gloaming . . . interpreted in purplish grays with a wet green field in the foreground."<sup>27</sup> Under the influence of Post-Impressionism he and August Gay simplified their forms, distorted perspectives, and applied paint in crude overlapping strokes. About this time Price apparently had a intimate relationship with fellow artist, Ina Perham. Their friend, Helen Bruton, immortalized the couple in her block print entitled *The Party*.<sup>28</sup> In February of 1925 he exhibited *Evening*, a study of cattle grazing in a field, at San Francisco's Galerie Beaux Arts.<sup>29</sup> That same month his canvas at Del Monte was said to be "a splendid rendering of masses of light and shadow expressed in clear, vibrant color;" in April of 1925 he contributed to the Sixth Annual Exhibition of the Painters and Sculptors of Southern California.<sup>30</sup> To the Forty-eighth Annual of the San Francisco Art Association (SFAA) that spring he displayed two oils: *Horses and The Willow Tree*, the latter was reproduced in the exhibition catalogue.<sup>31</sup> As one of the members of the "Ten Monterey Painters," a group which consisted of Armin Hansen and ten of his former students, Price exhibited in May at the Hagemeyer Studio-Gallery in Carmel.<sup>32</sup> One of his works, *Cows*, was described by an unnamed critic for the *Monterey Peninsula Herald* as "a decorative canvas - abstract in conception, displaying a fine sense of pattern and rhythm in the balance of forms and distribution of color - one feels a certain evasiveness in the background and a lack of unity with the foreground shapes."<sup>33</sup> Eventually, Hansen and several of the other members dropped out of the "Ten" which adopted the moniker "Monterey Group."<sup>34</sup>

In late August of 1925 Price displayed his canvas *Monterey* at the Jubilee Exhibition for artist-members of the Galerie Beaux Arts.<sup>35</sup> At that venue several weeks later a major one-man exhibition of his paintings was well reviewed by the conservative H. L. Dungan, art critic of *The Oakland Tribune*:<sup>36</sup>

C. S. Price of Monterey is an apt member of the modern school of adventure in color and design. Modernists will glory in his exhibition at the Club Beaux Arts in San Francisco and those who are not modern will find something alluring in his canvases - something to ponder over.

Price is a colorist and he knows how to combine them in harmonious masses. He is not much interested in drawing. His horses would never pass muster at a horse show but they get by amazingly well when grouped in a landscape.

Some early examples of his paintings hang among his latest canvases. You see by comparing them that his is developing. Here hangs one of his pictures of sometime back - *Hauling Rocks*. Two horses hitched to a wagon. Not much fault to find with the drawing or the coloring, but the horses are just horses. Turn to his *Cloudy Evening*. Two horses, not so well drawn, dim vague things, but so full of life. They drag a man seated on a plow. His head is bowed, his shoulders drooping under the day's toil. They, horses and man, head across the half-ploughed field into the shadow under the gray-purple clouds. There is feeling in it, strength, imagination. Millet might have done it had he lived in this age.

The exhibition sets a high mark for modernists and for others, for that matter, to aim at. Gottardo Piazzoni hung the pictures, arranging them in a most satisfactory manner.

Gladys Zehnder, art critic for the *San Francisco Chronicle*, said of the same show that Price "has taken great strides forward - particularly in the use of color harmonies. His style is much more modern than formerly."<sup>37</sup> She praised his painting of the *Stevenson House* for "the delicate coloring" and especially commended his *Cloudy Evening* for its "quiet pathos" and his *Deserted Cabins* for handling "the falling light in a most convincing manner."<sup>38</sup> His much admired canvas entitled *Calves* was purchased by fellow artist Rowena Meeeks Abdy.<sup>39</sup> Also that fall several of his "earlier pictures" were exhibited at San Francisco's Clark Hobart Gallery on Sutter Street.<sup>40</sup> He participated in San Francisco's "Picture Week" Exhibit in February of 1926.<sup>41</sup> That June at the annual drawing of paintings for the patron-members of the Galerie Beaux Arts the influential financier Charles Templeton Crocker received Price's canvas *Monterey Houses and Bay* "done in his earlier manner and therefore not as modernistic as his recent conceptions."<sup>42</sup> In August he completed a scaled model of "Old Monterey" before the arrival of the railroad. This undertaking was described in the *Carmel Pine Cone*:<sup>43</sup>

It has remained for one of the artists, C. S. Price, whose studio is in the Stevenson House, to put into lasting form what is now but a memory to old timers and to others only a legend.

Price, who is best known for his splendid farm animal paintings and rural landscapes, has rebuilt old Monterey as it was in the days before it "got ambitious." This sounds like a superhuman accomplishment, but it is true nevertheless, and he did it in one month and in a space not more than eight feet square.

Sitting before the model, you view old Monterey from the Bay, looking up the slopes of the town upon the old adobes that were its real charm and color when Stevenson knew Monterey and Stoddard loved "the old Pacific capital." The model is splendidly made, in plaster of Paris, with a restrained use of color that renders it realistic of the days that are now no more than a fond dream.

Although the model could not be called an authentic reproduction of the town at any exact date, Price has taken care to locate existing landmarks as accurately as possible. You may recognize some of your familiar haunts, and can point out readily the old adobes that still remain in Monterey, proudly and picturesquely upholding the traditions of hacienda days.

"It's not exactly literal," says Price, "but what I was trying to get was more the 'feeling' of the old town." And in the opinion of many old timers who have seen it, he has succeeded, even to the dog scratching his flees in front of the old Pacific Building.

In the summer of 1926 he was among a select group of artists invited to a reception at the Del Monte Art Gallery.<sup>44</sup> He exhibited at the Galerie Beaux Arts that September.<sup>45</sup>

In 1927 Price spent so much time in Berkeley and contributed to so many exhibitions there that he became something of a cult figure among the younger members of the local art colony and was considered by some to be one of the "Bay Cities contemporary artists." He began on January 18<sup>th</sup> when his well-received canvas entitled *In the Shade of the Trees* was part of a one-day show at Berkeley's Twentieth Century Club.<sup>46</sup> That same month the Berkeley League of Fine Arts staged at its Haste-Street gallery a small solo show of ten Price paintings which created "widespread interest in the deeper qualities of art. Many students are seeing them daily."<sup>47</sup> The exhibited titles were: *Winter Evening, The Banks of the River, The Edge of the Wood, The Dark Canyon, In the Shade of the Trees, The White House, The Willow Tree, Horses, Cows and Landscapes*.<sup>48</sup> Although this show officially closed in February, a flood of visitors forced the gallery to continue the display into April.<sup>49</sup> H. L. Dungan said of this January exhibition at the League:<sup>50</sup>

. . . . Price now . . . is on the search for pleasing combinations of masses and colors . . . [and] has been amazingly successful for the most part . . . It takes tremendous skill to paint crudely and there is a feeling that in some of Price's animals he has fallen short of that artistic simplicity . . . His "River Bank" is a splendid landscape that does not spill out over the frame, so well balanced is his color scheme . . . There is a bigness and there is a strength in Price's paintings. His "Winter Evening" is a powerful landscape and his "Edge of the Wood" a delight to the eye.

Gene Hailey of the *San Francisco Chronicle* remarked that Price "conquers color by corralling his whole palette into one pasture!"<sup>51</sup> *The Carmel Cymbal* assessed the Berkeley League show:<sup>52</sup>

. . . . His work deals with the translation of light into pure color, and he paints in a progression according to the authority of art.

In the use of rhythm and color, Price depends upon their direct appeal to interpret his feelings, not in their exterior representation as an accurate photograph.

