

JOSÉ (Joe) RAMIS (1901-19??) was born in the province of Gerona in Catalonia and immigrated at the age of twenty-two to South America.¹ About 1924 he migrated to California and worked at "odd jobs in mining and lumber camps."² He briefly studied at both the California School of Arts and Crafts in Berkeley and the California School of Fine Arts in San Francisco. He also took lessons from Gottardo Piazzoni.³ One of his earliest California exhibitions was in December of 1927 at the show of "Thumb Box Sketches" sponsored by the Carmel Art Association.⁴ At that event his "scene of the Carmel Mission" was characterized as his best work.⁵ During this period he lived in Monterey, worked on posters for the Serra Fiesta and managed a local bull fight.⁶ His landscapes and "figure compositions" had their San Francisco premiere in February of 1929 at the Paul Elder Gallery where he also lectured on Spain.⁷ The critics at the *Berkeley Daily Gazette* and *The Oakland Tribune* characterized Ramis as "a conservative modernist . . . He gives careful attention to detail in his composition and has a sound sense of rich color."⁸ Aline Kistler of the *San Francisco Chronicle* commented on his primitive, raw colors and added that "his compositions approach the simplifications affected by contemporary painters."⁹ In May of 1929 he donated a painting to the Chinese Famine Relief Fund Exhibition and sale in San Francisco.¹⁰ After extensive travels through South America he returned to California and exhibited at the Los Angeles County Museum of Art in August of 1933. According to the *Los Angeles Times*, his show there was marred "because one case of his drawings and paintings failed to arrive [in L.A.] from San Diego."¹¹ The complete exhibit appeared a month later at Paul Elder's and was described in the *San Francisco Chronicle* as "little oil sketches and curious drawings ironically symbolical of human foibles."¹² Anna Sommer, art critic for *The San Francisco News*, called the show "a group of miniature oils and symbolic drawings" and added: "we have the feeling that here is an artist who has not yet found himself."¹³ Howard Talbot provided a review of the Paul Elder show for *The Wasp*, a San Francisco weekly:¹⁴

Mr. Ramis . . . has done everything from "gardening and archaeological excavating to bull fighting." Such a career can hardly have been less than stimulating, and a certain vivacity which may have grown out of it, or out of the artist's nativity, permeates his brilliantly-colored thumbnail oils of gay Spanish and South American beach scenes and seascapes - small paintings more distinguished for freshness of color than sound drawing.

Turning from these bright color sketches, Ramis becomes saturnine and somewhat obscure in some bitter caricatures and cartoons, through which run futility and disillusionment. He is said to be "a serious and at times ecstatically religious personality," but his religion would seem to be tempered by a vein of cynicism.

Thereafter Ramis traveled abroad for more than two years, primarily along the Andes Mountains.

By 1936 he had moved to Santa Barbara and received a commission to draw his archaeological finds from Peru. His address was 128 East Ortega Street; in the classified section of the local Directory he advertised his studio-residence under "Artists."¹⁵ In 1937 at that same address he listed himself as both "artist" and "sculptor."¹⁶ That April this short, blond-haired, blue-eyed poet-painter revisited Carmel and told of his exhibitions in Lima, his hatred for Franco's Spain and of the pagan customs of the Andean Indians.¹⁷ Ramis held another one-man show at Paul Elder's in July.¹⁸ According to Alfred Frankenstein, art critic for the *San Francisco Chronicle*, his oils of Andean villages and landscapes create:¹⁹

. . . . a sense of loneliness and isolation, of gorgeous mountain country sparsely inhabited by a childlike folk far closer to the aboriginal Indian than to the conquering Spaniard. Ramis gets the mountains, the towns, and the mass movements of people quite effectively, but his individual figure drawing rests at an annoying halfway house between the primitive and the accomplished.

Emilia Hodel of *The San Francisco News* critiqued this same show and provided bits of biographical information:²⁰

. . . . the South American highlands were his "mecca" and the austere Inca Indians his delight. In fact, to get Mr. Ramis to stop talking about his Inca friends and to talk about his own work was nearly impossible. The small, rosy-cheeked, laughter-loving Spanish painter traveled through the Andes for nearly two years, studying the Inca culture, learning the ancient tongue, recording the beauties on canvas and with camera.

He spent many months excavating at the various necropolises digging for pottery and textiles.

His most successful exhibitions, says Mr. Ramis, were in South America where he was deluged with requests to exhibit his American industrial studies. These were an utter novelty, both to the lay people and to the art students.

Now, the artist will exhibit his Inca series in Los Angeles and San Diego. It had been his plan to return to Spain, which he has not seen for 17 years, but the civil strife has stopped that. So after the California tour Mr. Ramis will again go to the Andes where time stands still.

He exhibited with the San Francisco Art Association in 1938 and then sailed to Central and South America. Upon his return Ramis established a permanent residence in San Francisco. In 1940 his professional address as an "artist" was listed in the local Directory at 635 Montgomery Street; between 1943 and 1957 his studio-residence was given as 628 Montgomery.²¹ Through the 1940s he was a regular visitor to the Monterey Peninsula. Ramis held a one-man show of his oils at the California Palace of the Legion of Honor in San Francisco during the spring of 1940.²² Alfred Frankenstein reproduced his painting *Mexican Fiesta* in the *Chronicle* and observed that "he concerns himself with reports on the folk life . . . done in extremely gay, brilliant color. . . . The naïve symmetry of his rhythms is well adapted to his purpose, and seems to stem from the folk arts of the cultures he reflects."²³ *The San Francisco News* reproduced three of his paintings: *Mexican Fiesta*, *The Girl from Lima* and *The Legend of the Pyramid of Cholula*; the latter is ripe with symbolism and contains a self portrait of the artist.²⁴ That September he contributed to a show at the gallery in the San Francisco School of Fine Arts.²⁵ In February of 1941 he won the first prize "for appropriate costuming" at the Cascarone Ball in the Del Monte Hotel. That month at the Margaret Lial Galleries in Monterey he lectured on his Mexican and South American travels and his one-man show there received the following review in the *Carmel Pine Cone*:²⁶

In his artistic technique, Mr. Ramis combines a careful craftsmanship, a rare and intense use of color, an unusual primitiveness of concept, and a deep and loving understanding of the Spanish-American personality. Anthropology students will delight in his portraits of Inca and Mexican types, history fans will appreciate his sensitivity to costume and architecture, and interior decorators will hasten to adapt his unusual combinations of color to their own work.

As for the ordinary person who "doesn't know anything about art, but knows what he likes" . . . José Ramis is that person's artist, because of the warm human appeal of his subjects, and the innate sincerity of his work.

In June of 1953 at the Cowie Galleries in the Los Angeles Biltmore Hotel he staged a solo show of "clean-cut, well drawn canvases Ramis is primitive in style, . . . but he knows the art of design."²⁷ On May 10, 1957 he lectured and showed color slides of his paintings to Los Panamericanistas, a regional Spanish Club, at the Hotel Whitecomb in San Francisco.²⁸ In the fall of 1961, when his art was displayed at the Cherry Art Gallery in San Bernardino, he was working under a commission from the Moore-McCormick Steamship Lines to paint the California missions and a portrait of Father Serra.²⁹ The place and date of death of José Ramis are presently unknown.³⁰

ENDNOTES FOR RAMIS: 1. *SFC*, February 24, 1929, p.D-5. / 2. *SFW*, July 10, 1937, p.7. / 3. *SFX*, February 24, 1929, p.10-E. / 4. Appendix 4. / 5. *CPC*, December 9, 1927, p.4. / 6. *CCY*, April 23, 1937, p.8. / 7. *SFX*, February 24, 1929, p.10-E. / 8. *BDG*, February 21, 1929, p.7; *TOI*, March 3, 1929, p.S-5; cf. *TWP*, February 23, 1929, p.13. / 9. *SFC*, March 10, 1929, p.D-5. / 10. *SFC*, May 12, 1929, p.D-5. / 11. *LAT*, August 20, 1933, p.2-4. / 12. *SFC*, September 17, 1933, p.D-3. / 13. *SFW*, September 16, 1933, p.5. / 14. *TWP*, September 30, 1933, p.12. / 15. *Santa Barbara Directory*, 1936, pp.300, 529, 576. / 16. *Ibid.*, 1937, pp.687, 513, 285. / 17. *CCY*, April 23, 1937, p.8. / 18. *TOI*, May 30, 1937, p.6-S; *TAT*, August 13, 1937, p.13. / 19. *SFC*, July 11, 1937, p.D-5. / 20. *SFW*, July 10, 1937, p.7. / 21. Crocker: 1940, p.1091; 1943, p.1152; 1945-46, p.1462; 1951, p.1076; 1953, p.1037; 1957, p.1125. / 22. *TOI*: March 31, 1940, p.B-7; April 28, 1940, p.B-7; *SFC*: April 7, 1940, p.15-W; April 14, 1940, p.25-W; *SFW*, April 13, 1940, p.15. / 23. *SFC*, April 21, 1940, p.28-W. / 24. *SFW*, April 27, 1940, p.13. / 25. *SFC*, September 15, 1940, p.21-W. / 26. *CPC*, February 28, 1941, p.2; cf. *CCY*, February 21, 1941, p.2. / 27. *LAT*, June 7, 1953, p.4-6. / 28. *TOI*, May 2, 1957, p.40-D. / 29. *Redlands Daily Facts*, November 29, m 1961, p.20. / 30. Cf., Hughes, p.910; Jacobsen, p.2625.

LEE FRITZ RANDOLPH (1880-1956) was born on June 3rd in Ravenna, Ohio, the son of the academic Methodist pastor, Reuben F. Randolph.¹ During his early years he frequently shuttled between homes in New York and New Castle, Pennsylvania. At the age of sixteen he joined his father in Europe on a one-year sabbatical.² Immediately thereafter he enrolled for one term at the Stevenson Art School in Pittsburgh and then for three years at the Cincinnati Art Academy; in New York City he studied at the Art Students League with Kenyon Cox for one year.³ This was followed by training in Paris at the École des Beaux Arts with Leon Bonnat and Luc Olivier Merson and at the Académie Julian from 1902 to 1903. On his passport application he is described as almost six feet tall with green eyes, light brown hair and a "long face."⁴ On a return trip to Paris in 1905 he apparently worked with André Lhote and had a studio near the Luxembourg Gardens; in addition to western Europe, he also traveled through north Africa.⁵ He exhibited at several Paris Salons and in Rome.⁶

Randolph reportedly visited the Monterey Peninsula in 1909. On July 15, 1910 he married the young California artist, Marion Wilson Ellis, in Chicago, Illinois. In the early spring of 1913 "after three years spent abroad" the Randolphs moved to Pacific Grove where Marion's father had been a long-time resident. That April *The Daily Review* of Pacific

Grove reprinted on its front page a highly laudatory review of Randolph's exhibition at the Y.W.C.A. in Westfield, New York.⁷ About this time the Ohio painter reportedly "established a studio near the San Carlos mission."⁸ He later occupied the old Sarah Parke-Lester Boronda "atelier" in Monterey.⁹ To the Annual Exhibition of the Carmel Arts and Crafts Club in the summer of 1913 he contributed one portrait, *The Window Seat*, and four landscapes: *Early Spring in France*, *Arab Shops*, *River in Moret-France* and *Arab Street-Algeria*.¹⁰ His portrait study was said to glow "with reflected lights which soften and round the well-modeled, slender figure."¹¹ Since he was a Pacific Grove resident in 1913, one of his landscapes was entered in the prize competition at the Carmel Annual. Late that summer he exhibited with the Peninsula artists in Pacific Grove.¹² In October Randolph contributed *Along a Quiet Stream-France* and *Fishing Boats off Martique* to the Sorosis Club exhibition in San Francisco.¹³ Three of his prints were exhibited at the Art Institute of Chicago in 1914 with the Chicago Society of Etchers: 172: *Wind-swept Pine*; 173: *An Arab Street-Constantine*; 174: *French Farm Court*.¹⁴ In the spring, when he registered to vote as a "Democrat," his official residence was given as Monterey.¹⁵ That summer, while his work was being exhibited in both St. Louis and Chicago, his "rich-toned" painting of suburban France entitled *A Peasant Courtyard* was moved at the close of its exhibition in San Francisco's California Club to the nearby Rabjohn & Morcom Gallery where another of his oils was on display.¹⁶ He contributed a scene of yellow poplars to San Francisco's Sequoia Club in December of 1914.¹⁷

Randolph exhibited periodically with the California Society of Etchers between 1913 and the 1920s.¹⁸ In the rooms of the San Francisco Sketch Club on Post Street he displayed at the Second Annual Exhibition of the Society in December of 1913 three etchings and a monotype: *Old Church Tower at Grez*, *Bateaux à St. Mommès*, *Butcher Shop-Moret* and *A Wind-swept Pine*.¹⁹ During November and December of 1915 for that group's Fourth Annual at the Schussler Brothers Gallery on Geary Street he contributed three etchings: *Bateaux à St. Maryne*, *Unloading* and *Arab Street in Constantine-Algeria*.²⁰ When this Annual was re-exhibited in the Los Angeles Museum his *Unloading* was said to show "fine action in the ships, whose hulks loom up like monsters of the deep."²¹ At the 1917 Sixth Annual of the California Society of Etchers in the Hill Tolerton Print Rooms he exhibited a *Decorative Landscape* and three etchings: *Hotel Sens-Paris*, *La Poterne* and *The Clock Tower*.²² A year later at that same venue for the Seventh Annual he displayed an etching entitled *Farm in Brittany* and a color print, *Old Houses*.²³ In 1915 he was appointed to the Society's "exhibition committee."²⁴ Seven of his prints were placed in the collection Luxembourg Museum in Paris; he also exhibited at the Petit Palais.²⁵

The turning point in his career came in the fall of 1914 when he replaced Charles C. Judson, who was on academic leave for a year, as a substitute teacher at both the University of California in Berkeley and at the California School of Fine Arts.²⁶ His published address in 1915 was 1590 Le Roy Avenue in Berkeley, the Judsons' temporarily vacant house.²⁷ That summer his work appeared at the Helgesen Gallery in San Francisco.²⁸ At the Panama-Pacific International Exposition he displayed twenty-four prints, but won a bronze medal for his paintings, which included such titles as *Avignon* and *L'Église de Nemours*.²⁹ At this time Randolph had developed a keen interest in landscape architecture and his sketches of the Exposition grounds were shown at Rabjohn's.³⁰ Also in 1915 he contributed three works, *Suzanne*, *Autumn in France* and *Figure Arrangement*, to the First Exhibition of California Artists at the Golden Gate Park Memorial Museum.³¹ He displayed *Foot Bridge-France* at their Second Exhibition in the following January.³² In December of 1915 at the Schussler Brothers Gallery Anna Winchell, art critic for the *San Francisco Chronicle*, observed in his painting of a European scene that the "brush-work is strong, without being brusque, and the mingling of sunlight yellows and radiant greens has been achieved with tastefulness and feeling."³³

From 1914 to the 1940s Randolph was a regular exhibitor at the Annuals of the San Francisco Art Association (SFAA); he was appointed frequently to SFAA's juries of selection and awards as well as to its board of directors.³⁴ He displayed three paintings in 1914, *La Celle-sur-Seine*, *Figure Arrangement*, *Soleil du midi*, as well as a pencil study, *Arab Street-Algeria*.³⁵ In the fall of 1916 his monotype entitled *His Act* won the Purchase Prize at the SFAA.³⁶ At that venue's 1918 spring Annual Louise Taber, art critic for *The Wasp*, declared that his *Portrait of Mrs. B.* had "an effective color scheme The figure stands out boldly from the striking background of peacock blue, and the black fur on the woman's wrap is one of the finest features . . . it gives the impression of real fur."³⁷ In March of 1919 at the Annual of the SFAA he displayed five works: *Rocks and Sea*, *In Sunlight*, *Portrait Study*, *Landscape* and *Bare Hills*.³⁸ When he received a silver medal in painting for his *Rocks and Sea*, Willard Huntington Wright, the acerbic and demanding critic at the *San Francisco Bulletin*, praised Randolph's "new" work while regarding his older pieces as too academic:³⁹

The main body of his work belongs to the merely competent "school-instructor" variety. But in "Rocks and Sea," his most recent painting, he has shaken off much of his academism and attained to a more significant modern conception. There is good structure in his rocks, and his composition is thought out in a free, personal manner. Has Henry Poor had a hand in Mr. Randolph's development? It does not matter The important fact is that a powerful new force is at work on this painter's art. It is difficult to believe that the same man did both "Rocks and Sea" and the two portrait studies in the adjoining gallery.

His 1920 entry at the SFAA, which was entitled *Low Tide*, also received a silver medal.⁴⁰ At the Annual of the SFAA in 1926 three of his San Juan Bautista paintings, including *Arcade* and *The Mission Bell*, were displayed and one was reproduced in the exhibition catalogue.⁴¹ For that same event a year later his *Portrait Study* of a woman was characterized by *The Argus* as being "rich in soft shades and the expression of the face has loveliness and charm. This canvas has been handled by a delicate hand and the touches are those of a fine, sensitive artist."⁴² *The Oakland Tribune* reproduced this painting.⁴³ For the Annual of the SFAA in 1928 he displayed *The Reader*, a portrait in blues and greens that was, according to *The Oakland Tribune*, done in "haste" and was "not up to Randolph's mark."⁴⁴ In April of 1931 he contributed to the Annual and that December at a special exhibition for the artist-members of the SFAA in the Palace of the Legion of Honor he displayed *North Beach*, a view over Alcatraz with "good color and design."⁴⁵ At the Fifty-fifth Annual of 1935 in the War Memorial Building on the Civic Center his portrait of a nude was praised for "the modeling" of her shoulders.⁴⁶ He submitted *Down South* to the Association's Fifty-eighth Annual in 1938.⁴⁷ Regarding his contribution to that event a year later, H. L. Dungan of *The Oakland Tribune* observed:⁴⁸

We liked "Figure with Apples" by Lee F. Randolph, San Francisco, for its good, vigorous brush work which represents a change for the better, we take it, in Randolph's fine, old academic style. The figure of the young woman is well done and so are the green apples on which she is gazing, but from the expression of her face we suspect she had eaten several other green apples before Randolph began to paint.