"In the Shadow of Trees," "On the Edge of the Woods," "The River Bank" are considered by art critics to carry the spirit of the new realism of American art.

In February "four notable" canvases by Price were shown at the Northbrae Community Center under the sponsorship of Berkeley's All Arts Club. The art critic for the *Berkeley Daily Gazette*, Jessie F. Herring, struggled to find the appropriate vocabulary for what was essentially a very sympathetic review of his paintings:<sup>53</sup>

... Their strong American swing savors of George Bellows and Frederick Remington, yet Price has moved a long stretch beyond them and their day.

Every plane or development forms a progressive and natural lead for the eye through the entire design. These planes or units are relatively placed in regard to each other, making the canvas a perfect entity. It is the new realism. Color is not local or used by chance. In its purity, form is given a new significance with a deeper meaning than simple surface representation and prettiness. It is psychological and produces recessionary planes according to the authority and order of art rather than mechanical means. Pure color ... causes each unit in the picture to become enveloped in its own natural atmosphere.

Mr. Price is eminently sincere. His work reveals no 'posing' tendencies, only the frank expression of the true artist using the phase of life nearest at hand, namely, one of the unique characteristics of a great land.

When the seeking mind enters into the art of Mr. Price's work new creative ideals and powers are awakened - life and thought are lifted away from the belittling things into another and broader plane of endeavor.

His painting *In the Shade of the Trees* was exhibited as a "loan" in Berkeley City Hall.<sup>54</sup> Price was so highly regarded locally that he was placed as an alternate on the selection jury at the Berkeley League of Fine Arts and contributed to its spring show.<sup>55</sup> In April at the popular Annual Exhibition of Berkeley's All Arts Club he displayed his "outstanding" canvas entitled *Cows*.<sup>56</sup> Soon thereafter he exhibited at the show of California Artists at the Fine Arts Gallery of San Diego the canvas *At the River* which received "the largest share of interest."<sup>57</sup>

In May of 1927 he contributed a painting to the annual patrons' drawing at the Galerie Beaux Arts and participated there in what was the last exhibition of the "Monterey Group."<sup>58</sup> From that show J. B. Salinger, the art critic for *The Argus*, characterized his painting *Ploughing*:<sup>59</sup>

... as the best canvas in the Monterey exhibition ... He makes up his own landscapes, composes, arranges and tries things over and over. His experiments, taken as such, have real value and the result thus attained speaks for the method. The truth of attitudes, the realism of atmosphere in "Ploughing" as well as the color values are quite an achievement.

Another accolade came from H. L. Dungan who said of his strong horses that "you feel them coming, a heavy hoof set down ... a great painting that will live."<sup>60</sup> However, Price did not please the normally generous critic from the *San Francisco Chronicle*, Gene Hailey:<sup>61</sup>

He can draw a horse as perfectly and vitally as anyone could ask. Now he has made some little wooden horses and wagons and composes landscapes and barnyards of paint rags and boxes with the horses patiently and woodenly placed - a true part of the composition. When he reaches the next stage - that of painting real horses in real landscapes, he will be one of the biggest artists that has come out of the West. His "Plowing" is proof enough of the right foundations.

At the Fifth Summer Exhibition of the Berkeley League of Fine Arts in 1927 he again exhibited his noteworthy piece, *In the Shade of the Trees*.<sup>62</sup> Concurrently, at the Monterey Hotel his five displayed works, *The Edge of the Wood*, *The Banks of the River*, *The White House*, *The Willow Tree* and *Marine-Monterey*, were said to "present in striking manner evidence of versatility and breadth of scope possessed by the artist."<sup>63</sup> That year he exhibited at the California State Fair and was claimed in the Monterey and Oakland newspapers to be a resident of their respective cities.<sup>64</sup> At the September members' exhibition in the Galerie Beaux Arts *The Oakland Tribune* referred to his *Boats* as "glorious in color against a splendidly painted mountain; sea likewise in good color, but the waves seem as solid as stone. Half decoration, half fantasy; rugged in handling and design."<sup>65</sup> Price returned to the Berkeley League with another contribution in the late fall.<sup>66</sup> In early 1928 his work again appeared at the Del Monte Art Gallery.<sup>67</sup> That year Price began to travel extensively; his paintings were shown during February, August and December at the Berkeley League which bought for its permanent collection his canvas, *In the Shade of the Trees*.<sup>68</sup>

During his "California period" Price's favorite venues for exhibition in Bay Area were the: SFAA between 1916 and 1926,<sup>69</sup> League of Fine Arts in Berkeley from 1923 to 1928,<sup>70</sup> Oakland Art Gallery between 1923 and 1924,<sup>71</sup> and Galerie Beaux Arts in San Francisco from 1924 to 1927.<sup>72</sup> In April of 1930 he contributed *Night* to the Fifty-second Annual of the SFAA.<sup>73</sup> When Louis Siegfried evaluated "modern" art in California, he said of Price that "to my way of thinking, he contributed more than any other artist on the west coast."<sup>74</sup> At the 1931 Monterey County Fair Clayton's "splendid" plow horse, entitled *Hauling Water*, was exhibited.<sup>75</sup>

Price permanently moved to Portland, Oregon, in 1929. This biography makes no attempt to summarize his Portland period, but certain events have come to light. In 1930 he lived alone in that city, was unmarried and simply listed his profession as "artist."<sup>76</sup> He received funding from the Federal Arts Projects for several public works, including a mural. In 1937 and 1938 he advertised himself as an "artist" in the classified section of the Portland Directory with his address as 411 Worcester Building.<sup>77</sup> Between 1939 and the mid 1940s he listed his Portland studio at 206 Kraemer Building and his occupation as "artist, commercial."<sup>78</sup> By 1948 he had returned to the Worcester Building.<sup>79</sup>

Between 1943 and 1958 Price's unique creations, which were influenced by both Expressionism and Symbolism, made him a celebrated figure on the New York City art scene with exhibitions at the: Museum of Modern Art between 1943 and 1946, including the show of "Fourteen Americans,"<sup>80</sup> Valentine Gallery in 1945,<sup>81</sup> Willard Gallery and Metropolitan Museum of Art in 1949,<sup>82</sup> and Downtown Gallery in 1958. His work also appeared at the:<sup>83</sup> Seattle Art Museum in 1930 where he received the Purchase Award, Corcoran Art Gallery in Washington, D.C., Detroit Institute of Art in 1943-44, Pennsylvania Academy of Art Annual in 1945 and Art Institute of Chicago in 1947. He returned to San Francisco in 1939 to contribute to the Frontiers of American Art Exhibition at the M. H. de Young Memorial Museum and in December of 1947 to stage a special solo exhibition at the City of Paris Art Gallery.<sup>84</sup> In 1948 he was awarded an honorary Master of Arts degree from Reed College in Oregon where he held a solo exhibition.<sup>85</sup> In 1942, 1949, 1951 and 1976 The Portland Art Museum staged solo exhibitions of his work.<sup>86</sup> Clayton S. Price died on May 1, 1950 in Portland.<sup>87</sup> That fall John Cunningham, the co-director of the Carmel Art Institute, penned a memorial article on Price's life for the *Monterey Peninsula Herald* and reproduced his oil *Front Street*.<sup>88</sup> A retrospective of Price's work was held at the California Palace of the Legion of Honor in May of 1952.<sup>89</sup>