To the Sixtieth SFAA Annual in September of 1940 he displayed: *And the Devil Laughs* and *The Blue Vase*.⁴⁹

In January of 1916 he joined thirty other local artists who formed a committee to purchase the Gauguin "Frieze," which was originally installed at the French building at the Panama-Pacific Exposition, for permanent display in San Francisco.⁵⁰ That same month his work appeared at San Francisco's Courvoisier Gallery.⁵¹ One of his etchings and a "canvas" were solicited for the permanent collection of the Golden Gate Park Memorial Museum.⁵² In the spring of 1916 he divided his time between the Pebble Beach cottage of Sarah Parke and Pacific Grove.⁵³ By the late summer he and his wife had established their residence in San Francisco at 1367 Post Street.⁵⁴ In May he again exhibited at the Sequoia Club where he contributed his paintings through 1919 and was appointed to the hanging committee.⁵⁵ He also contributed in the summer of 1916 to the Jury-free Exhibition at San Francisco's Palace of Fine Arts.⁵⁶ From that show one of his oils was chosen for the traveling Exhibition of California Art which had among its venues museums in: Cleveland, Chicago, St. Louis, Kansas City, Milwaukee, Rochester, Boston and New York City.⁵⁷

In 1917 he was appointed director of the California School of Fine Arts, a post that he held until August of 1941.⁵⁸ Through the 1930s he taught painting, life drawing and anatomy and lectured on art.⁵⁹ E. Spencer Macky credits Randolph with reviving and enlarging the School.⁶⁰ As part of the war effort in 1917 he joined Maynard Dixon, Bruce Nelson and other prominent artists on a committee to redesign the U. S. Army camouflage.⁶¹ That fall he contributed his art to the Red Cross Benefit "Auction Comique" in Oakland, to a general show at the Del Monte Art Gallery in Monterey and to the Jury-free Exhibition at the Palace of Fine Arts.⁶² Because of his academic position, Randolph's name appeared with increasing frequency on the society pages of Bay Area newspapers.⁶³ In January of 1918 he was interviewed by *The Wasp* regarding his travels and sketches of Algeria and he donated his art to the "Belgium Relief" Benefit Auction in San Francisco.⁶⁴ Concurrently, he returned to the Del Monte Hotel Art Gallery and received this enthusiastic review from its director, Josephine Blanch:⁶⁵

One of the brilliant little pictures of the exhibition is "Le Soliel de Midi," by Lee Randolph. There is a certain joy in this artist's representation of nature, always a quick responsiveness to its beauty. A mood which is carried to those who observe this work. This particular study holds much of it. It is as its name suggests, full of warmth and light. The rays of the mid-day sun filtering through vivid green foliage, touching into color the moss grown roofs of quaint old buildings.

Two months later in Oakland he was included among the select group of exhibiting painters at the California Federation of Women's Clubs "Artists' Dinner."⁶⁶ In June of 1918 his etchings and monotypes were given a solo exhibition at the Language Institute in New York City's Tribune Building and were evaluated by a local critic:⁶⁷

Among his etchings, *A Windswept Pine*, vigorous in line and the suggestion of motion, a delicate version of *La Malmaison* and a small plate of *Notre Dame de Paris* call for special attention.

The monotypes are more interesting than the black-and-white work, as the artist has a feeling for rich color and keeps it from degenerating into over ripeness. Some of these little printed paintings show a delicate humor. *His Act*, an elephant laboriously obeying the command of his trainer, and *Under the Sea*, a shrinking sea-girl resisting the onslaught of a grinning fish, are lightly treated and clever. *Chinese Fruit Stand-San Francisco*, is blazing with reds and yellows, and also is a brilliant bit of characterization in the study of two children facing each other in the foreground.

Randolph gave half of the receipts from the sale of this art to the New York chapter of the American Red Cross.

Early in 1919 he attended and helped to decorate the "Artists' Mardi Gras Ball" in Oakland; concurrently, one of his contributions at the Loan Exhibition in the Palace of Fine Arts was evaluated by Willard Huntington Wright in the *San Francisco Bulletin*:⁶⁸

. . . . a painting such as "White Hollyhocks," by Lee F. Randolph, while impeccable and highly competent, breathes no hope for the future, for it is academic and correct almost to the point of complacency. Mr. Randolph might very properly officiate as an instructor in a traditional art academy; and it is such pictures as "White Hollyhocks" that are constantly being given prizes by conservative juries.

That fall his work was included in the Seattle exhibition of California Artists sponsored by the Seattle Fine Arts Society and in the show of Western Artists at the Museum in Exposition Park, Los Angeles.⁶⁹ In April of 1920 at the display of California Artists at the Palace of Fine Arts his *Rocks in the Ocean* was said to have "a clever blending of colors."⁷⁰ He was appointed late that spring to serve on the exhibition committee for San Francisco's War Memorial Building Benefit Fund.⁷¹ In September his work was included in an exhibition of California Artists that was assembled by The Print Rooms of San Francisco and sent to the Bishop Galleries in Honolulu.⁷² About this time his etchings were reproduced in *Print Connoisseur*.⁷³ In January of 1921 he exhibited in the California Artists' Gallery at San Francisco's Hotel Richelieu.⁷⁴ A month later his work was included in the Exhibition of Western Artists at San Francisco's McCann Building.⁷⁵ In March of 1921 he contributed to the Delphian Clubs show at the Hotel Oakland.⁷⁶ He exhibited in May at the Third Jury-free Exhibition at San Francisco's Palace of Fine Arts.⁷⁷ That summer Randolph and his wife directed a tour for a group of twenty through the art galleries of western Europe.⁷⁸ In the early 1920s his etchings and paintings returned to the Del Monte Art Gallery.⁷⁹ His 1922 contribution at Del Monte received a mixed review from Laura Bride Powers who noted that Randolph "is represented by a landscape, wherein the physical fact of the hills is rather inadequately stated, the marsh with its red barn and the long reflection, however, being handled in the virile fashion of the artist."⁸⁰

In March of 1922 he exhibited a well-received portrait of his wife with the California Loan Exhibition in the San Francisco Museum of Art.⁸¹ That June his paintings were displayed at the Shriners Exhibition in San Francisco's St. Francis Hotel.⁸² Between 1922 and 1925 he contributed the following three works to the Exhibitions of Western Painters in Los Angeles: *White Hollyhocks*, *Mountains* and *A Green Valley*.⁸³ In the fall of 1922 his work was included in the Inaugural Exhibition of the California Gallery of American Artists in San Francisco.⁸⁴ In November he exhibited with The East-West Society at the Palace of Fine Arts.⁸⁵ The following January he attended the Artists' Ball in Oakland and his work entitled *Rocks* at San Francisco's Palace of Fine Arts was called "unusual in its chaste, spiritually reverent quality."⁸⁶ A month later at that venue he contributed to the Western Painters Exhibition.⁸⁷ In June of 1923 Randolph created considerable controversy when he and Spencer Macky fired the immensely popular Beniamino Bufano, the instructor in sculpture at the California School of Fine Arts, for his supposed "lack of co-operation with the spirit of the school."⁸⁸ That November to the Jury-free Exhibition at the Auditorium he contributed "a fresh, vital landscape, with a nice out-of-doors feeling."⁸⁹ At the Fourth and Sixth Annuals of the Painters and Sculptors of Southern California he exhibited in 1923 and 1925 respectively: *Mountain Country* and *Autumn Hills*.⁹⁰ Early in 1923 his work was included in a traveling exhibition, which was shown, outside of several California venues, in Kansas City, Denver, Santa Fe, Seattle and Portland.⁹¹

In February of 1924 his painting, *A Green Valley*, appeared at the City of Paris Gallery in San Francisco.⁹² He exhibited *Autumn Sun* and *Snow at Summit-California* that April at the Commercial Club of San Francisco.⁹³ During the summer for several weeks he visited San Juan Bautista to paint the mission and environs, but spent most of his time in Carmel where he exhibited at the Eighteenth Annual of the Arts and Crafts Club a single work entitled *Afternoon Sun*.⁹⁴ In December of 1924 his watercolors were included in a "traveling exhibition" of Western Artists assembled by the Western Association of Art Museum Directors.⁹⁵ Much of 1925 was consumed with moving his School of Fine Arts from the campus at California and Mason Streets to a temporary site at 15 California Street, while the "new" campus was under construction. That summer Randolph did escape for fifteen days to conduct a painting class in northern Arizona.⁹⁶ He contributed in the fall to the Inaugural Exhibition at the new Mills College Art Gallery in Oakland.⁹⁷ In February of 1926 he participated in San Francisco's "Picture Week" Exhibition.⁹⁸ That July his work was hung in the De Young Memorial Museum.⁹⁹ During November at the American Masters Exhibition in the Palace of the Legion of Honor his landscape of hills and trees was said by H. L. Dungan to be "coming more and more under the influence of the moderns . . . worthy of a place among the best;" one of his paintings was included in the nation-wide traveling exhibition assembled by Milch Galleries in New York City.¹⁰⁰ Randolph signed a petition in February of 1927 to keep several paintings of nudes on display at the Oakland Art Gallery where more conservative elements demanded their removal.¹⁰¹ His contribution that spring to San Francisco's Paul Elder Gallery, *Late Afternoon*, was characterized by J. B. Salinger, an art critic for *The Argus*, as having a "refined sentiment, distinction and culture . . . the modeling, the tonalities, the light effects are such that it gives a splendid impression of completeness and beauty."¹⁰²

In 1926 and 1927 Randolph taught in Utah at Brigham Young University's summer art colony in Aspen Grove Camp and in 1928 at the summer session of the Agricultural College in Logan; in the September 1928 issue of *The Argus* Randolph published a careful summary of his art activities there.¹⁰³ His oils were exhibited in Utah at the Springville Annual between 1926 and 1939 and at the Bigelow Hotel Art Gallery in Ogden between 1928 and 1929; *The Salt Lake Tribune* published a biography and interview with the artist and reproduced from the Bigelow exhibits his *Mojave Desert* and *Figure Study*.¹⁰⁴ In the spring of 1928 and 1935 at the College in Logan he exhibited landscapes and nudes along with William Clapp, Maurice Logan and other prominent California artists; in February of 1936 his work appeared in art exhibits at Brigham Young University and at the Heyburn Annual Exhibition in Idaho where he returned in 1937.¹⁰⁵

Randolph contributed to shows in East Bay. At The Little Gallery, an artists' cooperative in Berkeley, he displayed in the late fall of 1922 four paintings, including a "finely painted architectural theme," which Jennie Cannon described in the *Berkeley Daily Gazette* as:¹⁰⁶

. . . throbbing with light and atmosphere. This picture has been in several important annuals - some of them in the East. We have long known that Mr. Randolph is able to impart poetry and atmosphere to his canvases.

At the Annual and special exhibitions of the (California) League of Fine Arts in Berkeley between 1923 and 1929 he was a regular exhibitor.¹⁰⁷ At League exhibitions from 1926 to 1928 he displayed on several occasions *Purple Canyon*, "lofty and full of the dignity of a masterpiece."¹⁰⁸ From that organization's permanent collection his canvas entitled *A French Home* was exhibited in 1927 as a long-term loan in Berkeley's City Hall.¹⁰⁹ In 1928 at the League's Sixth Annual he displayed *Cache Valley-Utah* which was later added to the City Hall exhibit.¹¹⁰ In the spring of 1929 he was elected the "first honorary vice-president" of the Berkeley League of Fine Arts.¹¹¹ He also exhibited at the spring Annuals of Berkeley's All Arts Club in the Northbrae Community Center between 1926 and 1928; at the 1927 Annual his single displayed work was entitled *Arcade-San Juan Bautista*.¹¹²

For almost three decades he periodically contributed to the Oakland Art Gallery.¹¹³ Two of his award-winning paintings from the 1915 Exposition appeared at the Inaugural Exhibition of that Gallery a year later.¹¹⁴ At Oakland's Sketch Exhibition in February of 1920 his submission entitled *Avignon* was characterized as "a luminous thing, charming in color and light."¹¹⁵ At its Jury-free Exhibition in the fall of 1920 his *Sunlit Rocks* elicited this response from Laura Bride Powers, art critic for *The Oakland Tribune*: "In color the canvas might be happier with a cleaner, clearer sky, which would, of necessity, put a bit of cleaner blue as a leaven to the yellow-brown mass of rocky formation."¹¹⁶ At the 1921 spring Annual in the Oakland Art Gallery he exhibited, according to Jennie Cannon, "an autumn study and a view in the Fontainebleau Forest. Both are delicate in color and handling."¹¹⁷ In the late fall of 1936 he displayed his "charming impressionistic" canvases, *House and Trees*, at the Second Annual of the Bay Region Art Association in the Oakland Art Gallery.¹¹⁸ At that group's 1938 Fourth Annual his painting *Trees* was described by Emilia Hodel, art critic for *The San Francisco News*, as "a fluid brush drawing full of movement and beauty."¹¹⁹ He contributed to that event a year later.¹²⁰ For the spring Annual of Oil Paintings at the Oakland Art Gallery in March of 1940 he re-exhibited his *Figure with Apples* and won the second prize and fifty dollars; this canvas was seen the previous spring at the SFAA.¹²¹

Between 1924 and 1933 he was a regular exhibiting "club" member of the Galerie Beaux Arts in San Francisco.¹²² In February of 1925 at the Members Exhibition in the Galerie he displayed one of his French landscapes, *Through the Trees*; in June his *Autumn Hills* with its "quiet browns and greens" was said to possess "a satisfactory touch of the new art . . . as regards to space arrangement."¹²³ For the Jubilee Exhibition at that venue in September he submitted the *Arcade of San Juan Bautista* and a landscape.¹²⁴ There in September of 1927 his Utah scene, *Provo Peak*, was characterized as "simple ruggedness" by H. L. Dungan in *The Oakland Tribune* and as "a step onward in Randolph's analysis of significant form" by Gene Hailey in the *San Francisco Chronicle*.¹²⁵ He donated his canvas *Mojave Desert* to the Beaux Arts patrons' drawing in June of 1929.¹²⁶ At that venue's 1930 spring Annual Junius Cravens, the demanding art critic for *The Argonaut*, offered the following assessment.¹²⁷

Lee Randolph's portrait study of a Chinese woman is probably the outstanding figure painting of the collection. This well rendered academic study is simply and strongly handled, and is most expressive of the reposeful stolidity of his subject. The simple mass of the black-clothed figure silhouetted against a warm background is most satisfyingly treated. The same artist's loosely painted scene in the Mojave desert, which is more in the nature of being a sketch than a "finished" painting, appears to have been less carefully considered.

That September at the Beaux Arts show he exhibited *Desert Mountains* and *Mountain Trail*.¹²⁸ He reportedly made several trips to Death Valley.¹²⁹ Randolph served on the juries of selection and awards for the: Galerie Beaux Arts, Berkeley League of Fine Arts, Oakland Art Gallery, International Print Makers' Exhibitions in Los Angeles, San Francisco Society of Women Artists, California Society of Etchers and California State Fair.¹³⁰ As one of the region's most prominent teachers he lectured on art history and education to public audiences throughout the San Francisco Bay Area.¹³¹ As director of the California School of Fine Arts (renamed the San Francisco Art Institute in 1961) he contributed to several of the School's exhibitions.¹³² In 1927 he exhibited at the California State Fair in

Sacramento.¹³³ At the Santa Cruz State-wide Exhibit in February of 1928 he was awarded a "special mention" for his painting entitled *Hills in Autumn*, with its "strong well-placed sweeping lines."¹³⁴ That month he also exhibited with the Sixth Annual of the Oakland Art League at the Mills College Art Gallery in Oakland.¹³⁵ In 1931 he won a first prize in the "landscape" category for his painting *Fields* at the California State Fair.¹³⁶ He continued to exhibit at that venue through the 1930s.¹³⁷ In the fall of 1931 he sent *Along the Coast* to the print show in the Studio Shop on Primrose Road in Burlingame.¹³⁸

He periodically exhibited at San Francisco's Bohemian Club between 1923 and the early 1950s.¹³⁹ In March of 1925 his contribution to the Bohemian Club Annual, *The Open Road*, was called by H. L. Dungan "a friendly landscape, lively in color and vigorous in handling."¹⁴⁰ He displayed at the February 1926 Club Annual his mountain landscape *Skyward* which was, according to Dungan, "painted boldly and with certainty."¹⁴¹ In 1927 he joined Maynard Dixon, Lucien Labaudt, Ray Boynton, Francis Todhunter and several others in a boycott of the Bohemian Annual when works of the more "modern" artists were excluded.¹⁴² Two years later at the Club his canvas *Hills in Spring* was characterized by Grace Hubbard, art critic for *The Wasp* of San Francisco, as "a riot of color and light."¹⁴³ At the Annual in February of 1931 he exhibited *Desert Mountains*.¹⁴⁴ In 1941 H. L. Dungan called his *Red and White Flowers* "a good study in arrangement. We note of late that Randolph has gone in for flower studies, which he does successfully."¹⁴⁵ John Garth, artist and art critic for *The Argonaut*, offered this note on one of his works at the Bohemian Annual of 1949: "Lee Randolph's large canvas of a bare, sun-and-wind-swept street scene on Telegraph Hill, asserts a strong realistic appeal; one of the most starkly true statements of a familiar San Francisco hillside thoroughfare we have encountered to date."¹⁴⁶

In July of 1932 the *San Francisco Call-Bulletin* reported that "Randolph is working on landscapes at Monterey after having completed a suite of Southwest desert subjects."¹⁴⁷ The following January he penned for *The Oakland Tribune* an article on the many merits of his art school.¹⁴⁸ In September of 1934 he was named to the fine arts advisory committee of The Oakland Forum.¹⁴⁹ He exhibited at Golden Gate International Exposition of 1939-40 on Treasure Island and sat on its art committee.¹⁵⁰ His entry was awarded a "medal of honor" by the Exposition.¹⁵¹ *The San Francisco News* reproduced this award-winning portrait entitled *Maria*.¹⁵² In June of 1940 he donated a canvas to the exhibit and sale for the French and British War Relief Association of San Francisco held at the Gump Gallery.¹⁵³ The following February he became an ex-officio member of the Artists' Council of the SFAA and he contributed his work to the Bay Region Art Association show in Oakland's Capwell Building.¹⁵⁴

Between 1916 and 1934 he changed residence in San Francisco at least eight times.¹⁵⁵ According to the U.S. Census of 1920, he and his wife resided in an apartment at 1649 Taylor Street, their address since 1918.¹⁵⁶ At this time his occupation was listed as "artist, painter." During the summer of 1921, when the Randolphs traveled four months in western Europe, a visiting professor occupied their home.¹⁵⁷ His wife, Marion, died in 1927; he married Hilda Southwell Bunt on September 21, 1933.¹⁵⁸ Except for the year 1918, when his studio was listed at 712 Montgomery Street, he advertised his professional address at the California School of Fine Arts, 999 California Street.¹⁵⁹ From 1935 to 1941 he published his home address at 2130 Leavenworth Street in San Francisco.¹⁶⁰ During the 1930s he was spending so much time in Carmel that he joined the Carmel Art Association (CAA) and was on the organizing committee for its benefit Bal Masque at the Del Monte Hotel.¹⁶¹

In 1941 Randolph took his first sabbatical leave since he became head of the California School of Fine Arts and was replaced by William Gaw.¹⁶² He briefly traveled with his wife before he officially resigned as director; he was appointed an "honorary dean" of the School. In August of 1943 the Randolphs permanently moved to Carmel; there he registered on the local voter index as a "Democrat."¹⁶³ He was quickly absorbed into the community and taught evening classes in life drawing and portraiture at the Adult Education Department of Monterey High School.¹⁶⁴ In April of 1944 he lectured on the "Art of Worship" to the Women's Association of the Monterey Presbyterian Church.¹⁶⁵ A few months later Randolph conducted in Carmel a formal summer course in art, "comprising day classes in outdoor sketching and studio work for both beginning and advanced students."¹⁶⁶ By 1945 his "Carmel Art Classes" for "figure, portrait and still life" met year-round on Monday, Tuesday and Thursday mornings in his studio at 281 Palou Street, located off Monte Verde at Fourth Avenue, and continued into 1948.¹⁶⁷ In the spring of that year his students were prominent exhibitors at the Carmel Arts and Crafts Fair.¹⁶⁸ As a long-standing member of the CAA he was elected to its board of directors between 1944 and 1950 and occasionally served on its hanging committee.¹⁶⁹ He contributed to the CAA art exhibits held in 1944 and 1946 at the local USO-Artists' Ball.¹⁷⁰ In July of 1945 he donated his art to the "Burn the Mortgage" exhibition and raffle in support of the CAA Gallery.¹⁷¹ Between March of 1944 and the early 1950s he was a frequent exhibitor at the CAA's monthly shows.¹⁷² The titles for some of his submissions at the CAA Gallery included: *Still Life* in March of 1944; *High Country* and *Up the Valley* ("rich in color") in August of 1945; *Telegraph Hill* in April of 1946; *Monterey Coast* ("interesting texture among his rocks") and *Cache Valley* in December of 1946; and *Landscape* ("serene") in December of 1947.¹⁷³

For the September 1944 exhibit at the CAA Gallery Patricia Cunningham of the *Carmel Pine Cone* evaluated Randolph's work:¹⁷⁴

One almost has to class Lee Randolph's paintings of an old deserted house with the portraits. It so lends itself to the terms one uses in describing portraits because here again, one has a definite personality felt in the bleak aspect and the nostalgic mood that the painter has so successfully evoked.

For the *Pine Cone* in January of 1945 he wrote an editorial addressed to all Carmelites asking for open-mindedness toward "unorthodox" artistic styles; that May he reviewed the monthly CAA exhibit.¹⁷⁵ In November Randolph tested local tolerance and assembled a "shocking" exhibition of European "modern" artists at the Carmel Art Gallery.¹⁷⁶ Pat Cunningham again evaluated his work in the fall of 1945 at the CAA.¹⁷⁷

Each wall of the gallery is centered by one large dramatic key picture which both enhances and is enhanced by those grouped around it. A large figure piece by Lee Randolph, "Josie," dominated the south wall. It is a warm painting. Tones of deep rose and golden brown in the figure vibrate against the dark blue and grey color areas of the background and harmonize with the poetic landscape glimpsed in the distance. The balance between the strongly modeled dimensional forms and the air around them gives this painting authority, . . .

That same critic in June of 1946 said that his CAA entry, entitled *Lighthouse*, "combines a most expressive emotional quality with the traditional style."¹⁷⁸ Nancy Lofton, the new art critic for the *Pine Cone*, characterized his canvases at the February 1947 CAA show thus: "Lee Randolph's painting of wet, green water walling behind several supremely indifferent gulls . . . rounds out the show."¹⁷⁹ That May he was hired to teach portraiture and still life painting at the Carmel Art Institute, a position that he maintained through the summer of 1949.¹⁸⁰ His painting *Reverie* was twice reproduced in the *Pine Cone* during 1947 to celebrate the twentieth anniversary of the CAA; a photo of the artist with his canvas *The Woman in White* was published in that weekly a year later.¹⁸¹ In the general oil exhibit at the CAA Gallery in June of 1948 Lofton observed that "Lee Randolph's abstraction called *Holiday* is a startling departure from his usual manner of painting."¹⁸² Mary-Madeleine Riddle, another critic for the *Pine Cone*, described his *Landscape* at the November CAA show as "an autumnal scene . . . a glowing thing which warms the room, and hints of special techniques in use of under-colors."¹⁸³ Shortly after his hospitalization for chronic heart disease that December Randolph resumed teaching.¹⁸⁴ Early in 1949 Riddle declared that his CAA entry, *Monterey Boats*, possessed "a totally different feeling about boats. The tenderness and rich colors in this suddenly reminded me of a beautiful contralto voice."¹⁸⁵ At the 1951 Monterey County Fair his canvas, *The Lighthouse*, won the Grand Prize and the silver cup for the best work of art; another of his submissions won the second prize in the oil category.¹⁸⁶ In December of 1953 he was given an honorary life membership in the SFAA.¹⁸⁷

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*. Randolph's paintings were frequently selected for this event and reproduced in the *Herald*. At the First Annual his work was displayed on the walls of Derek Rayne in Carmel; the art supplement used his oil *Monterey Wharf* as an illustration, provided a biography and printed his upbeat article on adult education art courses.¹⁸⁸ For the 1947 Second Annual the J.C. Penny store in Monterey displayed his paintings and the *Herald* ran a short note on the artist.¹⁸⁹ A year later for the Third Annual of Art Week his work was displayed at Frisbie's Furniture Store in Carmel and the art supplement published a photo of the artist alongside his oil *Woman in White*.¹⁹⁰ For the Fourth and Fifth Annuals in 1949 and 1950 The Country Shop exhibited his paintings; the *Herald* reproduced for the former his oil *The Lagoon* with a short biography and for the latter his canvas *The Lighthouse*.¹⁹¹ In 1951 at the Sixth American Art Week his oils were placed in Palace Stationery.¹⁹² The *Herald* published a photo of Randolph at work in his Palou studio in 1952.¹⁹³ Lee Randolph died in the Salinas Hospital on September 3, 1956 and was survived by his wife; services were held in Pacific Grove at the Little Chapel by the Sea.¹⁹⁴

ENDNOTES FOR RANDOLPH: 1. WHOA, v.26, 1950-51, p.2247. / 2. MPH, November 1, 1946, p.A-4. / 3. AAA: 12, 1915, p.455; 14, 1917, p.585; C. C. Foley in Baird, p.33. / 4. U.S. Passport Application No. 48351, issued on October 19, 1901 in Pennsylvania. / 5. McGlauffin, p.344; CPC, May 26, 1944, p.4. / 6. Bernier, p.175. / 7. TDR, April 11, 1913, p.1. / 8. SFL, June 1, 1913, p.38. / 9. SFC, June 15, 1919, p.E-3. / 10. Appendix 2. / 11. SFX, July 6, 1913, p.26. / 12. SFC, September 14, 1913, p.21. / 13. Schwartz, *Northern*, p.101. / 14. CHSE, / 15. CVRI, Monterey County, 1914. / 16. SFC, February 1, 1914, p.21; July 26, 1914, p.25; SFX, March 1, 1914, p.29. / 17. SFC, December 6, 1914, p.29. / 18. SFL, March 30, 1913, p.28; SFX, November 30, 1913, p.34; SFC, December 14, 1913, p.62; October 25, 1914, p.26; August 4, 1918, p.E-6; April 10, 1921, p.F-3; TOT, April 5, 1917, p.24; April 15, 1917, p.24; May 13, 1917, p.24; August 11, 1918, p.20; May 29, 1921, p.S-7; June 7, 1925, p.6-S; TWP, April 7, 1917, p.10. / 19. Schwartz, *Northern*, p.101. / 20. CSEE. / 21. LAT, February 6, 1916, p.3-4. / 22. CSEE. / 23. CSEE. / 24. Schwartz, *Northern*, p.33. / 25. Bernier, p.175; TWP, August 26, 1916, p.11. / 26. Halteman, p.I.39; SFX, June 21, 1914, p.60. / 27. Polk 1915, p.1036. / 28. SFC, June 13, 1915, p.19; June 20, 1915, p.44. / 29. Trask, pp.67, 168f, 177, 190, 229, 417; LAT, August 1, 1915, p.3-4. / 30. SFC, November 21, 1915, p.19. / 31. Schwartz, *Northern*, p.101. / 32. SFC, January 22, 1916, p.8. / 33. SFC, December 5, 1915, p.24. / 34. TOT, October 29, 1916, p.29; November 12, 1916, p.27; December 24, 1916, p.24; January 14, 1917, p.24; March 23, 1919, p.10; April 19, 1925, p.S-7; March 27, 1927, p.S-7; April 22, 1928, p.S-5; May 4, 1930, p.B-5; July 11, 1937, p.S-5; March 20, 1938, p.10-S; SFC, January 26, 1919, p.6-S; March 29, 1925, p.D-3; February 23, 1930, p.6-D; April 27, 1930, p.D-5; May 2, 1930, p.D-5; April 19, 1931, p.D-7; SFB, March 24, 1919, p.15; AAA: 22, 1925, p.640; 28, 1931, p.691; BDG: March 26, 1927, p.7; April 29, 1932, p.7;

CPC; February 28, 1930, p.10; August 23, 1935, p.11; October 4, 1935, p.8; SFL, April 25, 1931, p.8; TAT: August 30, 1935, p.13; June 25, 1937, p.16; February 4, 1938, p.19; TWP, September 14, 1935, p.10; TAD, October 1, 1935, p.21; SFW, August 14, 1937, p.7. / 35. SFAI; Halteman, p.I.254; SFC, April 5, 1914, p.19. / 36. LAT, November 26, 1916, p.3-2. / 37. TWP, April 27, 1918, p.16. / 38. SFAI. / 39. SFC: March 27, 1919, p.12; March 29, 1919, p.15; note 68 below. John Norton, art critic for the *International Studio*, plagiarized much of Wright's review (INS as cited in TOT, July 6, 1919, p.11). / 40. SFX, May 9, 1920, p.6-N; TOT, May 9, 1920, p.11; MDC, May 10, 1920, p.3; TWP, May 15, 1920, p.9. / 41. SFAI. / 42. ARG, April 15, 1927, p.2. / 43. TOT, April 3, 1927, p.6-S. / 44. TOT, April 29, 1928, p.8-M. / 45. CRM, April 23, 1931, p.10; TOT, December 13, 1931, p.6-S; cf. SFC, December 13, 1931, p.D-3. / 46. TOT, January 20, 1935, p.S-7. / 47. SFW, February 26, 1938, p.7; SFC, April 3, 1938, p.28-W. / 48. TOT, April 9, 1939, p.B-7. / 49. SFAI. / 50. SFC, January 2, 1916, p.24. / 51. SFC, January 9, 1916, p.24. / 52. SFC, April 9, 1916, p.23; TOT, May 7, 1916, p.22. / 53. MDC, June 24, 1916, p.3. / 54. CVRI, City and County of San Francisco, 1916. / 55. SFC, May 14, 1916, p.26; December 10, 1916, p.26; April 27, 1919, p.E-3; May 11, 1919, p.E-3. / 56. TOT, June 11, 1916, p.13; June 18, 1916, p.14. / 57. TWP, November 11, 1916, p.11. / 58. Herein is a sampling of the hundreds of citations that merely mention his position in the School of Fine Arts and his participation in related social and academic activities: SFX, June 10, 1917, p.4-N; TOT: November 4, 1917, p.12; December 20, 1917, p.6; May 10, 1918, p.18; February 13, 1919, p.4; August 24, 1919, p.S-5; May 23, 1920, p.A-11; April 15, 1923, p.S-3; May 12, 1927, p.8; June 14, 1933, p.6-B; November 17, 1934, p.M-3; August 24, 1941, p.6-S; SMT: August 27, 1932, p.4; September 28, 1933, p.6. / 59. SFL, July 16, 1932, p.9; TOT, August 6, 1939, p.B-7. / 60. Macky, pp.37f. / 61. TOT, July 11, 1917, p.4. / 62. TOT: September 23, 1917, p.20; December 2, 1917, p.21; TWP: November 10, 1917, p.13; December 8, 1917, p.15. / 63. Refer to note 58 above. / 64. TWP, January 26, 1918, p.16; SFC, January 27, 1918, p.6-S. / 65. TWP, January 5, 1918, p.16. / 66. TOT, March 24, 1918, p.22. / 67. As cited in TWP, June 15, 1918, p.16. / 68. SFB, January 25, 1919, p.6; TOT: February 9, 1919, p.29; February 14, 1919, p.8; February 25, 1919, p.8; March 9, 1919, p.31. / 69. SFC: October 5, 1919, p.E-5; November 16, 1919, p.E-5; TOT, November 16, 1919, p.S-7. / 70. SFX, April 18, 1920, p.4-N. / 71. SFX, June 1, 1920, p.15. / 72. BDT, September 25, 1920, p.3; SFC, September 26, 1920, p.8-S; TOT: September 26, 1920, p.6-S; December 12, 1920, p.B-11. / 73. SFC, September 19, 1920, p.S-7. / 74. SFX, January 9, 1921, p.6-N. / 75. CPC, February 5, 1921, p.3; SFC, February 6, 1921, p.6-S; TOT: February 13, 1921, p.S-7; February 20, 1921, p.W-5; TAT, March 5, 1921, p.159. / 76. TOT, March 20, 1921, p.S-9. / 77. TAT, May 14, 1921, p.318; TOT, May 15, 1921, p.2-B. / 78. TOT: April 10, 1921, p.6-S; August 14, 1921, p.S-5. / 79. TOT: July 4, 1920, p.5-S; July 3, 1921, p.S-3; BDG: June 25, 1921, p.6; September 9, 1922, p.6; MDC: June 30, 1922, p.2; July 7, 1921, p.4. / 80. TOT, June 25, 1922, p.S-5. / 81. TOT, March 26, 1922, p.S-5. / 82. TOT, June 4, 1922, p.A-13. / 83. Moure, p.B-87. / 84. TOT, October 22, 1922, p.7-S. / 85. TOT, November 26, 1922, p.7-S. / 86. TOT, January 7, 1923, p.S-1; BDG, January 13, 1923, p.5. / 87. TOT, February 4, 1923, p.8-S. / 88. TOT, July 1, 1923, p.6-S. / 89. TOT, November 25, 1923, p.S-5. / 90. Moure, p.B-87. / 91. SFC, January 21, 1923, p.4-D. / 92. SFC, February 24, 1924, p.6-D. / 93. SFC, April 20, 1924, p.6-D. / 94. SFC, September 21, 1924, p.D-3; Appendix 2. / 95. TOT, December 21, 1924, p.S-7. / 96. TWP, September 5, 1925, p.23. / 97. TOT: September 18, 1925, p.48; September 27, 1925, p.6-S; October 18, 1925, p.S-5. / 98. TOT: February 14, 1926, pp.D-3, S-7; February 28, 1926, p.10-M. / 99. TOT, July 18, 1926, p.S-5. / 100. TOT: November 14, 1926, p.S-7; November 21, 1926, p.S-5; cf., BDG, November 12, 1926, p.9; SFC, November 14, 1926, p.6-F. / 101. TOT, February 9, 1927, p.1. / 102. ARG, July 1927, p.5; cf., SFC: May 29, 1927, p.D-7; June 19, 1927, p.D-7; TOT: May 29, 1927, p.4-S; June 5, 1927, p.S-5; CPC, June 3, 1927, p.10; BDG, July 7, 1927, p.6. / 103. SLI: April 17, 1927, p.3; July 10, 1927, p.10; July 20, 1927, p.18; August 9, 1927, p.8; OSE: May 20, 1928, p.2-C; June 19, 1928, p.11; November 23, 1929, p.7; ARG, September 1928, p.10. / 104. SLI: May 2, 1926, p.16; June 17, 1928, p.11; March 24, 1929, p.13; December 8, 1929, p.4; March 8, 1939, p.7-E; March 19, 1939, p.14-E; OSE, February 10, 1929, p.6-C. / 105. SFX, May 13, 1928, p.10-E; SFC, May 20, 1928, p.D-7; SLI: June 2, 1935, p.4; June 23, 1935, p.4; February 2, 1936, p.5; February 21, 1937, p.14-D. / 106. BDG, December 2, 1922, p.5. / 107. BDG: April 14, 1923, p.6; December 29, 1923, p.5; March 11, 1929, p.5; SFC: September 9, 1923, p.6-D; November 16, 1924, p.D-3; January 27, 1929, p.D-5; TOT: November 23, 1924, p.31; January 20, 1929, p.S-5; October 27, 1929, p.S-7; TCR, November 29, 1924, p.9; ARG: December 1928, p.10; February 1929, p.11. / 108. BDG: July 16, 1926, p.6; January 19, 1927, p.6; July 30, 1927, p.6; December 20, 1928, p.7; cf. TOT: November 15, 1925, p.S-7; July 3, 1927, p.4-B; CPC, August 5, 1927, p.6; ARG, August 1927, p.3. / 109. BDG, March 26, 1927, p.7. / 110. BDG: December 6, 1928, p.7; January 24, 1929, p.6. / 111. SFC, March 10, 1929, p.D-5. / 112. BDG: April 29, 1926, p.6; April 23, 1927, p.7; April 19, 1928, p.7. / 113. TOT: January 28, 1916, p.5; February 2, 1916, p.4; September 17, 1916, p.42; August 3, 1919, p.4-S; October 24, 1920, p.S-7; May 26, 1923, p.9; November 16, 1924, p.S-6; March 17, 1940, p.B-7; LAT: May 12, 1940, p.3-8; June 30, 1940, p.3-8. / 114. TOT, February 20, 1916, p.48; SFC, February 20, 1916, p.24. / 115. TOT, February 22, 1920, p.S-7. / 116. TOT, October 31, 1920, p.D-5. / 117. BDG, April 2, 1921, p.6; cf. BDG, April 16, 1921, p.6; TOT, April 17, 1921, p.19-S. / 118. TOT, November 15, 1936, p.6-B; TAT, November 20, 1936, p.13. / 119. SFW, November 19, 1938, p.13. / 120. TOT, November 26, 1939, p.B-9. / 121. SFC, March 10, 1940, p.25-W; SFW, March 30, 1940, p.15; TOT, March 31, 1940, p.B-7. / 122. SFC: November 30, 1924, p.D-3; September 5, 1926, p.8-F; May 29, 1927, p.D-7; October 7, 1928, p.D-7; December 8, 1929, p.D-5; June 22, 1930, p.D-5; September 28, 1930, p.4-D; December 6, 1931, p.4-D; May 29, 1932, p.D-3; TOT: December 14, 1924, p.4-B; August 22, 1926, p.S-5; December 16, 1928, p.8-7; September 27, 1931, p.6-S; TWP, September 4, 1926, p.23; BDG: June 4, 1927, p.6; September 10, 1927, p.7; June 12, 1930, p.8; June 2, 1932, p.7; TAT: June 23, 1928, p.13; December 15, 1928, p.6; June 22, 1929, p.6; January 4, 1930, p.7; SFL, June 7, 1930, p.6; TWP, June 10, 1933, p.12. / 123. TOT: February 8, 1925, p.6-S; June 28, 1925, p.S-5; SFC, February 15, 1925, p.D-3. / 124. TOT, September 6, 1925, p.S-5. / 125. TOT, September 4, 1927, p.S-5; SFC, September 18, 1927, p.D-7. / 126. SFC, June 30, 1929, p.D-5. / 127. TAT, June 14, 1930, p.13. / 128. SFL, September 20, 1930, p.8. / 129. SFC, July 3, 1931, p.8-D. / 130. LAT, March 9, 1924, p.3-35; TOT: March 30, 1924, p.S-7; September 17, 1933, p.8-S; April 12, 1935, p.24; March 6, 1938, p.5-S; BDG: November 22, 1928, p.7; September 26, 1929, p.9; April 24, 1930, p.7; May 30, 1930, p.7; March 12, 1938, p.7; SFC: September 22, 1929, p.D-5; September 17, 1933, p.D-3; TAT, March 18, 1938, p.20. / 131. SFC: December 6, 1925, p.10-F; January 23, 1927, p.D-7; April 24, 1927, p.D-7; TOT, April 10, 1927, p.S-5; BDG, June 30, 1927, p.6. / 132. TOT, January 23, 1927, p.8-M. / 133. TOT, August 28, 1927, p.5-S; BDG: September 3, 1927, p.7; September 10, 1927, p.7. / 134. *Catalogue, First Annual State-wide Art Exhibit of Paintings*, Santa Cruz Art League, February 1-15, 1928, pp.7, 11; TOT: January 31, 1928, p.19; February 5, 1928, p.S-5; February 12, 1928, p.S-7; ARG, February 1928, p.6; SFX, February 12, 1928, p.10-E. / 135. TOT, February 12, 1928, p.12-A. / 136. SFL, September 12, 1931, p.11; TOT, September 13, 1931, p.6-S; BDG, September 17, 1931, p.7; LAI, September 27, 1931, p.3-18. / 137. TAT,