**ENDNOTES FOR PRICE:** 1. U.S. Census of 1880 [ED 214, Sheet 30]. / 2. Bernier, p.175. / 3. SFC, July 2, 1916, p.19; MPH, October 31, 1949, p.A-11. / 4. Macky, p.6. / 5. U.S. Census of 1910 [ED 161, Sheet 4A]. / 6. SFC, January 22, 1916, p.8; January 23, 1916, p.49. / 7. SFC, July 2, 1916, p.19. / 8. WVDR, No.12436-A2703A, June 10, 1918. / 9. SFC, May 23, 1920, p.E-3. / 10. U.S. Census in January of 1920 [ED 95, Sheet 19A]; TOT, June 25, 1922, p.S-5. / 11. Perry/Polk: 1922-23, p.68; 1926, pp.218, 428; Siegfried, p.85. / 12. MPH, October 31, 1950, p.A-12. / 13. Siegfried, pp.85f. / 14. TOT, June 25, 1922, p.S-5. / 15. MPH, October 31, 1950, p.A-12. / 16. Ibid. / 17. Appendix 2. / 18. TOT, October 9, 1921, p.S-8. / 19. Catalogue, *Exhibition of Paintings by Carmel and Monterey Artists*, Stanford University Art Gallery, April 2-30, 1922. / 20. DPT: April 1, 1922, p.8; April 13, 1922, p.2. / 21. TOT, June 25, 1922, p.S-5. / 22. TOT, September 10, 1922, p.S-9. / 23. TOT, November 19, 1922, p.S-5. / 24. CPC, August 11, 1923, p.2. / 25. Appendix 2. / 26. SFC, April 20, 1924, p.6-D; CPC, May 3, 1924, p.1. / 27. SFC, December 7, 1924, p.D-7. / 28. Boas, pp.136-39. / 29. SFC, February 1, 1925, p.D-3; TOT, February 8, 1925, p.6-S; TAT, February 14, 1925, p.11. / 30. SFC, February 15, 1925, p.D-3; Moure, p.B-85. / 31. SFAI. / 32. CPC, May 9, 1925, p.1; TOT, May 10, 1925, p.6-S. / 33. MPH, May 16, 1925, p.1. / 34. SFC, September 5, 1926, p.8-F; TOT, April 24, 1927, p.5-S; BDG, April 30, 1927, p.6. / 35. SFC, August 30, 1925, p.D-3; TOT, September 6, 1925, p.S-5; December 13, 1925, p.S-7. / 36. TOT, September 20, 1925, p.6-S. / 37. SFC, September 20, 1925, p.D-3. / 38. SFC, September 20, 1925, p.D-3. / 39. SFC, October 11, 1925, p.D-3. / 40. SFC, October 4, 1925, p.D-3. / 41. SFC, February 14, 1926, p.D-3. / 42. SFC, June 13, 1926, p.8-F; June 20, 1926, p.8-F; TOT, June 20, 1926, p.6-S. / 43. CPC, August 20, 1926, p.11. / 44. CCY, July 6, 1926, p.12. / 45. TWP, September 4, 1926, p.23. / 46. BDG, January 19, 1927, p.6. / 47. BDG, January 6, 1927, p.6; January 27, 1927, p.7. / 48. BDG, January 19, 1927, p.6. / 49. CPC, February 18, 1927, p.4; BDG, March 19, 1927, p.7; April 9, 1927, p.7. / 50. TOT, January 30, 1927, p.S-7. / 51. SFC, January 30, 1927, p.D-7. / 52. CCY, February 2, 1927, p.6. / 53. BDG, February 3, 1927, p.7. / 54. BDG, March 26, 1927, p.7. / 55. BDG, April 16, 1927, p.5; TOT, April 17, 1927, p.6-S; May 1, 1927, p.S-5. / 56. BDG, April 23, 1927, p.7; April 30, 1927, p.6. / 57. CPC, August 12, 1927, p.6. / 58. SFC, May 1, 1927, p.D-7; May 29, 1927, p.D-7. / 59. ARG, June 1927, p.1; cf., SFC, May 1, 1927, p.D-7; CCY, May 4, 1927, p.4; TAT, May 7, 1927, p.13; May 14, 1927, p.16; CPC, August 12, 1927, p.6. / 60. TOT, May 15, 1927, p.8-B. / 61. SFC, May 15, 1927, p.D-7. / 62. BDG, July 30, 1927, p.6; CPC, August 5, 1927, p.6; ARG, August 1927, p.3. / 63. CPC, August 12, 1927, p.6. / 64. MPH, August 25, 1927, p.1; TOT, August 28, 1927, p.5-S; cf., CPC, August 5, 1927, p.6; BDG, September 3, 1927, p.7; September 10, 1927, p.7. / 65. TOT, September 18, 1927, p.S-7. / 66. TOT, October 30, 1927, p.8-M; November 13, 1927, p.S-7; ARG, December 1927, p.9. / 67. CPC, January 27, 1928, p.4. / 68. SFC, February 5, 1928, p.D-7; August 12, 1928, p.D-7; CPC, February 10, 1928, p.4; TOT, August 5, 1928, p.S-11; BDG, Dec. 28, 1928, p.7. / 69. SFAI; TOT, Nov. 26, 1922, p.7-S; BDG, April 26, 1924, p.5. / 70. BDG, April 14, 1923, p.6; Dec. 28, 1928, p.7. / 71. BDG, May 26, 1923, p.9; TOT, Nov. 16, 1924, p.S-6. / 72. SFC, October 5, 1924, p.D-3; Nov. 2, 1924, p.D-3; Dec. 20, 1925, p.D-3; TOT, Dec. 14, 1924, p.4-B; August 23, 1925, p.S-5; Sept. 6, 1925, p.S-5; August 22, 1926, p.S-5; Sept. 5, 1926, p.4-S; November 7, 1926, p.S-5; TAT, June 12, 1926, p.12; May 7, 1927, p.13; May 14, 1927, p.16; BDG, August 25, 1926, p.7; June 4, 1927, p.6. / 73. SFC, April 27, 1930, p.D-5; May 25, 1930, p.D-5. / 74. Siegfried, pp.85f. / 75. CPC, October 9, 1931, p.8. / 76. U.S. Census of 1930 [ED 26-43, Sheet 2B]. / 77. Polk's Portland, Oregon, City Directory: 1937, pp.1775, 1968; 1938, p.1900. / 78. Ibid.:1939, p.2097; 1943-44, pp.2244, 2478; Ball, p.517; U.S. Census of 1940 [ED 37-49, Sheet 10A] / 79. Polk's Pendleton City Directory, Oregon, 1948, pp.1934, 1749. / 80. NYT: February 25, 1945, p.2-8; Sept. 22, 1946, p.2-9. / 81. NYT, March 18, 1945, p.2-8. / 82. MPH, October 31, 1949, p.A-11; NYT, December 11, 1949, p.2-9. / 83. Falk, p.2664. / 84. TOT, December 14, 1947, p.C-3. / 85. NYT, August 15, 1948, p.2-8. / 86. C. S. Price *Retrospective Exhibition of Paintings 1920-42*, Exhibition Catalogue of the Portland Art Museum, Portland, 1942; C. S. Price, *1874-1950: A Memorial Exhibition*, Portland Art Association, Exhibition Catalogue of the Portland Art Museum, Portland, 1951; *A Tribute to C. S. Price*, Exhibition Catalogue of the Portland Art Museum, 1976. / 87. Oregon Death Index, cf., Kenneth Callahan, "C. S. Price of Portland Ore.," *Art News* 50.3, 1951, pp.21, 62; William Blake et al., C. S. Price: *Landscape, Image and Spirit*, Exhibition Catalogue of the Hearst Art Gallery, University of Oregon Museum of Art and Monterey Peninsula Museum of Art, published by St. Mary's College, Moraga, California, 1998; Julianne Burton-Carvajal, "Gus and the Gang," *NDM* 54.3, 2005, p.8; Terry St. John in Jones, *Impressionism*, pp.19f; Falk, p.2664; Samuels, pp.381f; Jacobsen, p.2599; Spangenberg, pp.62-64; Hughes, p.896; Seavey, p.34; Orr-Cahall, p.110. / 88. MPH, October 31, 1950, p.A-12. / 89. TAT, May 9, 1952, p.16.