January 20, 1939, p.20. / **138. SMT**: November 17, 1931, p.6; December 21, 1931, p.4. / **139. SFC**: June 10, 1923, p.6-D; March 23, 1924, p.6-D; **BDG**, March 1, 1928, p.6; **ARG**, March 1928, p.7; **TAI**: October 28, 1932, p.18; March 15, 1935, p.15; March 6, 1936, p.17; **SFL**, November 5, 1932, p.10; **TOT**: March 10, 1935, p.S-7; March 1, 1936, p.S-7; February 21, 1937, p.6-B; **SFW**, March 15, 1941, p.15. / **140. TOT**, March 22, 1925, p.S-5. / **141. TOT**, October 14, 1926, p.D-3; February 28, 1926, p.10-M. / **142. TOT**, February 20, 1927, p.S-5. / **143. TWP**, February 23, 1929, p.13. / **144. TWP**, February 21, 1931, p.12. / **145. TOT**, March 23, 1941, p.B-7. / **146. TAI**, April 22, 1949, p.16. / **147. SFL**, July 9, 1932, p.9. / **148. TOT**, January 1, 1933, p.B-5. / **149. TOT**, September 23, 1934, p.8-S. / **150. SFW**, August 13, 1938, p.15; **BDG**, January 3, 1939, p.10; **TOT**, January 8, 1939, p.B-7. / **151. MPH**, November 1, 1946, p.A-4. / **152. SFW**, January 7, 1939, p.11. / **153. SFC**, June 9, 1940, p.26-W. / **154. TOT**: February 2, 1941, p.B-7; February 23, 1941, p.B-7. / **155. Crocker**: 1916, p.1563; 1917, p.1668; 1920, p.1315; 1921, p.1250; 1924, p.1171; 1926, p.1715; 1927, p.1780; 1928; p.1252; 1931, p.1042; 1934, p.915; CVRI, City and County of San Francisco: 1920-1928, 1932-1934. / **156. U.S. Census of 1920** [ED 180, Sheet 3A]; CVRI, City and County of San Francisco, 1918. / **157. U.S. Passport Application No.25407**, issued April 27, 1921 in San Francisco; **SFC**, September 11, 1921, p.F-3; see note 78 above. / **158. WHOA**, vol.26, 1950-51, p.2247. / **159. Crocker**: 1918, p.1836; 1923, p.1795; 1924, p.1517. / **160. Crocker** 1935, p.961; CVRI, City and County of San Francisco, 1940; Ball, p.524. / **161. CPC**, September 7, 1934, p.4; **TOT**, September 20, 1935, p.22-B; **SFW**, August 13, 1938, p.15. / **162. SFW**, May 17, 1941, p.6. / **163. CPC**, August 13, 1943, p.9; CVRI, Monterey County, 1944. / **164. CPC**: January 5, 1945, p.3; September 13, 1946, p.6. / **165. CPC**, April 21, 1944, p.12. / **166. CPC**, May 26, 1944, p.4. / **167. CPC**: January 5, 1945, p.2; December 24, 1948, p.6. / **168. CPC**, May 14, 1948, p.6. / **169. CPC**: August 18, 1944, p.1; August 17, 1945, p.10; August 29, 1947, p.20; April 23, 1948, p.3; January 21, 1949, p.13; **MPH**, October 31, 1949, p.A-3. / **170. CPC**: November 10, 1944, p.10; March 1, 1946, p.6. / **171. CPC**, July 20, 1945, p.3. / **172.** 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 some of the dates when he exhibited: **CPC**: December 21, 1945, p.14; August 9, 1946, p.7; April 11, 1947, p.5; November 7, 1947, p.5; February 6, 1948, p.8; May 7, 1948, p.13; July 9, 1948, p.5; July 15, 1949, p.5. / **173.** These citations provide the titles and dates of exhibition without any useful commentaries: **CPC**: March 17, 1944, p.12; August 10, 1945, p.12; April 26, 1946, p.9; December 6, 1946, p.9; December 12, 1947, p.11. / **174. CPC**, September 22, 1944, p.3. / **175. CPC**: January 12, 1945, pp.6, 9; May 25, 1945, p.10. / **176. CPC**, November 9, 1945, pp.1, 16. / **177. CPC**, October 19, 1945, p.2. / **178. CPC**, June 28, 1946, p.9. / **179. CPC**, February 7, 1947, p.5. / **180. CPC**: May 2, 1947, p.7; July 29, 1949, p.4; **TOT**: June 1, 1947, p.C-3; June 14, 1948, p.C-5; August 7, 1949, p.8-C. / **181. CPC**: August 29, 1947, p.11; October 31, 1947, p.7; October 29, 1948, p.13. / **182. CPC**, June 4, 1948, p.5. / **183. CPC**, November 5, 1948, p.8. / **184. CPC**, December 24, 1948, p.6; **MPH**, November 1, 1946, p.A-4, 7-S; Macky, p.36. / **185. CPC**, February 11, 1949, p.3. / **186. CPC**, August 17, 1951, p.1; **GMG**, March 12, 1952, pp.7, 44. / **187. BDG**, December 17, 1953, p.14. / **188. MPH**, November 1, 1946, pp.A-1, A-4, A-7. / **189. MPH**, October 31, 1947, p.A-1, A-23. / **190. MPH**: October 29, 1948, pp.A-1, A-7. / **191. MPH**: October 31, 1949, pp.A-1, A-12; October 31, 1950, pp.A-1, A-6; **TAT**, November 24, 1950, p.16. / **192. MPH**, November 5, 1951, p.A-1. / **193. MPH**, November 3, 1952, p.A-15. / **194. California Death Index**; **TOT**, September 6, 1956, p.4-E; cf. Falk, p.2701; Jacobsen, pp.2629f; Hughes, p.912; Seavey, p.34.

IRA MALLORY (Rem) REMSEN (1876-1928) was born on May 11th in Baltimore, Maryland. After completing his education locally he traveled to Paris in September of 1898 to study art with Benjamin Jean-Joseph Constant at the Académie Julian where he won an award.¹ He mastered portraiture under Jacques Blanche and also trained with Jean Paul Laurens at the École des Beaux-Arts. From his application for an emergency passport in March of 1899 we learn that he was enrolled at the École and was described physically as five feet eight inches tall with blue eyes, light hair, a pointed chin and a long face.² Few American were enrolled in the École because it required fluency in French. At this time he became a member of the American Art Association in Paris where he exhibited his portraits.³ Remsen returned to his family home in Baltimore before June of 1900 and resided with his New York-born parents, his younger brother, Charles, and three servants.⁴ At this time he had no listed profession in the U.S. Census. His father, Ira Remsen, was the Johns Hopkins University Chemistry Professor who co-invented saccharine and eventually became the president of that institution.⁵ Young Ira now painted along the Atlantic seaboard and established a studio at 80 Washington Square in New York City. By 1918 he had left New York and his recent membership in the Mural Painters Association and moved to Long Beach, California, where he lived on East Seaside Avenue and designed camouflage for the U.S. Government.⁶ In 1920 he lived in Santa Monica and described his occupation as "writer, at home."⁷ He worked for a season as the technical director of the Lobero Theatre in Santa Barbara.⁸

In 1921 Remsen moved into an ad hoc campsite at Carmel's Forest Theatre and used his old bus as a home. He was known locally as "Rem" and was distinguished by his blue denim overalls and bushy light-red beard. By May of 1922 he had set up five adjoining tents in the Carmel Highlands as sketching and exhibition studios.⁹ In Topeka on September 25, 1922 he married Helen Armstrong Yoder, or simply "Yodee," an actress who had completed several important screen roles and served as the society editor for a Kansas newspaper.¹⁰ The Remsens soon returned to Carmel and initially resided on Dolores Street in the Prentiss cottage, but by the spring of 1924 they had moved into the Corrigan cottage.¹¹ The couple cultivated a large circle of friends among the social elite of Carmel and Del Monte with their well-publicized attendance at teas, dances and dinners; they traveled frequently and received guests.¹² According to the press, they were so devoted to each other that Mrs. Remsen ended her 1925 vacation in New York City early to help with her husband's Christmas play in Carmel.¹³ He briefly established a studio in Herbert Heron's new Seven Arts Court Building.¹⁴ In early 1926 they resided on Carmelo Street between Twelfth and Thirteenth Avenues.¹⁵ Their marriage ended abruptly in April of 1926 when Helen Yoder was granted an uncontested divorce in a

Salinas court on the grounds of cruelty.¹⁶ That June Rem traveled to New York to visit his family; his parents in turn arrived in Carmel six months later.¹⁷ Tragically, his father died at Carmel's Pine Inn in early March of 1927 and his ashes were sent to Johns Hopkins University.¹⁸ In July Rem completed the construction of his studio-residence on Dolores between Fifth and Sixth Avenues. He designed its core as a large spacious "working room" with a "north window for painting."¹⁹ That September a reporter from the *Pine Cone* described his studio:²⁰

I walked into Rem Remsen's new studio the other day and could only gasp with wonder and admiration when I saw it. I had heard from all sides that "it is a peach of a place" but did not realize until then just how much of a "peach" it is.

Rem opened the door and I was taken into a small room, which I was told will be used as a gallery for the exhibition of his water colors. A number of his desert water colors were hanging on the walls, but before I had time to look at them I was led into an adjoining room, and that is when I gasped. This room, which Rem said is his workshop, is very large. Most large rooms give the impression of coolness and aloofness, but the restful atmosphere of the workshop impressed me and I remarked upon it.

"I suppose it's because I'm happy here," said Rem with a smile. "I've worked out my idea of a studio for years and years, and this is the result of what I have done. The proportions are especially good and those who come into it are impressed unconsciously of the restfulness."

Off the large room there is a small alcove that is rich in velvet draperies and soft colors. The color scheme of the entire studio will be carried out in conformance with this alcove, Rem informed me. Velvet hangings, brocades and gold will be used in the large room to make it as rich and beautiful as possible. That the time of the rustic in Carmel has passed, is this artist's opinion. Something more is needed now, he said.

From the large studio I looked up and saw a room upstairs that overlooks the large workshop. Rem led me up the stairs into the study – a small room lined with books. A Norman arch has been carved out of the wall, and through it one may look down on the studio. This room is where Rem does most of his writing, while he does most of his painting in the large workshop.

Downstairs again we went, and were led into a kitchen, which, though small, also has that restful atmosphere that is so dominant in the other rooms. A color scheme will be worked out in the kitchen, as well as the other rooms, Rem said.

The entire place is a dream – not a fanciful day dream – but a dream come true. Rem Remsen has studied all over America and in France for about twenty years. During those years he has worked in many, many studios, and this place has been built for beauty, comfort and best of all, practicability. Rem is happy in it and his work is showing plainly his state of mind.

The 1928 Directory listed Helen Yoder as a "salesman" for the Carmel Development Company with an address on Dolores Street between Fourth and Fifth Avenues.²¹

Remsen was widely known as a playwright, producer, actor and poet. His first Forest Theatre production in August of 1922 was *The Inching* which was revived at that venue in 1928 and 1936.²² This play was a three-act "children's fantasy" that focused on the little spirits in the woods.²³ In October of 1922 he produced his marionette farce entitled *The Rented Farm* and in December at the Arts and Crafts Hall he provided the Christmas production, *The Shepherd's Bridge*, as part of the "children's masque."²⁴ *The Rented Farm* was such a success in Carmel that he staged it in Los Angeles under the title *The Rented Ranch*; this work was again produced in Carmel during the fall of 1938.²⁵ He served as director of the Community Playhouse of Santa Barbara in 1923.²⁶ His contract was extended through April of 1924 so that he could produce his own "highly dramatic" historical play, *King Solomon*.²⁷ On his return to Carmel that spring Rem prepared to stage the first full costume production of his highly fanciful, *Mr. Bunt*, which had won the one hundred dollar prize in the annual Forest Theatre Society play contest.²⁸ In June he lectured on theatre arts at the Arts and Crafts Club.²⁹ *Mr. Bunt*, which was published in Carmel, opened at the Forest Theatre on July 3rd to mixed reviews.³⁰ For Christmas in 1925 he wrote and staged in The Little Theatre of the Arts and Crafts Club a play entitled *The Gingerbread Man*.³¹ For the 1925 Carmel Follies he "played the part of the negro" and two years later he assumed the role of Uncle Tom in the Theatre of the Golden Bough production of *Uncle Tom's Cabin*.³² He self-published and distributed another Christmas fantasy, *The Tinsel Angel*, which he staged in his Dolores-Street studio for the village children. That studio was a gathering place for the colony and famous for its afternoon teas.³³ In June of 1927 he was invited by *The Carmel Cymbal* to be an author of "What's It All About?" – a story written in sections by Carmelites.³⁴ Perry Newberry evaluated his literary talents:³⁵

An artist of color, Rem is also an artist of words. He plays with people's emotions, and teases them along. His lines are whimsical and are filled with an eerie dreaminess that nobody can resist. One moment he makes you laugh and chuckle in delight, and the next moment you find it hard to keep down that lump in your throat. Rem is just that way – happy and carefree on the surface, but serious and dreamy down underneath. He is the kind of person you would like to know.

It was said that he brought "a bizarre and elfin quality" to his set designs.³⁶ He joined Jo Mora to help model a "colossal Sphinx" for the local production of *Caesar and Cleopatra*.³⁷ Rem regularly attended the San Francisco Bohemian Club's summer camp at the Russian River where he helped to produce plays for the "jinks" and edit *The Daily Grove News*, a newspaper of his own creation, published three weeks every summer for Club members.³⁸ His attire in "rough and ready . . . blue jeans and a flannel shirt" contrasted with the well-tailored Bohemians.³⁹

Although Remsen never exhibited with the Arts and Crafts Club or the Carmel Art Association, he was active in both organizations. In 1924 he taught art classes, specifically "Portrait and Figure Work – Draped and Nude Drawing (Line and Mass) – Oil (from Models) – Still Life – Color Arrangement," at the Carmel Summer School of Art.⁴⁰ In late August of 1925 he and Ferdinand Burgdorff set off in an "old touring car, full of dogs and canvases" on a two-month "motor and sketching trip of Arizona" where they briefly met the renowned print maker, Ernest Haskell, and the landscape painter, James Swinnerton.⁴¹ Rem's life-size portrait of his father was exhibited at the Del Monte Art Gallery from June through November in 1926.⁴² The *Pine Cone* declared that this canvas "shows to an advantage the unusual prowess of Remsen in portrait painting. Besides being very true to life, the canvas represents a strong note and true coloring that is pleasing to the artistic eye."⁴³ A second near-identical painting was presented to Johns Hopkins University on the anniversary of its founding.⁴⁴ In the late spring of 1926 Rem began a large portrait of the poet Robinson Jeffers posed on the edge of a point with the sea and the Carmel River in the background.⁴⁵ That summer he completed several important society portraits.⁴⁶ Another of his portraits, that of Marquis Ito of Japan, was called "masterly."⁴⁷ During a somewhat humorous escapade in Carmel, he joined several prominent artists, including Jo Mora and William Silva, in carving soap sculptures.⁴⁸ Remsen, who kept his studio open to the public on Saturday afternoons, was interviewed in July of 1926 by Daisy Brown of the *Pine Cone* who concluded that he "is destined to be acclaimed nationally and probably universally as a great artist within the next few years." She quoted Remsen.⁴⁹

"Why have I been writing instead of painting for the last eight years? Because I needed an education. I wanted to study people and their emotions – to get beneath the surface. No one can ever paint people unless they understand them. The only way to understand them is to mix with them and live. If at the end of a certain period of time, a person still is possessed with the desire to paint, that is the time to begin your work earnestly. When I felt that I was getting nowhere I went into stage work – played the lead in Eugene O'Neill's plays in New York. Then I did everything from stage hand up. It was at that time that I began to write. Out of the ten plays that I wrote, eight of them were published and produced. Now, after eight years of hard work, I am back to painting again. I will never leave it.

He left in mid September of 1926 to paint historic pueblos in Arizona with Stanley Wood and returned a month later to undertake several commissions for portraits that were described as "enormous canvases."⁵⁰ In the December 1926 issue of *Game and Gossip* Remsen's portrait of Hildreth Taylor (*A Dancer of Old Spain*) was the frontispiece; the painting was on display at the Palace of the Legion of Honor in San Francisco.⁵¹

For the 1926 Annual Exhibition at the Bohemian Club in San Francisco he displayed four works, the portraits of his father and Robinson Jeffers as well as *Teo* and a large oil on canvas entitled *Pop Ernest*.⁵² The last, which is a lively dock-side scene animated with jousting seagulls, busy longshoremen and patrons at the popular Monterey restaurant, displays a sophisticated command of the medium and a clever use of perspective. His other Bohemian Club entry, *Teo*, was described as "a woman in black reclining on a red couch."⁵³ His work also appeared at the Club Annual in 1927.⁵⁴ In July of 1927 at Sally's in Carmel he staged a solo show of his watercolors, primarily scenes of the Arizona desert, Indian portraits and dwellings with "soft purple heat shadows."⁵⁵ That September Daisy Brown returned to evaluate his work.⁵⁶

... He showed me some portraits that he is doing and I was astonished. It was just a year ago that I had my last interview with Rem. At that time he was working on portraits of Robinson Jeffers and his father, Ira Remsen. The portraits were beautiful but they were sad and expressed a certain sadness in the mind of the artist himself. I was astonished, because in these new portraits Rem has expressed a love of life – the fire of inspiration – and the work of an expert craftsman as well. The portraits are done in sanguine, a chalk that was used in many old Italian drawings. It is a reddish brown and Rem has done wonders with the modeling in the portraits.

While I was looking at these portraits Rem told me something that I already knew – that in this new work he is at least reaching a point that he has been striving to reach for many, many years. It is a surprising thing, but since the time when he first exhibited his work, he has wanted to do religious decorations. When he was twenty-one he attempted a painting of "The Last Supper" – and then something happened that made him realize that one must know the inside of the souls of living people before he attempted to paint saints who are long since dead. During those years Rem has studied personalities – in writing, acting and painting, and just now has reached the point, he says when he can paint something more than the exterior of a person's face. . . .

Remsen's watercolors of the Grand Canyon were said to have "the romantic quality of an opal" and his later portraits in red chalk were characterized as "the high water mark in his work."⁵⁷ In February of 1928 he displayed two paintings, *Cathedral Rock* and *Hopi House-First Mesa-Arizona*, at the First State-wide Annual in Santa Cruz.⁵⁸ Concurrently, at the Bohemian Club Annual his seascapes were characterized as "so realistic that the odor of fish is noticeable."⁵⁹ At that event Alberta Spratt, critic for *The Carmelite*, said of his re-exhibited *Pop Ernest* that it:⁶⁰

... is a bit gazed upon by many, but understood, if at all, by few. It is described as a "restless kaleidoscope, wherein the intentions of the artist might have been good, but were spoiled by want of simplicity." It were as if Rem had on hand a large collection of tube-stubs and felt bound to get rid of them.

During the winter and spring of 1928 his watercolor of "sea gulls and fishermen" and several of his oils were exhibited at the Del Monte Gallery.⁶¹

In a highly dramatic pre-announced ceremony Remsen committed suicide with a bullet through his heart on the evening before Thanksgiving in 1928 and was discovered the next day by friends whom he invited to his studio. According to the *San Francisco Chronicle*, which published a photo of the rotund artist on its front page, four events triggered his suicide: the recent death of his beloved father, his own ill-health, the desertion by his second wife for another man and his failure to produce his play, *The Inching*, on the New York stage.⁶² His last will and testament was composed on November 19, 1928; the entire estate valued at three thousand dollars was left to his brother and mother. His funeral was held on December 7th at the Calvary Church Chapel in New York City with burial in the Greenwood Cemetery, Brooklyn.⁶³ In his obituary for the *Pine Cone* Perry Newberry said that "Remsen had a temperament that held him either in the clouds or down in the dumps."⁶⁴ Another assessment in that weekly characterized him as "an eccentric genius, but very wholesome. . . . [he] preferred a camp in the hills with sky, or a bit of canvas for roof, better than any walled in structure."⁶⁵ Among the tributes published in *The Carmelite* was Ella Young's somber poem and James Hopper's balanced assessment of a life "tortured with incertitude and with doubt" and simultaneously possessed of "too many gifts."⁶⁶ He was praised in the *Los Angeles Times* for both his desert landscapes and portraits in oil, including the studies of his father and the poet, Robinson Jeffers. His painting of Jeffers was reproduced in the *Times* and *The Carmel Cymbal*.⁶⁷ In July of 1929 the artists Ray and Dorothy Woodward purchased Rem's studio for their joint "atelier."⁶⁸ Remsen's former studio was acquired in the fall of 1933 for the Carmel Art Association and partly survives as the Beardsley Room in the Association's complex.⁶⁹

ENDNOTES FOR REMSEN: 1. *CPC*, June 7, 1924, p.1. / 2. Emergency Passport Application No. 403, issued in Paris on March 17, 1899; cf. McGlynn, p.35, note 5. / 3. *CPC*, July 9, 1926, p.11. / 4. U.S. Census of 1900 [ED 161, Sheet 22A]. / 5. U.S. Census of 1910 [ED 160, Sheet 10B]; *CPC*, August 25, 1923, p.10. / 6. *AAA* 14, 1917, p.588; *WWDR*, No.5169-5709, September 12, 1918. / 7. U.S. Census of 1920 [ED 599, Sheet 2A]. / 8. *CRM*, December 5, 1928, p.1; he apparently got his start in the theatre with the Provincetown Players: Gilliam, p.134. / 9. *CPC*, May 18, 1922, p.6; *BDG*, August 12, 1922, p.5. / 10. *IOI*, October 3, 1922, p.15; *CPC*, October 7, 1922, p.4. / 11. *CPC*, October 14, 1922, p.10; May 17, 1924, p.4. / 12. *CPC*, August 31, 1922, p.12; October 21, 1922, p.10; January 20, 1923, p.7; September 22, 1923, p.10; May 24, 1924, p.10; *IOI*, August 31, 1924, p.S-3; September 14, 1924, p.S-5; November 9, 1924, p.6-S; December 21, 1924, p.4-S; January 11, 1925, p.S-7; February 1, 1925, p.S-3; February 22, 1925, p.4-S; April 26, 1925, p.S-7; June 21, 1925, p.S-5; June 28, 1925, p.S-3; October 11, 1925, p.S-7; November 29, 1925, p.S-3; January 3, 1926, p.2-S. / 13. *IOI*, December 20, 1925, p.6-S. / 14. *CPC*, August 25, 1939, p.7. / 15. Perry/Polk 1926, pp.374, 428. / 16. *IOI*, April 16, 1926, p.11. / 17. *IOI*, June 13, 1926, p.6-S; *CPC*, December 17, 1926, p.5. / 18. *IOI*, March 4, 1927, p.16; March 8, 1927, p.23. / 19. *CPC*, July 1, 1927, p.10. / 20. *CPC*, September 30, 1927, p.4. / 21. Perry/Polk 1928, pp.440f, 538. / 22. *CPC*, August 21, 1936, p.7. / 23. *CPC*, August 3, 1922, p.1; August 17, 1922, p.1; August 24, 1922, p.1; July 1, 1927, p.9. / 24. *IOI*, October 24, 1922, p.17; December 17, 1922, p.7-X; *CPC*, December 2, 1922, p.11; July 1, 1927, p.9. / 25. *CPC*, September 22, 1923, p.10; November 25, 1938, p.10; December 9, 1938, p.16. / 26. *CPC*, February 10, 1923, p.2; September 22, 1923, p.10; *IOI*, March 30, 1924, p.2-S; June 28, 1925, p.S-3. / 27. *CPC*, March 15, 1924, p.9; April 26, 1924, p.10; *CSP*, March 24, 1949, p.8. / 28. *IOI*, March 30, 1924, p.2; April 6, 1924, p.2-S; April 27, 1924, p.2-S; April 29, 1924, p.29; *CPC*, May 17, 1924, p.4; June 28, 1924, p.1. / 29. *CPC*, June 7, 1924, p.1. / 30. *CPC*, July 12, 1924, p.1; August 2, 1924, p.8. / 31. *IOI*, December 20, 1925, p.6-S. / 32. *CPC*, August 12, 1927, p.9. / 33. *CPC*, July 26, 1929, p.3. / 34. *CCY*, June 1, 1927, p.12. / 35. *CPC*, July 1, 1927, p.9. / 36. *CPC*, December 27, 1929, p.20. / 37. *CPC*, October 31, 1930, p.9. / 38. *CPC*, August 2, 1924, p.8; December 5, 1925, p.12; September 2, 1927, p.9. / 39. *CPC*, August 20, 1926, p.11. / 40. *Brochure of the Eleventh Season, Carmel Summer School of Art*, 1924; *CPC*, May 10, 1924, p.1; June 7, 1924, p.1; *TCR*, May 17, 1924, p.9; *IOI*, May 25, 1924, p.2-S; *SFC*, June 22, 1924, p.6-D. / 41. *CPC*, August 22, 1925, p.10; November 7, 1925, pp.1, 4; July 16, 1926, p.3; August 25, 1939, p.7. / 42. *CPC*, June 4, 1926, p.11; November 5, 1926, p.11; *BDG*, October 23, 1926, p.5. / 43. *CPC*, June 18, 1926, p.10. / 44. *IOI*, May 30, 1926, p.S-5; June 13, 1926, pp.S-5f; *CPC*, June 4, 1926, p.11; June 18, 1926, p.11; *CCY*, June 8, 1926, p.1; *SFC*, June 13, 1926, p.8-F. / 45. *CCY*, June 8, 1926, p.1; *CPC*, July 9, 1926, p.11. / 46. *CPC*, August 20, 1926, p.11. / 47. *CRM*, December 5, 1928, p.2. / 48. *IOI*, June 8, 1926, p.13. / 49. *CPC*, July 9, 1926, p.11. / 50. *IOI*, October 10, 1926, p.6-S; *CCY*, October 13, 1926, p.16; October 27, 1926, p.12; *CPC*, December 3, 1926, p.11. / 51. *CPC*, January 7, 1927, p.11. / 52. *CCY*, September 29, 1926, p.1; B & B, February 7, 1990, No.1135. / 53. *IOI*, February 28, 1926, p.10-M. / 54. *IOI*, January 30, 1927, p.S-7. / 55. *CPC*, July 1, 1927, p.10. / 56. *CPC*, September 30, 1927, p.4. / 57. *CRM*, December 5, 1928, p.2. / 58. *Catalogue, First Annual State-wide Art Exhibit of Paintings*, Santa Cruz Art League, February 1-15, 1928, p.8; *CRM*, February 15, 1928, p.7. / 59. *CRM*, February 22, 1928, p.7; cf. *BDG*, March 1, 1928, p.6. / 60. *CRM*, February 29, 1928, p.7. / 61. *CRM*, February 29, 1928, p.7; *SFC*, May 27, 1928, p.D-7; *BDG*, June 1, 1928, p.11. / 62. *SFC*, November 30, 1928, pp.1, 6. / 63. *CPC*, December 7, 1928, p.1. / 64. *CPC*, December 7, 1928, p.1. / 65. *CPC*, July 26, 1929, p.3. / 66. *CRM*, December 5, 1928, pp.1f. / 67. *LAT*, June 16, 1929, pp.M-7, 19; *CCY*, September 29, 1926, p.1. / 68. *CPC*, July 26, 1929, p.3. / 69. *CPC*, November 17,

1933, p.1; cf., Falk, p.2742; Jacobsen, p.2670; Hughes, p.925; Wall Moure, p.447; McGlynn, p.35, note 5.

WILLIAM (Will) SELTZER RICE (1873-1963 / **Plate 18a**) was born on June 23rd in Manheim, Pennsylvania. According to the U.S. Census of 1880, he lived with his parents, John Rice and Sara Seltzer Rice, and younger sister, Lizzy, in the house of his grandfather who was a retired coach builder.¹ His father was listed in that Census as a "cigar maker." In 1893 William Rice began his formal training at the Pennsylvania Museum School of Industrial Art in Philadelphia. At that time he befriended an older student, Frederick Meyer, who later became his mentor in Stockton and future employer in Berkeley. Rice briefly studied under Howard Pyle at the Drexel Institute.² Upon graduation he continued to work in the Design Department of the Philadelphia *Times*.³ In 1899 he made a lengthy visit to the San Francisco Bay Area to take photographs and publish a short illustrated article in a local magazine on "Animal Photography as a Business."⁴ We learn from the U.S. Census in the spring of 1900 that he lived as a "boarder" at a Philadelphia address and listed his occupation as "illustrator."⁵ By that fall he had established his residence in California and accepted a position as an assistant drawing teacher in the Stockton Public Schools where Frederick Meyer held the position of "Supervisor of Art." According to the announcement in the *Alameda Daily Argus* he resigned from his Stockton appointment in June of 1901.⁶

W. S. Rice has been appointed teacher of drawing in the Alameda schools to fill the vacancy caused by the resignation of C. P. Neilson. He was elected on probation last night by the Board of Education. If his work proves satisfactory after a trial of six months he will be retained in the department.

Mr. Rice has been the assistant teacher of drawing at the Stockton schools and his experience there will facilitate his work at this place. He was very well like and his work well thought of. He comes to Alameda highly recommended.

Meyer may have had some influence on the appointment in Alameda where he gave several popular public lectures and was well acquainted with the town's famous watercolorist, C. P. Neilson.⁷ Evidently, Alameda did not suit Rice for he had returned to teaching in Stockton by 1903. Between 1904 and 1910 he was appointed to Meyer's old post as "Supervisor of Art" for the Stockton Public Schools.⁸ Coincidentally, Rice resided at the same Stockton address as Meyer, 530 North Commerce Street.⁹ He first registered on the Stockton voter index in 1904.¹⁰

During his Stockton period Rice had two fields of artistic endeavor. In addition to his experiments with graphic arts, he became one of the region's most prominent nature photographers. He received several awards at local photographic salons and in 1904 won a prize at the Pennsylvania Museum School of Industrial Art. In November of 1907 he was one of the few West Coast practitioners accepted to the prestigious Fourth Annual Photographers Exhibition at the Worcester Art Museum in Massachusetts.¹¹ His most important contributions in this field were his numerous well-illustrated articles on the practical and technical aspects of outdoor photography for the monthly journal *Camera Craft*: "Pictures of Baby Birds," "Butterflies as Models," "Collecting Sea Weeds with a Camera" (from surveys at Moss Beach and Pacific Grove), "Nest Hunting with a Camera," "Outdoor Studies of Children," "Studies of Fruit Blossoms," "Why Some Photos Are Failures," "Some Decorative Possibilities of Photographs," "With a Camera in the Redwoods" and "A Photographer's Paradise."¹² He also supplied this journal with illustrations and graphic designs.¹³ His many experiments and accurate observations on photographic subjects had a profound impact on the composition and attention to detail in his later block prints. Unlike many art photographers of this period, who emphasized the muted and somewhat blurred Tonalist aesthetic, Rice's photographs were sharp and bright. His intent was to capture a poignant moment, not to create a philosophical statement. By 1908 he began to publish his photos as illustrations for his charming poems to nature, such as *A Spring Comedy*.¹⁴ The first stanza of his *Autumn Fantasy* is typical of his literary output:¹⁵

One autumn day 'mid goldenrod
I spied a bursting milkweed pod.
From out the silken, tufted ball
A brown seed drifted to and fro
Along a lichen plastered wall.
An aeronaut with motion slow
With parachute of silken strings
Which bound him firmly many days
Till time should pass and give it wings.