**PAUL CUSHING PRINCE (1875-1944)** was born in June in Washington, D. C. and in 1900 officially resided in the same city with his parents, two sisters and a maternal grandmother.<sup>1</sup> He joined the U.S. Coast Guard as a young man, served in Maine and Alaska as a commissioned officer and was decorated for gallantry during the Spanish American War.<sup>2</sup> He married in 1904. According to the U.S. Census of 1910, he resided at 53 Seventh Street in San Francisco with his Nevada-born wife, Gertrude Wasson Prince, a five-year-old son, David, and a four-

year-old daughter, Clara Louise.<sup>3</sup> At this time he gave his occupation as "retired naval officer." About 1916 he and his family established their residence in Carmel on Camino Real at Eleventh Avenue.<sup>4</sup> In 1917 he became the official cashier and secretary of the Carmel Development Company and a year later he was appointed to the post of Inspector at the local Board of Election.<sup>5</sup> He studied painting locally at the Carmel Summer School of Art and took private lessons from his neighbor, Mary Herrick Ross. Prince contributed to the Fourteenth Annual Exhibition of the Arts and Crafts Club in 1919.<sup>6</sup> In the U.S. Census of 1920 he listed his occupation as a bookkeeper for a laundry company.<sup>7</sup> According to the U.S. Census of 1930, the Princes owned their own Carmel home, valued at ten thousand dollars, at Eleventh Avenue on the corner of Camino Real; at this time Paul's official employer was a real estate firm.<sup>8</sup> From the Carmel voter index we learn that he consistently registered as a "Republican."<sup>9</sup> About 1930 he was elected to the board of trustees of the Harrison Memorial Library and served as its secretary.<sup>10</sup> He was a member of the All Saints Episcopal Church "Vestry" and in the late 1930s became the Church treasurer.<sup>11</sup> He and his wife were active in the Carmel social scene.<sup>12</sup> Paul Prince died on June 22, 1944 at St. Joseph's Hospital in San Francisco.<sup>13</sup>

**ENDNOTES FOR PRINCE:** 1. U.S. Census of 1900 [ED 17, Sheet 62]. / 2. *CPC*: July 14, 1939, p.7; June 10, 1944, p.7. / 3. U.S. Census of 1910 [ED 222, Sheet 14A. / 4. Perry/Polk: 1922-23, p.11; 1930, p.449. / 5. *CPC*, April 25, 1918, p.3. / 6. Appendix 2. / 7. U.S. Census of 1920 [ED 15, Sheet 5A]. / 8. U.S. Census of 1930 [ED 27-44, Sheet 2B]; Perry/Polk 1941, p.487. / 9. CVRI, Monterey County: 1922-1936. / 10. *CPC*, February 13, 1942, p.8. / 11. *CPC*, June 30, 1944, p.7. / 12. *CPC*: February 2, 1922, p.12; April 19, 1924, p.1; *TOT*: April 27, 1924, p.S-3; May 10, 1924, p.19; September 6, 1925, p.2-S. / 13. *CPC*, June 30, 1944, p.7; Jacobsen, p.2603.

**ARTHUR PUTNAM** (1873-1930) was born on September 6<sup>th</sup> in Waveland, Mississippi, and during his early years constantly changed residences. About 1880, following the death of his engineer-father who was a scion of an important Vermont family and a Civil War veteran, he moved with his mother from San Francisco to Omaha. After displaying a complete disinterest in formal education, including a short tenure at a military academy, Arthur relocated in 1891 to New Orleans where he worked at a foundry. Thereafter he joined his mother who purchased a lemon ranch near San Diego. At this time he may have renewed his acquaintance with the sculptor Gutzon Borglum.<sup>1</sup> In August of 1894 he visited the Midwinter International Exposition in San Francisco and briefly resided with an aunt in Berkeley. Soon he enrolled in Julie Heyneman's drawing class at San Francisco's Art Students League and had a short apprenticeship with the sculptor Rupert Schmid. He was eventually given sleeping privileges in the League in exchange for sweeping the floors. Arthur was also employed in a local slaughterhouse where he acquired an intimate knowledge of animal anatomy.<sup>2</sup> In 1895 he moved back to San Diego and worked for his older brother as a surveyor. Between 1897 and 1898 Mrs. Putnam funded his studies in Chicago with the sculptor Edward Kemeys who was working on the large group *Praying for Rain*.<sup>3</sup> In July of 1899 Arthur married his first wife, Grace Choate Storey, in Sacramento and soon moved to Berkeley to live with the obliging aunt. After Arthur became close friends with Bruce Porter and the architect Willis Polk he and Grace decamped to accommodations in San Francisco. According to the U.S. Census of 1900, they lived at 2428 Scott Street with Mary and Clare Putnam, Arthur's mother and sister.<sup>4</sup> When the young couple found their San Francisco residence too cramped, they relocated to Berkeley in 1901 into a cottage at 2106 Carleton Street.<sup>5</sup> Their daughter was born the following year in Berkeley. Because of his attachment to Mr. Porter, Arthur insisted on naming her "Bruce." Years later their second child, a son, received the more conventional designation of "George."

In 1900 Arthur had his professional debut when Maynard Dixon arranged for an exhibition of his animal sculptures in the "jinks room" of the San Francisco Press Club.<sup>6</sup> His success was immediate.<sup>7</sup> At this time Putnam also exhibited with the San Francisco Art Association (SFAA) where his work periodically appeared through 1918.<sup>8</sup> By December of 1900 he and B. M. Robinson had "rescued the old Art Students League at No.8 Montgomery Avenue and filled it up as a studio."<sup>9</sup> Putnam contributed to shows at the Sketch Club in 1901 and a year later to the California Society of Artists, a group he helped to organize.<sup>10</sup> At the latter he exhibited eight pieces: *Slave-Chained*, *Lion*, *Cougar*, *Design for Fountain-Panther Drinking*, *Fallen Angel*, *Pointer Puppy*, *Wild Cat* and *Study-Two Figures*.<sup>11</sup> By the fall of 1901 the sculptor began to receive extensive coverage in the San Francisco press which acknowledged his talent and originality and reproduced photographs of his many sculptures.<sup>12</sup> In an illustrated feature article of 1903 for the *San Francisco Chronicle* the art critic Anna E. Pratt mused:<sup>13</sup>

... every animal Putnam has modeled further justifies the assertion that he is the Barye of California. Like the famous Frenchman, he has a ken of animals not found in the books. . . .

While essentially and pre-eminently a modeler of animals, Putnam is, quite properly, not satisfied to confine his efforts to one line of work, and is doing some most promising figures. One large piece which attracted attention at the recent exhibition at the Mark Hopkins Institute of Art represented a mother and child in a swirl of emotions. . . . His medallion of the late Thomas Magee, done from a death mask and from photographs, is a clear cut example of the sculptor's knack at portraiture.