At this time Rice framed many of his published portraits and floral photographs with elaborate designs printed from his carved wood blocks directly onto mats.¹⁶ While his search for subjects spanned the entire state, he favored the northern redwoods, Lake Tahoe and Yosemite. In 1907 he visited San Juan Capistrano, Laguna Beach and Meyer's arts and crafts school in Berkeley. At the latter he displayed some of his recent work.¹⁷ Although he curtailed his career as a professional photographer by 1910 to devote his creative talents to graphic art and painting, his contributions to photography were significant. In April of 1910 he was living as a "boarder" in Stockton.¹⁸ Later that spring he resigned his teaching appointment.¹⁹

For the summer term of 1910 Rice was hired by Meyer as an instructor in "pen & ink and watercolor" at Berkeley's California School of Arts and Crafts (CSAC).²⁰ He continued in this capacity for two further

summers and even contributed to an exhibit of California Artists at Berkeley's Hillside Club in 1911.²¹ He studied etching and print making under the distinguished artist, Perham Nahl, one of the founders of the CSAC. Thereafter he was asked by Meyer to teach the full academic year of 1913-14 as the instructor for "applied design and tooled leather." While earning his Bachelor of Fine Arts degree from the CSAC, which was eventually awarded in May of 1930, he taught block printing at that school most summers.²² From late 1910 through early 1915 he resided in Alameda, first at 2255 Central Avenue and later at 2071 San Jose Avenue.²³ On the local voter index he registered as a "Republican."²⁴ For the academic year 1911-12 he was enrolled at the San Francisco Institute of Art where he was taught by another eminent printmaker, Pedro Lemos, and by the renowned artist and designer, Ralph Johnnot.²⁵ In February and March of 1913 he continued his studies in private classes with Johnnot and spent that summer in Europe. From 1910 thru the spring of 1916 he was an occasional teacher of drawing and art at Alameda High School and represented that institution in the Oakland Schoolmen's Club.²⁶ Thereafter he became an art instructor at Oakland's Technical High School and Director of the Department of Drawing at Oakland's Fremont High School; he held the latter position until 1930.²⁷ That year he became head of the Art Department of Oakland's Castlemont High School where he organized an art club, displayed students' work in public exhibitions and even designed awards for honor graduates using his own color block prints; he remained at Castlemont until his retirement in June of 1941.²⁸ He also taught "pictorial block printing . . . from both wood and linoleum" at the University of California Extension Division in Oakland and San Francisco between 1930 and 1943.²⁹ In 1915 he married Susan Steel. After residing for a year at 1976 Forty-second Avenue in Oakland he purchased in late 1916 what became his permanent studio-residence at 2083 Rosedale Avenue in Oakland.³⁰ In 1918 he registered on the local voter index at the latter address as a "Democrat," but changed his party affiliation back to "Republican" by 1924.³¹ In the 1920s he gave private lessons from another studio on Fourteenth Avenue.³² He published numerous articles on art materials and printing techniques for the *School Arts Magazine* as well as several books on block printing with the Bruce Publishing Company in Milwaukee, Wisconsin. His first influential work, *Block Printing in the School*, was published in 1929 and offered basic instruction in preparing materials and method. In 1932 he published a *Portfolio of Block Prints* and in 1941 his most successful publication, *Block Prints: How to Make Them*. The latter became the standard manual in the field and was frequently reprinted. In 1946 he authored *Block Printing Designs for Use on Textiles*. Although Rice never studied with Arthur Wesley Dow, he acknowledged the importance of the latter's seminal work, entitled *Composition*, in his own publications.³³

As Rice matured artistically he emphasized the production of color wood block prints, but he also achieved success in other media, including etchings, watercolors, oils and pastels. In 1904 his photo and watercolor illustrations appeared in California's *Sunset* magazine.³⁴ He frequently contributed his etchings and wood block prints to the exhibitions of the California Society of Etchers between 1914 and 1949; he received prizes from that organization in 1933, 1943 and 1944.³⁵ His three exhibited prints at the Society's Third Annual in 1914 were entitled: *A Florentine Campanile*, *Alley in Capri* and *Storm Clouds*.³⁶ Rice was a member and an occasional exhibitor at the San Francisco Art Association (SFAA) between 1911 and 1928.³⁷ Between 1911 and 1914 his contributions to the SFAA were watercolors or drawings with such titles as: *Sunset Glow-Berkeley Hills*, *Summer-Russian River*, *Lone Cypress-Monterey*, *Twilight-Northbrae*, *Old Bridge-Chartres (France)* and *A Venetian Canal*.³⁸ In 1915 at the First Exhibition of California Artists in the Golden Gate Park Museum he displayed two watercolors, *Vista through the Redwoods* and *Eucalyptus Grove-San Leandro Canyon*, and a pastel, *Old Bridge at Chartres*.³⁹ A year later he was included in their Second Exhibition and his work was shown at the Jury-free Exhibition in San Francisco's Palace of Fine Arts.⁴⁰

His career accelerated in 1917. His work appeared that March in the exhibition of East Bay Artists at the Oakland Art Gallery, a location where he continued to contribute to regular exhibits and occasionally serve on juries through the next three decades.⁴¹ In the spring of 1917 at the Sixth Annual of the California Society of Etchers in the Hill Tolerton Print Rooms of San Francisco he displayed five wood block prints: *Old Bridge-Aberfoyle-Scotland*, *The Old Oaken Bucket*, *Sunset-Oakland Estuary*, *The Lumber Dock-San Francisco* and *Chinese Washhouses-Stockton Slough*.⁴² That August at the Oakland City Hall he donated his art to the Red Cross Benefit "Auction Comique" in support of the war effort.⁴³ In December he again contributed to the Jury-free Exhibition in the Palace of Fine Arts.⁴⁴ Between 1917 and 1929 his lectures on art and printing at the Oakland Art Gallery and the Oakland Forum were well-reviewed and often published in *The Oakland Tribune*.⁴⁵ For his first lecture in Oakland he summarized the historical development of wood block printing, giving special mention to Arthur Wesley Dow, Bertha Lum, Pedro Lemos and especially to Gustave Baumann, and added this personal note:⁴⁶

Block printing is a painter's art, for creative color is the aim and purpose of the whole thing. It is a free craft, for the artist is his own engraver, printer and publisher, producing by hand single prints, no two alike.

Color variation is always fascinating. There is a peculiar pleasure in seeing the same design or picture appear in different colors – the design seems to have a soul in each color-scheme.

In January of 1918 his work was included in an exhibition of the Print Makers' Society of Los Angeles at the Stanford University Art Gallery.⁴⁷ A month later his solo exhibition of block prints and linoleum cuts at San Francisco's Palace of Fine Arts was warmly received.⁴⁸ At the spring Annual of the SFAA Louise E. Taber praised his lithograph, *The Glacier: High Sierras*, and his color block print, *Italian Fishing Boats: San Francisco Bay*.⁴⁹ He was included among the select group of exhibiting artists at the "Artists' Dinner" sponsored by the California Federation of Women's Clubs in Oakland.⁵⁰ At the California Society of Etchers' Seventh Annual in the summer of 1918 he exhibited three wood blocks: *Adobe-Capistrano*, *Fisherman's Wharf* and *Monterey Cypress*.⁵¹ The following February he helped to decorate the walls for the benefit Artists' Mardi Gras Ball at the Hotel Oakland.⁵² At the 1919 spring Annual of the SFAA five of his wood block prints were accepted for exhibition: *Winter Woods*, *The Duck Farm*, *At Nightfall*, *Cypress Trees-Point Lobos* and *Old Spanish Adobe: Monterey*; the last was reproduced in the exhibition catalogue.⁵³ The Oakland Art Gallery staged in June a solo show of his watercolors, oils and tempera which Laura B. Powers, art critic for *The Oakland Tribune*, disparaged:⁵⁴

Much rather would I see a new group of wood blocks by the Oakland artist, but evidently he preferred to show his paintings – at least he prefers that we know him capable of other things, a commendable attitude that bespeaks growth.

That Mr. Rice is temperamentally and technically equipped to express himself better in the block-print medium is manifest in the paintings, with one or two exceptions – notably a little thing on the north wall, of eucalyptus trees charmingly presented, with a nice loose feeling in the drawing. Most of the little canvases are well balanced compositions, holding on to the technical virtue of their predecessors, the prints, and, per se, revealing their sins – sins that in prints are not sins, but normal characteristics.

The Oakland Tribune reproduced his exhibited canvas entitled *Berkeley Hills*. At this time his block prints, such as *Monterey Cypress*, were included in the exhibition sponsored by the Los Angeles Print Makers Society at the Art Institute of Chicago.⁵⁵ In mid July of 1919 Rice contributed to an exhibit of monotypes at the Oakland Art Gallery, where his "black and whites" were characterized as "well balanced," and his work was selected by San Francisco's Palace of Fine Arts for a group show in the Northwest.⁵⁶ His contributions of black and white monotypes to the Oakland Art Gallery two weeks later induced L. B. Powers to comment that "the amount of work this artist projects is prodigious and always serious."⁵⁷ At the Eighth Annual of the California Society of Etchers in 1919 his four exhibited color prints were entitled: *Sand Dunes-Asilomar*, *Italian Boats-San Francisco*, *The Dairy Ranch* and *Shadows on Frozen Brook*.⁵⁸ Rice also participated in the show of Wood Block Prints in Color by American Artists at the Detroit Institute of Art. In September he contributed to an exhibition of drawings at the Oakland Art Gallery.⁵⁹

In January of 1920 his block prints appeared at the East Bay Artists exhibition in Berkeley's Hillside Club.⁶⁰ That March he donated several works to the Jack London Memorial Library Exhibition and sale at San Francisco's St. Francis Hotel.⁶¹ At this time he was a contributor to the Stanford University Art Gallery Print Exhibition which was later shown at the Oakland Art Gallery.⁶² Thereafter he contributed to a jury-free show at that Oakland venue and was appointed to the committee that organized a benefit exhibition in support of the War Memorial Building in San Francisco.⁶³ In July of 1920 his wood block prints, including *Mission Capistrano* and *Moonlight*, were added to an exhibition in The Print Rooms of San Francisco.⁶⁴ Two months later he joined Gustave Baumann and several others in an exhibition of wood block prints.⁶⁵ In October of 1920 Rice contributed to another jury-free Oakland show a group of oils that included two seascapes and *The Quarry*.⁶⁶ A month later he was represented in a display at the Hotel Oakland.⁶⁷ In January of 1921 he exhibited in the California Artists' Gallery at San Francisco's Hotel Richelieu.⁶⁸ That same month at the Annual of the Print Makers Society of California in the Oakland Art Gallery he displayed three "strong" works, including *Venetian Canal* and *Idle Boats*. The latter block print was reproduced in *The Oakland Tribune*.⁶⁹ At the 1921 spring Annual in the Oakland Art Gallery Jennie V. Cannon characterized his painting *The Winged Victory* in the *Berkeley Daily Gazette* as:⁷⁰

... fine in composition and original in design, color and handling. One regrets the broad cross bars in the rocks in the foreground. If Mr. Rice would keep the foreground also in atmosphere as to drawing as well as color, there would remain little to be desired. He has struck a new note. His contribution to California should be both considerable and distinctive.

Rice held a solo show of his block prints at that same venue between April 1st and May 15th.⁷¹ Also in May he exhibited again with the Jury-free Exhibition at the Palace of Fine Arts.⁷²

In January of 1922 he contributed his color block prints and watercolors to a general exhibition at Berkeley's Claremont Hotel Art Gallery, a venue where his work repeatedly appeared through 1927.⁷³ Also in January at the Alumnae Hall in Mills College of Oakland he exhibited forty prints with a few watercolors and gave a demonstration of print making.⁷⁴ That March he and John Winkler, another student of Pedro Lemos, staged a joint exhibition of their prints at the Stanford University Art Gallery; here Rice offered "thirty colorful prints from subjects made in Europe and California, with a few from Pennsylvania . . . exceptionally well composed."⁷⁵ His art was included in the Shriners Exhibition at the St.

Francis Hotel in June of 1922.⁷⁶ During his class that summer at CSAC the public was invited to see printing demonstrations.⁷⁷ Rice exhibited at the Teachers' Institute Exhibition in Oakland in the fall of 1922.⁷⁸ He became a regular contributing artist to the galleries of the League of Fine Arts in Berkeley between 1923 and 1927.⁷⁹ His wife attended the social functions at the League with her husband.⁸⁰ She was an art historian who in the 1920s lectured on the art of the Alhambra at the Oakland Art Gallery and accompanied Frederick Meyer as an official delegate to the International Art Convention in Prague.⁸¹ In September of 1923 his block prints were given a solo exhibition and an "enthusiastic reception" at The Print Rooms in San Francisco.⁸² That fall his work was included in the opening exhibition of the galleries at the Jackson Furniture Company in Oakland.⁸³ At the simultaneous Jury-free Exhibition in the Auditorium his oil painting of a Sierra lake was called by Harry Noyes Pratt, art critic of the *San Francisco Chronicle*, "a virile thing which would indicate that Rice might be making a mistake in devoting all his effort to block prints."⁸⁴

In January of 1924, when Rice's work appeared in a solo show at the League of Fine Arts in Berkeley and at the Eleventh Annual of the Print Makers Society of California in the Oakland Art Gallery, Jennie Cannon wrote a lengthy review of his career and reproduced his block print *Street in Monterey* in the *Berkeley Daily Gazette*:⁸⁵

... we feel certain that in the process of gaining mastery over materials this artist has learned self control, restraint and poise. One feels that he can work quickly in achieving a certain end, at the same time being tenacious, keeping the ideal in view. . . .

I would say that bold distinct design is one of the marked characteristics of Mr. Rice's block prints. He achieves out of door effects minus out of door coloring. Rich browns, greens, greys and black prevail - rather than violets, blues and mauves. The actual rendering of a bit of the out of doors - does not interest Mr. Rice. He is in no sense a color photographer. Spacing, rhythm and mass are important. The results . . . strike one as being essentially modern though not at all bizarre and wild. There is nothing cubistic nor futuristic about these prints, but they could hardly have been created previous to the arrival of these schools. . . .

In March of 1924 he was praised for his four block prints at the International Print Makers Exhibition in Los Angeles: *Guardian of the Coast*, *San Francisco*, *Shipyard-Venice* and *Old Juniper*.⁸⁶ A month later his work was included in an exhibition of fifty color prints by prominent Western Artists at the Bakersfield Women's Club.⁸⁷ In August of 1924 at the California Society of Etchers Annual in the Print Room of San Francisco's Vickery, Atkins & Torrey Gallery Rice's prints were again praised by Cannon.⁸⁸ The following month, when that show was relocated to the Berkeley's League of Fine Arts, Mary McPhal of the *San Francisco Examiner* penned this:⁸⁹

... William S. Rice is exhibiting several block prints in color. They add a gay, distinctive note to the prevailing black and white of the other prints.

They are quite unforgettable. Two of them, hung side by side, present an odd contrast of feeling. One shows an old house carrying its burden of years with substantial mellowed dignity. . . .

In the other picture there is a mountain top almost barren with the exception of some . . . wind-twisted trees clinging grimly to the rocks. Beyond is nothing but a blue, windy sky. The whole effect is of space and wind and struggle and something clean and vigorous in it all. . . .

That November the critic for *The Argonaut*, Josephine Hart Phelps, evaluated Rice's solo show at the Gump Galleries of San Francisco:⁹⁰

Mr. Rice has a fine exhibition of block prints in color, on view in one of the Gump galleries. Although living on the coast, the work of this artist is known in the east. He obtains good effects by using rough Japanese paper. One may notice how it softens the color; and he favors the use of Japanese pigments. Flower lovers would be much interested in his clear, brilliant studies of which there are quite a number. They are noticeable for a firmness of outline and texture which seems to suggest what admirable results this artist could get in designing conventionalized flower decoration for his block prints.

Mr. Rice has several other interesting subjects; a tree at Carmel; the old mill at St. Helena, and a view of Lake Tahoe. It is no light task to express the fleeciness of clouds in a block print, but the artist has made the skies, the waters of the lake, remnants of wind-torn cloud, and the foliage of his trees convey an idea of their original vibration, when he saw and studied them under the open sky.

His prints at Gump's, which included such titles as *Barges on the Delaware* and *Wind Blown Poplars*, were called by the *San Francisco Chronicle* "particularly noteworthy."⁹¹ In early December he exhibited with the faculty and students of the CSAC at the Hotel Oakland to raise funds for the school's new campus; Rice also served on the exhibition committee for that event.⁹² At that time he was invited by the Western Association of Art Museum Directors to contribute watercolors to a traveling exhibition of Western Artists which first opened at the Los Angeles Museum.⁹³ In late December his prints appeared at the Stanford University Art Gallery with an exhibition by members of the California Society of Etchers.⁹⁴

In early January of 1925 *The Oakland Tribune* illustrated its lengthy feature article on Rice with three of his block prints: *Old Bridge at Chartres-France*, *Monterey Pines* and *Street in Monterey*.⁹⁵ Herein the art critic H. L. Dungan said of his Rosedale studio:

... There is no sign of Bohemia here; no stale and dying cigarettes, no litter of ashes, no couches, no pillows, no place to loaf. For Rice's studio is a work room, where real work is going on, splendid, vigorous work. There are a few pictures on the walls. A [Lorenzo P.] Latimer hangs near the door, among pictures by other artist friends. And there are some oils by Rice himself. "I haven't much time for oils now," he said, and considering the quantity and quality of his block prints, you understand the pressure of time.

... Rice's block print of a "Western Sycamore" is one of the latest works and quite as good as the "Old Bridge."

... Rice has made a series of flower studies that would fascinate even the most prejudicial against flower pictures.

Later that month his work was part of a traveling exhibition of the Print Makers Society of California that visited the Oakland Art Gallery.⁹⁶ One of Rice's contributions to that show, *Eucalyptus Avenue*, was sold in Oakland.⁹⁷ Rice's work appeared at the Sixth International Print Makers Exhibition of 1925 in Los Angeles; the *Los Angeles Times* reproduced his block print *Waiting for the Breeze*.⁹⁸ At the Forty-eighth Annual of the SFAA in April of 1925 his print *Oriental Poppy* was said to be "a lovely dash of color for the room."⁹⁹ His two other block prints at that show were: *Hollyhock Garden* and *The Sycamore Tapestry*.¹⁰⁰ At the summer Annual of the Berkeley League of Fine Arts his block print *Sycamores-Niles Canyon* was described with the following: "The white trunks of trees rise from a green foreground and stand gracefully against a soft brown hill in the back."¹⁰¹ At this time Rice visited Santa Fe to find "material for sketches and block prints" and traveled on to Pennsylvania and New York.¹⁰² In October of 1925 he was invited to stage a one-man show of his block prints at the Grand Central Galleries in New York City.¹⁰³

In January of 1926 at the Print Makers Society of California exhibition in the Oakland Art Gallery Rice displayed *Spanish Adobe* and *Roman Husetops*, both employing his "skillful manner of handling shadows."¹⁰⁴ The latter print was reproduced in *The Oakland Tribune*. During February of 1926 his work appeared in San Francisco at both the Gump's print show and the "Picture Week" exhibition; a month later in Los Angeles he exhibited at the UCLA School of Art and the Seventh Annual of the International Print Makers.¹⁰⁵ From the latter show *The Oakland Tribune* reproduced his block print *The Old Spanish Custom House-Monterey*.¹⁰⁶ His watercolors were displayed at the 1926 spring Annual of the All Arts Club in Berkeley.¹⁰⁷ One of the notable events that summer was his solo show of block prints and watercolors at the Hotel Claremont Art Gallery in Berkeley.¹⁰⁸ *The Berkeley Daily Gazette* observed:¹⁰⁹

... The present group includes perhaps a dozen new prints not previously shown. Notable among these is "Old Bridge-Gettysburg." Somber arches are reflected in the limpid waters of the stream; a particularly well-handled print. Another new print is typically Californian, a blooming pear orchard. Rice's artistry has seldom been so well shown as in this exquisite combination of delicate bloom and sturdy tree-trunk. Always fortunate in his delineation of trees the artist has in his "Sycamores-Niles Canyon" caught one of California's loveliest trees in a happy mood. . . . Among the new prints is "A Bay Breeze" where a gracefully tall-masted craft speeds across a sunset sky . . .

Other titles in this exhibit include *Big Water Wheel-Germantown* and *The Brush Burner*. Florence W. Lehre, the new art critic for *The Oakland Tribune*, also evaluated the Claremont show:¹¹⁰

... Artists, on studying the exhibition, . . . are apt to wish that a man so gifted technically would pay more attention to intensity and volume of color. The pictures are tonal, harmonious, beautiful. They breathe tranquility, despite the ruggedness of outline and handling. . . .

In "Roses" we find a symphony entirely in pinks and greens. Though we appreciate the strength given Rice's prints by his use of black key blocks, it is a pleasant change to note its absence in this study.

At this time Rice achieved international recognition when the prestigious Paris art magazine *Revue du Vrai et de Beau* proclaimed:¹¹¹

Truly superb are the block prints of William S. Rice at the Salon of Independent Artists of Buffalo. I greatly admire the manner in which the artist expresses the impression that the Borghese Gardens in Rome gave him, and the sentiment of the local surrounding, very American, which gave rise to the "Cypress of Monterey," bent by the wind. . . . One cannot praise too highly Rice's manner of proceeding, for it belongs to virtuosity itself. It comes from a temperament highly gifted in the artistic sense and a personality felt throughout his work.

In July of 1926 his Carmel block print, *The Dying Cypress*, at the third summer Annual of the Berkeley League of Fine Arts was said to represent "his fine artistry and feeling for structure and color."¹¹² Oakland's Morcom Gallery staged a solo show of his block prints in August as did Gump's in San Francisco.¹¹³ A month later at the Annual of the California Society of Etchers in the Vickery, Atkins and Torrey Gallery the critic Harry Noyes Pratt noted that Rice showed "several block prints in color which, good as they are, fall short of his best."¹¹⁴ From this show *The Oakland Tribune* reproduced his magnificent print *The Cockatoos*.¹¹⁵ His two other entries were entitled: *Blossoming Pear Orchard* and *Home of the Sea Gull*.¹¹⁶ He concluded 1926 by contributing prints to the Christmas show of California Artists at the Hotel Claremont; that event continued into the new year.¹¹⁷

For the International Exhibition of the Print Makers' Society at Mills College in January of 1927 Rice was invited to display "a number of block prints."¹¹⁸ In April he exhibited a work entitled *Lake Alise-Mills College* with the spring Annual of Berkeley's All Arts Club in the Northbrae Community Center.¹¹⁹ At the same time he contributed to the International Print Show in Florence, Italy, four block prints, one of which was reproduced in *The Oakland Tribune* under the heading *Night in Old Santa Fe*.¹²⁰ The titles of his other exhibited prints were: *Alaskan Totem Pole*, *Sierra Sunrise* and *Mt. Shasta*.¹²¹ He also displayed and sold prints at two locations in Philadelphia, The Print Club and The Art Alliance.¹²² From the latter show *The Oakland Tribune* reproduced his *Old Adobe-San Juan-California*. His block prints on exhibit at San Francisco's Paul Elder Gallery in the late spring of 1927 were characterized by J. B. Salinger, art critic for *The Argus*, as having both "dexterity and imagination . . . [and] a taste for rounded form."¹²³ In July he sketched at Silver Lake in Amador County.¹²⁴ Rice exhibited in mid December with the California Art Teachers' Association at the Oakland Art Gallery.¹²⁵ Here Florence Lehre noted that "William S. Rice's *Tulips in a Chinese Bowl* is . . . more colorful than Rice generally executes, and has a sort of burlap-like surface quality."¹²⁶

He began 1928 by exhibiting at San Jose Teachers' College.¹²⁷ In February he contributed to the Annual of the Oakland Art League at Mills College.¹²⁸ A month later his color block prints were given a one-man exhibition at Berkeley's Casa de Mañana Gallery.¹²⁹ From the review in the *Berkeley Daily Gazette* we learn that this show was devoted to "preserving in color and fine design the romance and charm of many ancient landmarks of California that are fast falling into decay. Old buildings in Monterey and San Juan, the old fisherman's wharf, glimpses of long-gone shipyards in Alameda . . . are but a few of the things he is saving for future generations."¹³⁰ One of the prints from this show, *The Old Shipyard-Alameda*, delineates in strong outlines and flat tones the final silent moments in the life of a once thriving industry that laid the foundations for California's prosperity.¹³¹ Later that month he contributed to the Alameda County Art League exhibition at Berkeley's Town and Gown Clubhouse.¹³² In April of 1928 he exhibited at the Fourth Annual of the All Arts Club in Berkeley.¹³³ Shortly thereafter the American Federation of Art invited Rice to display and donate his print *Alaskan Totem Pole* to the Bibliothèque Nationale in Paris.¹³⁴ Also that May to a special exhibition of the California Society of Etchers at the Stanford University Art Gallery he contributed *Old Farm House*.¹³⁵ Twenty-eight of his color block prints were displayed a month later in a solo show at Stanford's Art Gallery.¹³⁶ At this time the *Christian Science Monitor* reproduced his block print, *The Big Tree Grove*, and concluded that the essence of the picture was "his command of structure and pattern in composition."¹³⁷ That September at the California Society of Etchers Annual in Vickery's Florence Lehre observed that his "block prints are more colorful than his usual output - only we do wish he'd employ some real color; he could and could do it well."¹³⁸ As head of the Drawing Department of Fremont High School he organized and opened on school premises the "public" Fremont Art Gallery where he curated several exhibitions, including Medici Prints, Art Students of Mills College and Print Makers of California.¹³⁹ At the Second Annual of the California Art Teachers' Association held in the San Francisco Public Library during December of 1928 Rice exhibited three works: *Old Pennsylvania Homestead*, *Old Bridge-Gettysburg* and *Sierra Sunrise*.¹⁴⁰

In 1927 and 1928 he contributed the following three works to the Annuals of the California Water Color Society of Los Angeles: *Tatoosh-Mt. Rainier*, *Sierran Cascade* and *Zinnias*.¹⁴¹ He exhibited *Timberline Juniper* at the Society's 1929 Annual which was staged at both the Oakland Art Gallery and the Los Angeles Museum.¹⁴² At the Water Color Society's two subsequent Annuals he offered *Old Sailors-Oakland Estuary* and *Sunset-Lake Atlin*.¹⁴³ Rice also became a periodic exhibitor at the State-wide Annual Exhibitions in Santa Cruz where in 1928 he displayed *Hillside Quarry* and in 1933 three works: *Deserted Indian Village*, *Zinnias in Grandma's Pitcher* and *Mexican Bouquet*.¹⁴⁴ His work appeared at that venue in 1935.¹⁴⁵ One of his last State-wide Annuals was in 1943.¹⁴⁶

In May of 1929 he displayed his work at the Exhibition of East Bay Artists at the Women's City Club in Oakland.¹⁴⁷ About this time he contributed to the International Exhibition of Lithography and Wood Engraving at the Art Institute of Chicago. Through the entire month of July Berkeley's Casa de Mañana staged a one-man exhibition of his watercolors and prints.¹⁴⁸ Aline Kistler, the art critic for the *San Francisco Chronicle*, summarized the show: "He works in softly appealing color harmonies and succeeds in holding the attention of the general public which frankly enjoys his version of familiar scenes . . . [that are] well designed and skillfully reproduced by means of fine craftsmanship."¹⁴⁹ His contribution to the August Jury-free Exhibition of the Oakland Art League at the Oakland Art Gallery, *Our Disappearing Sailors*, was voted by artists and laymen the twelfth best work out of one-hundred and sixty-four exhibits and was described by Florence Lehre with the following: "A decidedly literal, stiff handling; the typical painting of a man whose temperament fits him for being a block printer. Popular, of course, it has literary, but no pictorial imagination."¹⁵⁰ In the early fall of 1929 the Paul Elder Gallery in San Francisco staged a solo exhibition of what Kistler called "the most prominent maker of colored wood blocks in the West."¹⁵¹ His subjects included "flower studies," boats around the San Francisco Bay as well as landscapes of the Monterey Peninsula, southern California, France and Venice. According to *The Argonaut* art critic Junius Cravens, Rice employed a "decorative realism . . . frequently charming in design and

color."¹⁵² However, Florence Lehre evaluated the same show "as a workmanlike presentation of block printing from the standpoint of the technician who is 'sold' on the value of black key block. . . . we prefer the more brilliant color and freer treatment of the blocks that this artist is showing in the display at Vickery's."¹⁵³ In December Berkeley's Casa de Mañana offered a display of his wood block prints.¹⁵⁴

The 1930s brought a gradual decline in the feverish pace of his exhibitions, but critics and the public continued to enjoy his unique view of the world. Supporters of Modernists trends in art found comfort in the simplicity of his lines and the directness of his composition. Rice purchased an etching press and after much experimentation he started to produce a series of drypoints and monotypes. In January of 1930 and 1931 he was one of the featured artists at the traveling Annuals of the Print Makers' Society of California in the Casa de Mañana Gallery.¹⁵⁵ He returned to the Paul Elder Gallery in June of 1930 to participate in a group exhibition of etchings and block prints which included the Botkes and Gordon Grant.¹⁵⁶ For the Women's City Club of Oakland he staged in September a solo show with thirty block prints of landscapes, marines and flowers.¹⁵⁷ That same month at the California Society of Etchers Seventeenth Annual in Vickery's the *San Francisco Chronicle* declared that the three block prints of Rice "in their sweep and breadth of line" combined "to give a decorative quality as well as a convincing movement to his *Ships of Yesterday* and *Port of Golden Gate*."¹⁵⁸ At the identical event and venue a year later his block print *Winter Tracery* was praised in the press.¹⁵⁹ Of Rice's small 1931 display of color block prints at San Francisco's Courvoisier Gallery Junius Cravens exclaimed that "Rice has long been one of the most popular of our American Craftsmen . . . because of his fine sense of composition and, at times, really lovely color, as well as for his highly perfected technique. He is a print maker whose work stands the test of being lived with."¹⁶⁰ Grace Hubbard, art critic for *The Wasp* of San Francisco, observed that his "prints comprise flower designs in surprising color, and a varied group of street scenes, county vistas, old mills . . . versatile in subject, captivatingly done."¹⁶¹ Some of the titles included: *Almond Blossoms*, *Oakland Estuary*, *Alaskan Mountains* and *Street in Edinburgh*. From this exhibit the *San Francisco Call* reproduced his color woodblock print, *Monterey Custom House*.¹⁶² In November of 1931 the Casa de Mañana staged yet another solo show of his block prints.¹⁶³ That same month at the Palo Alto Art Club he exhibited two "appealing" color prints: *Summer Flowers* and *Winter in the Klondike*.¹⁶⁴ In Washington, D.C., during the late fall the Sears-Roebuck Art Gallery staged a solo exhibition with forty of his block prints.¹⁶⁵ When the traveling Annual of the Print Makers' Society of California reappeared in April of 1932 at the Oakland Art Gallery, one of his entries was entitled *The Governor's House-Walpi*.¹⁶⁶ That November at the Nineteenth Annual of the California Society of Etchers in the de Young Memorial Museum he showed "linoleum block prints" and "several woodcut landscapes" that were "exceptionally free and attractive in expression."¹⁶⁷ He finished the year by contributing to the Forum Exhibition of Alameda County Artists at the Hotel Oakland.¹⁶⁸

In January of 1933 his "marine block print" entitled *Waiting for the Breeze* was chosen from the California Print Makers' Annual to tour the United States with the "Fifty Best;" fourteen of his etchings and block prints were exhibited at the Brooklyn Museum.¹⁶⁹ Two months later his work was included in the exhibition of California Artists sponsored by the San Mateo County Library at the San Carlos School.¹⁷⁰ During November of 1933 at the California Society of Etchers' Twentieth Annual in the de Young Memorial Museum Rice received the "Open Award" of twenty-five dollars for his wood block *Forest Primeval* "as the best print in any medium."¹⁷¹ The *San Francisco Chronicle* said that this print "achieves a lacework of leaves and branches rather unusual in the woodblock medium."¹⁷² Joseph Danysh, art critic for *The Argonaut*, felt that the award was unjustified:¹⁷³

. . . a landscape by William Rice won an open award . . . titled *The Forest Primeval* . . . that suffers from what appears to be an unfortunate choice of medium for that particular subject. In his effort to render a literal description of his trees and foliage, Rice has eschewed the stylization of form and pattern and the rhythmic balance of light and dark area to which the block print lends itself. The result is a spotty black and white picture of trees that would have fared much better on canvas.

However, Junius Cravens, now writing for *The San Francisco News*, called this work "a sparkling block print which sustains form through very simple means."¹⁷⁴ Rice became an exhibiting member of the Prairie Print Makers of Kansas and contributed to the National Arts Club in New York City and to the Brooklyn Society of Etchers.¹⁷⁵

In March of 1934 he contributed to the First Annual Faculty Exhibition at the California College of Arts and Crafts.¹⁷⁶ Early that April the artist Jennie Cannon exhibited his work in a show of prints and paintings at her studio-gallery in Berkeley.¹⁷⁷ His art was selected for exhibition at the California State Fair in Sacramento that summer.¹⁷⁸ To the Bay Region Art Association group show in November at Oakland's Capwell Building he displayed paintings and prints.¹⁷⁹ That year his innovative prints from "linoleum cuttings" were ranked as important contributions in the Twenty-first Annual of the California Society of Etchers at the de Young Memorial Museum.¹⁸⁰ He began 1935 by serving as a juror for the Eight Annual State-wide Art Exhibit in Santa Cruz.¹⁸¹ That April for the exhibition of the Bay Region Art Association at the Palace of the Legion of Honor he was the only artist given the privilege to display two works.¹⁸² The following month that same Art Association staged a solo show of his "oils,

watercolors, tempera and block prints" at the Capwell Building.¹⁸³ When the California Society of Etchers staged an exhibit in May of 1935 at Gump's, Rice displayed the "dramatic" *Playthings of the West Winds* and "an effective" *Behind Brice's Barn*.¹⁸⁴ Between 1935 and 1944 the traveling Annuals of the Print Makers' Society of California frequently displayed Rice's work at the Oakland Art Gallery and other venues.¹⁸⁵ In August of 1935 he displayed a collection of his block prints with the University of California Extension Division.¹⁸⁶ That September at the First Graphic Arts Exhibition of the SFAA his drypoint, *Grandpa's Grindstone*, was called "a competent achievement" by J. B. Salinger, art critic for *The Wasp*.¹⁸⁷ That fall in San Francisco he began to exhibit at the Artists' Co-operative Gallery on Geary Street.¹⁸⁸ In December of 1935 at the California Society of Etchers' Twenty-third Annual in the San Francisco Museum of Art he displayed *Still Waters*.¹⁸⁹ From January to early March of 1936 his prints, primarily "lino-cuts," were featured at the Mills College Art Gallery; at this time his work was included in a traveling exhibition of the California Society of Etchers at the Witte Museum in San Antonio, Texas.¹⁹⁰ In the spring of 1936 he contributed "one of his best oils," *The Governor's House-Walpi*, to the spring Annual of the Oakland Art Gallery.¹⁹¹ That September *The Oakland Tribune* reproduced his recent block print, *Avenue Near Piedmont*, and a month later he displayed a print at the Annual Members' Exhibition of the Palo Alto Art Club.¹⁹² At the Second Annual Exhibition of the Bay Region Art Association in November of 1936 Rice was awarded an honorable mention for his prints.¹⁹³ The following spring he served on the Association's "jury of selection" for its graphic art exhibition.¹⁹⁴ At the Oakland Art Gallery's Fifth Annual Exhibition of Water Colors, Pastels, Drawings and Prints in October of 1937 he showed *Canadian Rockies*, "after the manner of Rice's well-known color prints, but a little freer."¹⁹⁵ *The Tribune* reproduced his "recent block print" *Avenue Near Piedmont*.¹⁹⁶

From 1938 through the early 1960s Rice was a prominent figure in the art scene of Reno, Nevada. As part of American Art Week the Latimer Art Club and the Twentieth Century Club sponsored separate exhibitions of his work in the fall of 1938.¹⁹⁷ Lillian Sorghi, art critic for the *Reno Daily Gazette*, offered this evaluation:¹⁹⁸

. . . . the wood block prints, monotypes, etchings and lithographs of William S. Rice won many new admirers to the work of this Oakland artist who is also an author, teacher and a print maker.

. . . . Among the twenty black and white and colored wood blocks were . . . "Winter on the Klondike," a striking snow scene. "Pear Orchard in Bloom" is a splendid treatment of an unusual subject. . . . Three flower studies, "Daffodils," "China Lilies" and "Spatterdocks" were fine decorative pieces, as was the "Swans," reflecting in water. "Farm on the Flat" and "Old Wagon Shop" were artistic black and white prints with a very good balance of light and dark. Mr. Rice's monotypes of cypresses were crisp, direct renditions, and a sparkling lithograph of the sunlight playing on university campus oaks at Berkeley give the reader an idea of the diversity of subjects handled.