Putnam's originality is to be seen in the interior work of the most artistic homes of this city, notably that of Mr. and Mrs. Will

Tevis, for whom he has designed a mantel, so contrived that when the gas blazes on the hearth it comes through a salamander, comfortably posed for the toasting he gets.

In modeling the human figure, Putnam shows something akin to the defiance of Rodin, who never hesitates to exaggerate a feature in order to express all he has in mind. Particularly in figures does Putnam let feeling run riot, and still secure results so convincing and so fascinating that one is moved to wonder what this grown child of nature will do with his talents in the years to come.

In 1903 the *New York Times* declared that Arthur Putnam was "an impressionist in clay who is not afraid of being sensational."<sup>14</sup> For the next four years he shared his studio at 8 Montgomery Street with Gottardo Piazzoni.<sup>15</sup> The wealthy Crocker family became one of his patrons.<sup>16</sup>

With his many commissions for commercial work the Putnams moved to a large attic apartment on Washington Street in San Francisco, but Arthur's constant ill-health, due in part to poor nutrition, slowed his progress. In 1903 he contributed "six remarkable productions" to the First Annual Salon of the Palace Hotel.<sup>17</sup> During this period he worked with the sculptor Melvin Earl Cummings at his "Hotaling Place Studio" which actually was the abandoned hulk of a ship. Putnam was very active in the Bohemian Club where he designed and exhibited sculptures for the entertainment of his fellow members between 1903 and 1917.<sup>18</sup> His five entries at its 1904 exhibition were entitled: *Group of Tigers & Man*, *Puma* (in stone), *Hungry Dog*, *Wounded Tiger* and *Falling Messenger*.<sup>19</sup> One of his creations for the Club's "jinks," *The Cave Man*, was so popular that the members paid two thousand dollars to cast this piece in bronze.<sup>20</sup> In February of 1904 he exhibited at the Fourth Annual Exhibition of the Oakland Art Fund in the First Unitarian Church.<sup>21</sup> At this same time he was commissioned by William Keith to design elaborate frames for his landscapes that were soon to be installed at the St. Francis Hotel.<sup>22</sup> That spring the Putnams moved their residence to Sausalito, but Arthur found the commute to Marin to be physically too demanding.<sup>23</sup>

At the urging of their many East Bay friends the couple again relocated to Berkeley and by January of 1905 they had rented the same "artistic little bungalow on Carleton Street" where their daughter was born.<sup>24</sup> At this time he contributed an unusual and "ambitious piece" entitled *Combat* to the Fifth Annual Exhibition of the Oakland Art Fund sponsored by the Starr King Fraternity.<sup>25</sup> This rather dramatic sculpture with highly modeled surfaces differed from his habitual productions which displayed wildlife in poses of relaxation or intense concentration. On the recommendation of architect Willis Polk Putnam acquired the lucrative commission to supply the decorations for a Burlingame "Palace" and the funds for a long-planned trip to Europe.<sup>26</sup> On December 12, 1905 the Putnams left Berkeley for a lengthy visit to Rome and Paris in the company of Piazzoni and his new wife.<sup>27</sup> In Rome Arthur reportedly popularized the American habit of chewing gum, studied bronze casting and contributed to a local exhibition; in Paris he was plagued by severe illness, but found the time to exhibit six of his sculptures, including *Puma and Snakes* and *The Reclining Eucalyptus* (a male nude), at the Salon.<sup>28</sup> His work was shown to Auguste Rodin who regarded the American as "a master." Arthur's sculptures were so highly esteemed in France that he was offered membership in the Paris Academy, but hastily left Europe due to "an acute attack of nostalgia" and never formally accepted the offer.<sup>29</sup> The Putnams arrived at New York in April of 1907.<sup>30</sup> On their return to Berkeley a month later they resided with their friend, S. J. Sill, whom they had seen earlier in Paris, and later with the Burnham family.<sup>31</sup> According to one Berkeley newspaper, they were looking for a permanent home in Berkeley at a time when Arthur was "busy constantly executing the many orders of wealthy San Franciscans."<sup>32</sup> His two enormous sphinxes had just been placed in Golden Gate Park and he became a partner in the Melvin Cummings' Studio.<sup>33</sup> Despite Putnam's very brief tenure in the Berkeley art colony he taught an informal class in sculpture and exhibited at the First Annual of the Berkeley Art Association in December of 1907.<sup>34</sup> By this time he had already left the East Bay to build a large customized Ocean Beach bungalow in San Francisco.<sup>35</sup>

Early in 1908 Putnam exhibited at New York's National Art Club and the Pennsylvania Academy of Fine Arts.<sup>36</sup> A reviewer at the latter said that one of his pieces "made the rest in the exhibition seem as dull and tawdry as they now seem commonplace."<sup>37</sup> He was one of the artists selected to exhibit in San Francisco's Studio Building in the spring and fall of 1908.<sup>38</sup> At the spring show his work brought this response from Lucy Jerome, art critic for the *San Francisco Call*:<sup>39</sup>

... Putnam's work, while lacking certain qualities that seem to the uninitiated to spell success, stands forth in such mastery of anatomical structure and such power and vigor of handling as to mark him distinctly as one of the coming men. Putnam is a worker and afraid of nothing. His depictions of animal life are not depictions - they are the animals themselves. . . . His power is one of natural creative talent.

That same year his drinking fountain and decorations in the Club Room of the St. Francis Hotel as well as his paintings received complimentary notices.<sup>40</sup> He also managed to contribute to Oakland's Idora Park exhibition in October of 1908.<sup>41</sup> In early 1909 he briefly moved to San Diego where the newspaper publisher E. W. Scripps commissioned a number of large statues "suggestive of California history" to line the long drive into his Miramar mansion.<sup>42</sup> Arthur had actually made the preliminary sketches and some casts for this project as early as 1903.<sup>43</sup> Included in his

commission were depictions of an heroic California Indian, Junipero Serra, and "The Plowman."<sup>44</sup> These near life-size bronzes, which were rumored to be a future donation to the State of California, were the subject of a feature article in the *San Francisco Call*.<sup>45</sup> By the summer of 1909 he had returned to San Francisco to collaborate on a project with Cummings and to help organize another exhibition in the Studio Building.<sup>46</sup> That fall he exhibited at the charity benefit for California artists at the California Conservatory of Music in San Francisco.<sup>47</sup>

He reappeared in the San Francisco Directory of 1910 with his occupation listed as "sculptor" and his residence at 860 Forty-fifth Avenue.<sup>48</sup> According to the U.S. Census of 1910, his brother-in-law, Fred Storey, also shared the Putnam residence.<sup>49</sup> Arthur had a small foundry near his home and cast sculptures with Fred's assistance. One of his commissions was a seventy-two pound bronze puma for Mrs. Ritson of Berkeley. The friezes that he executed for San Francisco's Bank of California and First National Bank received much praise. The latter project was given to Putnam on the recommendation of Willis Polk; Piazzoni was asked to paint the adjoining murals.<sup>50</sup> At this time Arthur sold his *Snarling Puma* to New York's Metropolitan Museum of Art.<sup>51</sup> By late 1910 he had co-established the architectural modeling business, "Putnam & Gorsuch."<sup>52</sup> Because of the new construction in San Francisco, orders for relief decorations were abundant. One of his firm's earliest commissions was to model the "extraordinary rich ornamentation" for the tap room in the Pacific Union Club.<sup>53</sup> The sculptor also achieved recognition for his public commissions in San Francisco, especially for the heroic *Winning of the West* designs on the bases of the Market and Sutter Street lamp posts.<sup>54</sup> For Berkeley's new Northbrae development he created a large whimsical masterpiece consisting of four grizzly bears holding a bowl of "perpetual" cascading water.<sup>55</sup> Theoretically, this Arlington Circle Fountain was to be fed by natural springs in the hills above, but today is operated electrically with city water. The other large piece for which he earned renown was his joint undertaking with Earl Cummings of the Sloat Monument in Monterey.<sup>56</sup> In late 1911 his *Puma* and *Jaguar* at New York City's Macbeth Galleries received a favorable review in the press.<sup>57</sup> At this same time he exhibited at the Bohemian Club an unprecedented nine sculptures: *Standing Puma*, *Walking Bear*, *Bear and Boulder*, *Lying Puma*, *Puma*, *Standing Bear*, *Boy and Bear*, *Boy and Puma* and *Indian and Puma*.<sup>58</sup>

His brilliant career almost ended in October of 1911 after several attempts to remove cancer from his brain left him partially paralyzed.<sup>59</sup> In July of 1912 he was reportedly working in his studio with one hand. Although he was assisted by Earl Cummings, he was fatigued by protracted labor.<sup>60</sup> At this time Cummings made a bust of Putnam which was cast in bronze at a New York foundry and exhibited at the Bohemian Club.<sup>61</sup> In 1912, when Putnam contributed bronzes to the Art Loan Exhibition, his residence for "recuperation" was listed as Oakland, but by 1914 he had returned to Forty-fifth Avenue in San Francisco.<sup>62</sup> One of his designs was reworked as the "brass side-stamp" on the University of California's 1912 *Blue and Gold* yearbook.<sup>63</sup> He prospered financially by marketing new editions of his old sculptures and allowing their use in advertising.<sup>64</sup> His well-attended studio dinners became social events in the local press.<sup>65</sup> In 1913 Putnam contributed to New York's Armory Show and locally to San Francisco's Architectural Club and Sorosis Club exhibitions.<sup>66</sup> In July of 1913 his "animal studies" were exhibited at the Vickery, Atkins & Torrey Gallery.<sup>67</sup> At this time he became a member of the National Sculpture Society. The Helgesen Gallery of San Francisco exhibited a "group of his bronze statuettes" in July of 1914.<sup>68</sup> That November he joined the Artists of California, an ultimately unsuccessful group created to lobby the directors of the Panama-Pacific International Exposition (PPIE) for a separate exhibition space devoted to California artists.<sup>69</sup> In 1915 he narrowly escaped death when a newspaper photographer rescued him from an accidental fire at his Ocean Beach studio.<sup>70</sup> San Francisco's wealthiest doyen, Mrs. Alma de Breteville Spreckels, sent to Paris a large number of Putnam's plaster casts in the care of Miss Loie Fuller, an American proponent of exotic modern dance and a close friend of Rodin, for rendering in bronze.<sup>71</sup> Despite the heavy demands for munitions at the beginning of World War I, Rodin used his own foundry and personally supervised the project. They were completed in time for display at the 1915 PPIE and at private San Francisco galleries.<sup>72</sup> For the Exposition Putnam created several mermaids as part of the decorative sculpture on the grounds and he won a gold medal for his fourteen bronzes of wild animals and one Indian.<sup>73</sup> Early in 1916 he joined several prominent artists to file charges of embezzlement against the secretary of the new California Society of Fine Arts and in the spring he began construction on a "commodious private studio" at Forty-fifth Avenue in San Francisco.<sup>74</sup> He also contributed to the Jury-free Summer Exhibition at the California Palace of Fine Arts; in the fall at that venue for the SFAA Annual he displayed his earlier *Plowman*, "an appealing, powerful creation that demonstrates the sculptor's best work is yet to come."<sup>75</sup> He was given "the honorary prize" for his small bronze of Father Junipero Serra by the SFAA.<sup>76</sup>

In January of 1917 at Helgesen's Gallery he supposedly exhibited three "new subjects" that were all "accomplished through the medium of 'lost wax,' which Putnam spent many years perfecting."<sup>77</sup> Early in 1918 he contributed to a general exhibition at San Francisco's Hill Tolerton Gallery.<sup>78</sup> That spring at the Annual of the SFAA he exhibited two animal studies in bronze and filled an entire wall with his drawings which portrayed "the vigor and reality of life."<sup>79</sup> In 1919 his work at the Palace of Fine Arts "received high praise" in the press.<sup>80</sup> He exhibited in 1920 at the

Fourth Annual Exhibition of the Greenwich Society of Artists in Connecticut.<sup>81</sup> In February and March of 1921 his sculptures were included in the Exhibition of Western Artists at the McCann Building in San Francisco.<sup>82</sup> In that same city several of his supposedly "unseen bronzes" were shown in a small room at the Don Lee Galleries in December of 1923 and at The Print Rooms the following spring.<sup>83</sup> In December of 1924 Vickery's of San Francisco displayed a "score" of his bronzes.<sup>84</sup> Ada Hanifin, the articulate art critic for *The Wasp*, wrote this paean to the sculptor and to one of his exceptional lion studies:<sup>85</sup>

The genius of Arthur Putnam was discovered by the French painter Frances Aubertin. He is now universally recognized as the greatest animal sculptor since Barye. In truth, he has all the power of Barye plus a rare vision made keener by dint of his intimate communion with Nature, and his realistic contact with beasts of the slaughter-houses. . . .

Putnam has fused into his beasts a turbulent passion; the vital energy of life courses through them; one unconsciously senses animal weight and strength. He realistically treats their characteristic poses and gates with an understanding that is both penetrating and sympathetic. Molded under the stress of great emotion, they, in turn, affect the sensitive observer, emotionally; in which respect they achieve the highest purpose of art.

Arthur Putnam has molded his last bronze in the "divine fire" of his soul, and given it to the world that has at last acclaimed him. With fame came tragedy!

All of the power, and the force and the passion revealed in his different animal studies – and his dumb creatures are beasts of vivid flesh and bony structure – are concentrated in his dynamic expression of "Fear Eternal."

Fear of the supernatural – of a great hidden power manifested, perhaps, in a terrible earthquake or a frightful storm in the forest, has thrown man and the "king of beasts" together, making of them comrades under the skin. The lion, rendered helpless by terror, reflects in his eyes, and about his mouth, the horror of expectant tragedy, that is at once poignant, intense, overwhelming! An eloquent masterpiece of a genius that has given to art the best that was within him.

His work appeared in 1925 at the Inaugural Exhibition of the new Mills College Art Gallery in Oakland.<sup>86</sup> As a tribute several of his older works were displayed at the Bohemian Club Annual of 1926.<sup>87</sup> For the one-hundred-and-fiftieth anniversary of San Francisco's Mission Dolores a clay replica of his statue of Father Junipero Serra was placed in the church along with his bas-relief panel.<sup>88</sup> Outside of California he received an honorable mention at the Chicago Art Institute in 1917, the Barnett Prize at New York's National Academy of Design, the Widener Medal at the Pennsylvania Academy of Fine Arts in 1923 and the Avery Prize at the Architectural League of New York in 1924.<sup>89</sup> His piece entitled *The Death* was purchased for the Boston Museum of Fine Arts. The largest and most complete set of his sculpture, which comprised over one hundred pieces, was given by Alma Spreckels between 1919 and 1929 to her own museum, the California Palace of the Legion of Honor.<sup>90</sup> A smaller set of his work was gifted by Spreckels to the Fine Arts Gallery of San Diego.<sup>91</sup> She also gave "a collection of Putnam's sculptures to Marie, Queen of Romania, for the [Romanian] National Art Gallery."<sup>92</sup> At the Legion of Honor's 1929 showing of the National Sculpture Society critics marveled at the broad spectrum of Putnam's wildlife and the animated poses.<sup>93</sup>

As new commissions were increasingly difficult to execute Arthur Putnam became an alcoholic. After his divorce from Grace Storey he married Marion Pearson, a woman half his age, in February of 1917.<sup>94</sup> From the U.S. Census of 1920 we learn that Arthur shared his San Francisco address at Forty-fifth Avenue with his new wife and her nine-year-old daughter, Varada.<sup>95</sup> He soon suffered an emotional and physical breakdown from the constant demands for new work from his many admirers, especially from the supercilious art critic Laura Bride Powers who made the false and overly dramatic claim that Arthur had recovered his talents "by a miracle."<sup>96</sup> He took his new family to Paris in June of 1921 under the pretext of having "to supervise" the casting of fifty of his clay models into bronze for Alma Spreckels.<sup>97</sup> According to his passport application, he intended to travel through the Caribbean and Central America before arriving in France.<sup>98</sup> At this time he was described as six feet tall, with brown eyes, dark "graying" hair and partial paralysis on the left side. It soon became apparent, even to Laura B. Powers, that Putnam was not creating new work for local exhibitions and was never returning home.<sup>99</sup> He did stage a few shows in Paris of his older sculptures.<sup>100</sup> The "first comprehensive exhibit" of Putnam's work in New York City was held at the New Gallery in the Grand Central Station during June of 1923.<sup>101</sup> That same year, when he renewed his passport in Germany, the attached photograph indicated that he had gained a considerable amount of weight.<sup>102</sup> Into the late 1920s occasional stories surfaced on the once great sculptor.<sup>103</sup> On May 27, 1930 Arthur Putnam died of a stroke in Ville d'Avray, France.<sup>104</sup> He was survived by Grace, their two children, his second wife and his brother George; the latter was the owner-editor of the *Capital Journal* in Salem, Oregon. Plans were made to send his remains to Salem to be laid beside his mother who had died a few days earlier.<sup>105</sup> Earl Cummings arranged a memorial exhibition of one hundred and twenty of his bronzes and nineteen of his drawings at the Legion of Honor in the summer of 1930.<sup>106</sup> His first wife Grace became a sculptress and the



creator of the famous "By-Lo" doll. Her second husband was the nationally recognized sculptor, Eugene Morahan.<sup>107</sup>

In November of 1932 Putnam's works were again given a solo exhibition at the Palace of the Legion of Honor.<sup>108</sup> His bronzes were contributed to the exhibition "30 Years of Regional Sculpture" at the San Francisco Museum of Art in August of 1935.<sup>109</sup> Putnam's *Cave Man*, "one of the artist's strongest achievements," was displayed in 1939-40 in the California Art Exhibit at the Golden Gate International Exposition on Treasure Island.<sup>110</sup> On the centennial of the birth of Auguste Rodin in November of 1940 the Palace of the Legion of Honor staged an exhibition of the famous French sculptor and placed in an adjoining gallery the work of Arthur Putnam. Alfred Frankenstein, the respected critic of the *San Francisco Chronicle*, drew a favorable comparison: "Putnam's animals conform more closely than do many of the Rodins to Michelangelo's dictum that a work of sculpture must be so completely organized that it could be rolled down a hill without damaging it (try that on Rodin's "St John" and see where you get!) but in many of them, also, is the same restless shapelessness."<sup>111</sup> Today Putnam is regarded as one of the greatest sculptors of the American West and his creations are by definition "classic."

**ENDNOTES FOR PUTNAM:** 1. AAJ 19.5, 1923, pp.14f. / 2. Putnam's most prominent biographer is Julie H. Heyneman, *Arthur Putnam, Sculptor*, San Francisco, 1932, pp.5ff; *ibid.*, *Desert Cactus, The Portrait of a Sculptor*, San Francisco, 1934, pp.7ff; cf. Bruce Porter, "Arthur Putnam's Animal Sculptures," SNT 14.1, 1904, pp.54-58; TWP, December 3, 1932, p.12. / 3. SFC, May 24, 1903, p.4. / 4. U.S. Census of 1900 [ED 212, Sheet 3B]. / 5. Polk 1902, p.588. / 6. SFC, May 24, 1903, p.4. / 7. SFC, October 6, 1904, p.5; TAT, April 20, 1907, p.607. / 8. Halteman, p.I.253; SFC: March 25, 1900, p.23; November 16, 1900, p.7; November 20, 1903, p.9; March 25, 1904, p.7; March 31, 1905, p.9; SFL: March 14, 1902, p.9; March 25, 1904, p.5; BDG, April 1, 1905, p.8; TOI: March 24, 1918, p.36; May 12, 1918, p.24. / 9. TAT, December 31, 1900, p.14. / 10. TOI, October 22, 1901, p.4; SFC, October 27, 1901, pp.14, 20; MHR, December, 1901, p.15; SFL, March 15, 1902, p.9; MHR, June, 1902, pp.16, 22. / 11. Schwartz, *Northern*, pp.16, 100. / 12. SFL, October 20, 1901, p.11; SFC: June 16, 1902, p.10; November 11, 1903, p.9. / 13. SFC, May 24, 1903, p.4. / 14. NYT, June 14, 1903, p.15. / 15. MHR, Summer, 1903, p.38; Crocker: 1902, p.1472; 1905, p.1522; TCR, May 4, 1907, p.13. / 16. BDG, May 29, 1907, p.5. / 17. BDG, November 11, 1903, p.1; SFC, November 11, 1903, p.9; SFL, November 12, 1903, p.5; TAT, November 16, 1903, p.342. / 18. SFL: December 8, 1903, p.5; December 11, 1904, p.19; August 2, 1908, p.22; January 29, 1911, p.30; April 16, 1911, p.72; April 23, 1911, p.33; December 10, 1911, p.37; November 17, 1912, p.61; December 8, 1912, p.31; TAT, December 14, 1903, p.399; TCR, March 20, 1909, p.14; SFC: April 21, 1911, p.8; December 2, 1917, p.S-8; SFX, November 30, 1913, p.34; TOI: December 7, 1913, p.11; December 10, 1916, p.24; December 9, 1917, p.22. / 19. Schwartz, *Northern*, p.100. / 20. SFL, September 4, 1910, p.40; TOI, August 26, 1911, p.7; SFC, November 28, 1915, p.24. / 21. BDG, February 15, 1904, p.3. / 22. BDG, March 21, 1904, p.8. / 23. MHR, Summer, 1904, p.33. / 24. BKR, March 2, 1906, p.7. / 25. SFC, March 5, 1905, p.27; TOI: February 16, 1905, p.8; March 3, 1905, p.7. / 26. SFC, October 8, 1905, p.44. / 27. SFL: December 13, 1905, p.8; January 14, 1907, p.7; March 4, 1907, p.7. / 28. TOI: January 13, 1907, p.18; June 16, 1907, p.1; Bernier, p.174. / 29. TOI, July 9, 1922, p.S-7. / 30. *New York Passenger Lists*, Cherbourg to New York City, arrived April 7, 1907; T-715. / 31. BKR, May 27, 1907, p.8; TAT, June 15, 1907, p.751; SFL, June 24, 1907, p.7. / 32. BDG, May 29, 1907, p.5. / 33. TCR, June 8, 1907, p.13; TWP, October 5, 1907, p.7; SFL: March 29, 1908, p.21; November 8, 1908, p.29; September 12, 1909, p.31. / 34. Appendix 1, No.2. / 35. SFL, August 12, 1907, p.6. / 36. NYT: January 5, 1908, p.9; January 9, 1908, p.1. / 37. NYT, January 26, 1908, p.6-8. / 38. TAT, April 18, 1908, p.271; SFL, December 13, 1908, p.35. / 39. SFL, April 9, 1908, p.19; cf. SNT, 21.6, 1908, pp.555f. / 40. SFL, September 13, 1908, p.28; TOI, November 28, 1908, p.20. / 41. TOI, October 15, 1908, p.3. / 42. SFL: January 2, 1908, p.3; August 9, 1908, p.31; March 1, 1909, p.31; April 25, 1909, p.31; TCR, April 17, 1909, p.14. / 43. SFC, October 6, 1904, p.5. / 44. TCT 9.2, 1905, p.251. / 45. SFL, August 27, 1911, p.I-8. / 46. SFC, June 27, 1909, p.26; SFL, September 12, 1909, p.31. / 47. SFL, October 10, 1909, p.34; SFC, October 30, 1909, p.37. / 48. Crocker 1910, p.1399. / 49. U.S. Census of 1910 [ED 230, Sheet 2A]. / 50. SFL, September 5, 1909, p.27. / 51. The piece is also called *The Snarling Jaguar*; TAD, June 1, 1930, p.16. / 52. Crocker 1911, p.1349. / 53. TOI, October 16, 1910, p.25; SFL, February 26, 1911, p.31. / 54. TCR, July 30, 1910, p.14. / 55. TCR, June 3, 1911, p.3; September 9, 1911, p.12. / 56. SFL, October 10, 1909, p.34. / 57. NYT, December 17, 1911, p.C-5. / 58. Schwartz, *Northern*, p.100. / 59. TOI: October 18, 1911, p.1; October 22, 1911, p.17; Genthe, pp.67f; Whitaker, pp.187f. / 60. SFL, July 28, 1912, p.22. / 61. SFL: October 13, 1912, p.30; October 27, 1912, p.36; Schwartz, *Northern*, p.52. / 62. Crocker: 1912, p.1385; 1914, p.1530; 1915, p.1569; WWDR, No.1320-3707, September 12, 1918. / 63. SFL, June 30, 1912, p.58. / 64. TOI, September 17, 1912, p.3. / 65. TOI, February 16, 1913, p.25. / 66. SFL, March 23, 1913, p.24; Schwartz, *Northern*, p.100. / 67. SFL, July 20, 1913, p.32. / 68. SFC, July 5, 1914, p.27. / 69. SFC, November 15, 1914, p.15. / 70. TOI, September 20, 1915, p.4. / 71. TOI, August 20, 1922, p.6-S. / 72. TOI: September 26, 1914, p.10; December 21, 1919, p.4-S; SFC, November 14, 1915, p.20. / 73. Trask, pp.212, 445; TOI, September 26, 1911, p.10; March 26, 1916, p.12; SFC, July 25, 1915, p.17; CPC, July 28, 1915, p.1; AAA: 12, 1915, p.454; 14, 1917, p.584. / 74. TOI, February 26, 1916, p.7; SFC, June 11, 1916, p.24. / 75. TWP, July 1, 1916, p.10; TOI, November 12, 1916, p.27. / 76. LAT, November 26, 1916, p.3-2; TOI, November 26, 1916, p.34. / 77. SFC, January 7, 1917, p.18; cf. SFC, April 29, 1917, p.23. / 78. SFC, February 17, 1918, p.4-E. / 79. TWP, May 11, 1918, p.16. / 80. SFX, January 25, 1919, p.9. / 81. NYT, June 20, 1920, p.7-5. / 82. SFC, February 6, 1921, p.6-S; TOI, February 20, 1921, p.W-5; TAT, March 5, 1921, p.159. / 83. TOI: November 27, 1923, p.16-B; December 2, 1923, p.S-7; SFC: December 2, 1923, p.6-D; March 2, 1924, p.6-D; May 18, 1924, p.6-D. / 84. TOI, December 28, 1924, p.S-7. / 85. TWP, December 20-27, 1924, p.21. / 86. TOI: September 18, 1925, p.48; October 18, 1925, p.S-5. / 87. TOI, February 28, 1926, p.10-M. / 88. TWP, September 25, 1926, p.23. / 89. Note 104 below; TAD, June 1, 1930, p.16. / 90. TOI: December 21, 1919, p.4-S; January 18, 1920, p.3-S; July 19, 1925, p.S-5; NYT, June 7, 1923, p.29; BDG: August 18, 1923, p.6; December 31, 1927, p.7; TWP, January 12, 1929, p.13. / 91. TAD, June 1, 1930, p.16. / 92. *The Oakland Tribune* published photos of Queen Marie with the sculptures (TOI, January 3, 1922, p.1; May 22, 1922, p.4-S; July 9, 1922, p.S-7). / 93. AMG 20.5, 1929, pp.281f.. / 94. TOI, February 25, 1917, p.17; NYT, February 25, 1948, p.23. / 95. U.S. Census of 1920 [ED 267, Sheet 3A]. / 96. TOI: May 15, 1921, p.2-B; May 22, 1921, p.4-S; June 5, 1921, p.8-B; June 19, 1921, p.M-3, 7. / 97. CPC, August 25, 1921, p.6. / 98. U.S. Passport Application No. 121445, issued December 20, 1920 in San Francisco. / 99.

TOI: August 14, 1921, p.S-5; October 12, 1921, p.13; November 13, 1921, p.S-5; January 15, 1922, p.S-7; July 9, 1922, p.S-7; October 15, 1922, p.S-7; October 22, 1922, p.7-S. / 100. TOI: October 23, 1921, p.S-7; August 20, 1922, p.6-S. / 101. TOI, June 17, 1923, p.S-5. / 102. U.S. Passport Application No. 249842, issued on February 16, 1923 in München. / 103. Cf. TOI, January 20, 1929, p.S-5; Rose Berry, "Arthur Putnam - California Sculptor," AMG 20.5, 1929, pp.276-82. / 104. AAA 27, 1930, p.417; NYT, May 29, 1930, p.23; SFC, May 29, 1930, p.4; TWP, June 7, 1930, p.12; TAD, June 1, 1930, p.16; cf., NCAB 21, pp.75f; Hunt, p.148; Hailey, vol.6, pp.1-59; Patricia J. Broder, *Bronzes of the American West*, New York, 1974, pp.243-46; Hjalmarson, pp.145, 182, 208; Whitaker, pp.187f; Bernier, p.174; Hughes, p.904; Falk, p.2678; Jacobsen, pp.2611f; Orr-Cahall, p.80; Samuels, pp.384f; Wall Moure, p.441. / 105. SFL, June 7, 1930, p.6. / 106. SFL: June 7, 1930, p.6; July 26, 1930, p.6; August 2, 1930, p.12; BDG: July 24, 1930, p.6; August 7, 1930, p.7; TWP: July 26, 1930, p.12; August 9, 1930, p.12; August 30, 1930, p.12; SFC, August 3, 1930, p.D-5; TOI, August 3, 1930, p.6-S. / 107. NYT, May 24, 1927, p.21. / 108. SFC, November 13, 1932, p.D-3. / 109. BDG, August 15, 1935, p.5; SFC, August 18, 1935, p.D-3. / 110. SFC, August 25, 1940, p.16-W. / 111. SFC, Nov. 17, 1940, p.13-W.