In 1939 Rice taught a summer course in etching and block printing for the local art clubs.¹⁹⁹ That November the Reno Etchers Club sponsored a show of his prints at the YWCA.²⁰⁰ In the fall of 1941 he sketched subjects in Carson City for a series of linoleum prints.²¹⁰ He returned to the Latimer Art Club on several occasions, once for a large solo display in December of 1950.²⁰² At the Nevada Art Gallery his watercolors and prints were given one-man exhibitions in January of 1955 and October of 1959; the *Reno Evening Gazette* reproduced his block print *Sierra Nevada*.²⁰³

Rice continued to exhibit with the Bay Region Art Association between 1938 and the early 1940s and served on its executive committee and juries.²⁰⁴ In January of 1938 he received an invitation to exhibit his prints at Principia College in Illinois and two months later Jennie Cannon held in her Berkeley studio-gallery an exhibition of "California Etchers" which included a group of block prints by Rice.²⁰⁵ That July at the California Society of Etchers show in the Oakland Art Gallery H. L. Dungan characterized his *Rocks and Spray* as "a block print more abandoned, hence better than most of this artist's work. And this comment is not intended as a criticism of the many good things he has done."²⁰⁶ The Stanford University Art Gallery staged in October of 1938 a major retrospective of Rice's "woodblock color prints" which featured a "colorful display demonstrating the versatility and complete control of that art medium."²⁰⁷ Also in the fall his contribution to the Sixth Annual Exhibition of Water Colors, Pastels, Drawings and Prints at the Oakland Art Gallery, entitled *Aspens in Snow-Sierras*, was awarded an honorable mention.²⁰⁸ In December of 1938 the Oliver and Sammons Gallery on Telegraph Avenue in Berkeley held a solo show of his wood block prints.²⁰⁹ He contributed to exhibits at the New York World's Fair in 1939 and at the Golden Gate International Exposition in 1939-40. His work appeared in Salt Lake City under the sponsorship of the Junior League with the traveling exhibit of the Print Makers Annual in January of 1939; that July he exhibited with the Art Lovers Club at the San Francisco Museum of Art.²¹⁰ For the 1939 summer Annual of the Bay Region Art Association in the Oakland Art Gallery Rice described his oil, *Spring in the Sierra*, thus: "My object was to give the impression of a beautiful natural phenomenon, the coming of Spring, not literal with photographic accuracy, but by eliminating nonessentials to form a pleasing composition; with the underlying idea of registering some degree of the everlasting urge of life and growth and the spontaneity of Spring."²¹¹ That fall he published an article on "Potato Block Printing" in the *School Arts Magazine*.²¹² During November of 1940 San Francisco's L'École des

Artists staged a solo show of his linoleum prints.²¹³ In September of 1941 he served on the "conservative jury" for the Ninth Water Color Annual in Oakland, a position that he periodically held into the mid 1940s.²¹⁴ He contributed to the Exhibit of Contemporary Art sponsored by the American Artists' Professional League at the Claremont Hotel Art Gallery in October of 1941.²¹⁵ A month later in conjunction with National Art Week he helped to organize Oakland's Art Fiesta at the Exposition Building.²¹⁶ In 1941 Rice was honored with a special solo exhibition at the California College of Arts and Crafts; shortly thereafter that institution established the William S. Rice Scholarship, an annual summer session grant to pay the tuition of needy high school students.²¹⁷

In November of 1942 five of his paintings were at the Oakland Art Gallery's Invitational Exhibition; artists who had "received high votes or awards at Oakland Annals" were asked to submit five works.²¹⁸ H. L. Dungan said that "William Rice showed redwood trees, houses, snow and so on, all influenced by his color block print days."²¹⁹ During March of 1943 the Stanford University Art Gallery held a one-man exhibition of his block prints, "mostly tropical and California birds" with "a few flower subjects."²²⁰ This show proved so popular that it was sent to the Crocker Art Gallery in Sacramento and ended at the de Young Museum in December of 1943.²²¹ That year he won an honorable mention for his print *The Fleet at Rest* at the Seventeenth Annual of the Philadelphia Print Club where he exhibited into 1946.²²² At the Oakland Art Gallery in June of 1944 he exhibited with the Bay Region Artists.²²³ A month later *The Oakland Tribune* posted:²²⁴

Two color block prints by William S. Rice were shown at the annual Pennell Exhibition in the Library of Congress. They were seen by R. P. Tolman, curator of division of Graphic Arts, Smithsonian Institution, who promptly invited Rice to hold a one-man show at the Institution sometime this Fall, at a date convenient for the artist. Tolman wants 30 to 35 prints, to be exhibited for four weeks. The June issue of the *School Arts Magazine* wrote in praise of Rice's work, reproduced one of his prints in color, three in black and white.

The Smithsonian show of his color woodcuts opened in October.²²⁵ That November he exhibited thirty-six block prints at the Sacramento Junior College and won the "Etchers Award" and twenty-five dollars for his drypoint entitled *Aspens in the Snow* at the Annual of the California Society of Etchers held in Gump's Gallery.²²⁶ In early January of 1945 the Oakland Art Gallery filled an entire room with his recent prints, including many linoleum cuts.²²⁷ H. L. Dungan reproduced Rice's *Last Stand of the Windjammer* and added that he was "much interested in the artist's prints in which the black key line was left out. These are flower studies, all in color," including the "marvelous" *Calla*.²²⁸ Also his night scene, *San Joaquin Valley Farm*, attracted considerable attention. That March an exhibit of his prints was held in New Mexico at the Santa Fe Women's Club.²²⁹ In October of 1945 at the Oakland Art Gallery he lectured on "How Prints are Made" and contributed to the Annual of Water Colors, Pastels and Prints his *Chinese Fisheries-Monterey* said to have "good color and design."²³⁰

At the California State Fair in August of 1947 he received the print award; his work was again displayed at that venue in 1953.²³¹ In September of 1947 he exhibited his watercolors at the Club Alsam in Lafayette.²³² That October at the Fifteenth Annual Exhibition of Water Colors, Pastels, Drawings and Prints in the Oakland Art Gallery he received the silver medal (second prize) in prints for "his skillful and cheerful woodblock," *Farmyard in Alviso*.²³³ He contributed in 1947 to the Third Annual of the Alameda Art League at Friedman's Gallery and served as a juror for the same; at the Rotunda Gallery in the City of Paris his wood block prints were part of a joint exhibition with Irma Engle during June of 1948.²³⁴ On August 27, 1949 the *Christian Science Monitor* reproduced on the front page of its magazine section Rice's watercolor *Wild Sunflowers and Petunias*: "the successful arrangement of the flowers, standing vividly and beautifully against a dark background."²³⁵ For the 1950 Painting Annual at the Oakland Art Gallery he displayed *Night in Santa Fe-New Mexico* and at that same venue he contributed in October of 1952 to the Twentieth Annual Exhibition of Water Colors, Pastels, Drawings and Prints.²³⁶ His work was included in a display at the 1954 Alameda County Fair sponsored by the Alameda Art Association.²³⁷ In the summer of 1955 at the Alameda County Fair Rice won the first prize in "graphic art."²³⁸ That August he held a joint exhibition with Dorothy Dowd at the Alameda Hotel in Oakland.²³⁹ Rice illustrated an article in the December 1955 issue of *School Arts Magazine*.²⁴⁰ One of his last solo exhibitions was held during January of 1959 at the Montalvo Center in Saratoga, California.²⁴¹ William S. Rice died on August 27, 1963 in his Oakland home.²⁴²

ENDNOTES FOR RICE: 1. U.S. Census of 1880 [ED 131, Sheet 32]. / 2. *TOT*, January 4, 1924, p.6-S; *BDG*, January 19, 1924, p.5. / 3. *CSM*, June 25, 1928, p.7. / 4. *CMC* 1, 1900, pp.313f. / 5. U.S. Census of 1900 [ED 899, Sheet 18B]. / 6. *ADA*, June 19, 1901, p.1. / 7. See biography on Charles P. Neilson in Appendix 7. / 8. *SFL*, July 8, 1910, p.4. / 9. Polk-Husted Publishers, *Stockton City Directory*: 1904, p.225; 1907, pp.19, 344; 1909-10, p.333; 1910, p.269. / 10. *CVRI*, San Joaquin County, 1904, / 11. *CMC* 15, 1908, p.30. / 12. *CMC*: 7, 1903, pp.147-51; 8, 1903, pp.19-23; 8, 1904, pp.47-51; 8, 1904, pp.104-06; 9, 1904, pp.49-54; 9, 1904, pp.108-12; 9, 1904, pp.277-79; 10, 1905, pp.210-13; 14, 1907, pp.131-34; 14, 1907, pp.363-67. / 13. *CMC*: 13, 1906, p.393; 14, 1907, p.376. / 14. *CMC* 15, 1908, p.101. / 15. *CMC* 15, 1908, p.295. / 16. *CMC*: 16, 1909, p.89; 16, 1909, p.135. / 17. Refer to the narrative in Chapter 3. / 18. U.S. Census of 1910 [ED 134, Sheet 5B]. / 19. *SFL*, July 8, 1910, p.4. / 20. *Edwards*, pp.13-16; *CSAC*, 1910-24. / 21. Appendix 1; *SFL*, June 16, 1912, p.72. / 22. *SFC*, June 22, 1924, p.6-D; *TOT*, May 24, 1930, p.5-B. / 23. *Polk*: 1911, p.1322; 1912, p.98; 1913, p.97; 1914, p.1356; 1915, p.1177. / 24. *CVRI*, Alameda County, 1912. / 25. *DPT*, March 6, 1920, p.1; *BDG*, January 19, 1924, p.5; *Halteman*, pp.156. / 26. *SFL*, November 15, 1910, p.8. / 27. *CSAC*, 1910-24; *TPE*, January 23, 1941, p.14. / 28. *TOT*: May 26, 1932, p.11; January 11, 1933, p.22; May 17, 1934, p.31. / 29.

TOT: September 14, 1930, p.A-5; August 19, 1934, p.8-S; August 25, 1935, p.S-7; September 12, 1937, p.S-5; *BDG*: August 10, 1933, p.5; August 24, 1933, p.7; August 9, 1934, p.6; August 15, 1935, p.5; January 2, 1936, p.7; *SFC*: August 23, 1936, p.D-6; January 1, 1939, p.224-W; *TAT*: August 28, 1936, p.18; January 6, 1939, p.15. / 30. *Polk*: 1916, p.714, 1917, p.1104; 1921, p.887; 1925, p.1353; 1927, p.1557; 1930, p.1149; 1933, p.636; 1937, p.724; 1943, p.813. / 31. *CVRI*, Alameda County: 1918-1944. / 32. *AAA*: 22, 1925, p.646; 28, 1931, p.697. / 33. *Green*, p.68. / 34. *SNT*: 12.3, 1904, p.224; 12.4, 1904, p.344; 12.5, 1904, p.389; 14.3, 1905, p.49; 16.2, 1905, pp.121-27. / 35. The following citations give only the dates when Rice's work was immediately forthcoming or presently on display at the Society's Annual and/or special exhibitions. Annual exhibitions were habitually held in San Francisco and other shows were staged throughout the Bay Area: *TOT*: April 15, 1917, p.24; May 13, 1917, p.24; July 8, 1917, p.20; August 11, 1918, p.20; August 10, 1919, p.B-5; May 29, 1921, p.S-7; June 11, 1922, p.B-5; January 11, 1925, p.S-7; June 7, 1925, p.6-S; August 16, 1925, p.S-5; September 6, 1925, p.S-5; March 14, 1926, p.S-7; March 31, 1926, p.S-7; September 26, 1926, p.4-S; November 21, 1926, p.S-5; September 16, 1929, p.D-5; September 22, 1929, p.7-S; September 21, 1930, p.6-S; February 14, 1932, p.6-S; November 5, 1933, p.8-S; November 4, 1934, p.S-7; December 8, 1935, p.S-7; December 20, 1936, p.7-B; October 24, 1937, p.5-S; October 30, 1938, p.4-B; October 8, 1939, p.7-B; October 27, 1940, p.7-B; *SFC*: August 4, 1918, p.E-6; June 3, 1923, p.6-D; August 24, 1924, p.D-3; January 11, 1925, p.D-3; April 29, 1928, p.D-7; November 11, 1928, p.D-7; December 23, 1928, p.D-7; September 22, 1929, p.D-5; September 14, 1930, p.4-D; November 11, 1934, p.D-3; October 31, 1937, p.24-W; November 8, 1942, p.18-W; *TAT*: October 1, 1927, p.9; September 28, 1929, p.11; October 13, 1939, p.25; *BDG*: April 19, 1928, p.7; May 3, 1928, p.8; September 19, 1929, p.7; September 4, 1930, p.7; September 18, 1930, p.7; September 17, 1931, p.7; November 5, 1931, p.7; October 19, 1933, p.5; November 3, 1933, p.5; November 1, 1934, p.7; December 13, 1935, p.16; December 24, 1936, p.6; October 14, 1937, p.7; October 28, 1937, p.7; October 27, 1938, p.7; October 12, 1939, p.8; October 25, 1940, p.8; *DPT*, December 11, 1928, p.6; *CPC*, December 14, 1928, p.16; *TAD*: October 1, 1929, p.22; January 15, 1937, p.24; *SFL*: August 30, 1930, p.8; September 13, 1930, p.8; October 3, 1931, p.10; *TWP*, November 10, 1934, pp.12f; *SFW*, October 23, 1937, p.7; *McGlauffin*, p.352. / 36. *Schwartz, Northern*, p.102. / 37. *TOT*: March 4, 1911, p.15; April 7, 1918, p.22; March 29, 1919, p.10; October 12, 1921, p.13; October 16, 1921, p.S-5; November 6, 1921, p.2-B; November 26, 1922, p.7-S; April 22, 1928, p.S-5; *SEC*, April 6, 1913, p.27; *SFB*, March 24, 1919, p.15; *BDG*: April 26, 1924, p.5; *SFC*, June 26, 1927, p.7. / 38. *Halteman*, p.1257. / 39. *Schwartz, Northern*, p.102. / 40. *SFC*, January 22, 1916, p.8; *TOT*: June 11, 1916, p.13; June 18, 1916, p.14. / 41. *TOT*: March 18, 1917, p.35; March 25, 1917, p.24; June 5, 1922, p.5; February 2, 1927, p.5; June 24, 1928, p.5-S; March 1, 1931, p.S-11; June 14, 1931, p.6-S; September 4, 1932, p.8-S; February 19, 1939, p.7-B; November 26, 1939, p.B-9; September 28, 1941, p.S-5; February 28, 1943, p.D-3; October 3, 1946, p.C-13; *BDG*: July 7, 1920, p.5; April 2, 1921, p.6; June 10, 1922, p.5; May 26, 1923, p.9; *OTM*, February 4, 1927, p.3. / 42. *CSEE*. / 43. *TOT*: August 11, 1917, p.1; September 16, 1917, p.20. / 44. *TOT*, December 2, 1917, p.21. / 45. *SFC*, September 16, 1917, p.S-9; *TOT*: September 1, 1917, p.12; September 2, 1917, p.41; February 17, 1918, p.22; July 7, 1918, p.24; January 3, 1926, p.S-7; January 11, 1929, p.16. / 46. *TOT*, October 28, 1917, pp.20f. / 47. *DPT*: January 16, 1918, p.1; January 19, 1918, p.1. / 48. *TOT*, February 10, 1918, p.22. / 49. *TWP*: May 4, 1918, p.16; May 11, 1918, p.16. / 50. *TOT*, March 24, 1918, p.22. / 51. *CSEE*. / 52. *TOT*: February 14, 1919, p.8; February 25, 1919, p.8. / 53. *SFAI*. / 54. *TOT*, June 15, 1919, p.11. / 55. *TOT*, June 22, 1919, p.11. / 56. *TOT*: July 13, 1919, p.11; July 27, 1919, p.S-7. / 57. *TOT*, July 27, 1919, p.S-7. / 58. *CSEE*. / 59. *TOT*, September 7, 1919, p.B-3. / 60. *BDG*, January 16, 1920, p.11; *TCR*, January 17, 1920, p.9; *TOT*, January 18, 1920, p.1-B. / 61. *TOT*: March 26, 1920, p.18; March 28, 1920, p.4-S. / 62. *DPT*, March 6, 1920, p.1; *TOT*, April 4, 1920, p.4-S. / 63. *TOT*, May 30, 1920, p.3-S; *SFX*, June 1, 1920, p.15. / 64. *SFC*, July 11, 1920, p.E-3. *The Oakland Tribune* places the venue for this show at Helgesen's Gallery: *TOT*, July 18, 1920, p.S-7. / 65. *BDT*, September 25, 1920, p.3. / 66. *TOT*: October 24, 1920, p.S-7; October 31, 1920, p.D-5. / 67. *TOT*, November 21, 1920, p.6-S. / 68. *SFX*, January 9, 1921, p.6-N. / 69. *TOT*, January 16, 1921, p.S-5. / 70. *BDG*, April 16, 1921, p.6. / 71. *BDG*, January 21, 1921, p.6; May 28, 1921, p.6. / 72. *TOT*, May 15, 1921, p.2-B. / 73. *BDG*: January 21, 1922, p.5; February 4, 1922, p.6; April 29, 1922, p.6; *TOT*: January 22, 1922, p.4-S; February 5, 1922, p.S-5; March 26, 1922, p.S-5; April 2, 1922, p.S-7; December 13, 1922, p.S-7; May 2, 1926, p.S-7; May 16, 1926, p.S-9; January 9, 1927, p.6-S; *SFC*, May 23, 1926, p.8-T. / 74. *TOT*, January 22, 1922, p.4-S. / 75. *DPT*, March 3, 1922, p.8. / 76. *TOT*, June 4, 1922, p.A-13. / 77. *TOT*, July 23, 1922, p.S-5. / 78. *TOT*, October 15, 1922, p.S-7. / 79. *BDG*: June 28, 1923, p.5; December 29, 1923, p.5; April 30, 1927, p.6; *SFC*: September 9, 1923, p.6; November 16, 1924, p.D-3; *TOT*: November 23, 1924, p.31; November 15, 1925, p.S-7; May 1, 1927, p.S-5; November 13, 1927, p.S-7; *TCR*, November 29, 1924, p.10; *ARG*, December 1927, p.9. / 80. *BDG*, August 21, 1923, p.6. / 81. *BDG*: March 6, 1926, p.7; October 11, 1928, p.8; *SFC*, October 14, 1928, p.D-7. / 82. *TOT*, September 23, 1923, p.S-7. / 83. *SFC*, October 21, 1923, p.D-6. / 84. *SFC*, November 25, 1923, p.6-D. / 85. *BDG*, January 19, 1924, p.5; cf. *BDG*, December 29, 1923, p.5. / 86. *TOT*, March 30, 1924, p.S-7. / 87. *TOT*, April 13, 1924, p.S-5. / 88. *BDG*, August 30, 1924, p.6. / 89. *SFX*, September 14, 1924, p.12-N. / 90. *TAT*, November 8, 1924, p.21. / 91. *SFC*, November 9, 1924, p.D-3. / 92. *TOT*: November 19, 1924, p.19; November 23, 1924, p.1-B; November 30, 1924, p.6-S. / 93. *TOT*, December 21, 1924, p.S-7. / 94. *DPT*, December 27, 1924, p.8. / 95. *TOT*, January 4, 1925, p.6-S. / 96. *TOT*, January 11, 1925, p.S-7. / 97. *TOT*, February 1, 1925, p.6-S. / 98. *LAT*: March 8, 1925, p.3-34. / 99. *TOT*, May 3, 1925, p.S-7. / 100. *SFAI*. / 101. *TOT*, June 11, 1925, p.6-S. / 102. *TOT*, July 19, 1925, p.S-5. / 103. *TOT*, October 11, 1925, p.S-7. / 104. *TOT*: January 3, 1926, p.S-7; January 10, 1926, p.8-S. / 105. *TOT*: February 14, 1926, p.S-7; February 21, 1926, p.S-5; March 14, 1926, p.S-7; *LAT*, March 7, 1926, p.3-16. / 106. *TOT*, March 14, 1926, p.S-7. / 107. *BDG*, April 29, 1926, p.6. / 108. *TOT*, June 27, 1926, p.6-B; *TWP*, July 24, 1926, p.23; *CPC*, August 20, 1926, p.11. / 109. *BDG*, July 8, 1926, p.6. / 110. *TOT*, July 4, 1926, p.S-3. / 111. As cited in *TOT*, July 16, 1926, p.S-5. / 112. *BDG*, July 21, 1926, p.6. / 113. *CPC*, August 20, 1926, p.11; *TOT*, August 22, 1926, p.S-5. / 114. *BDG*, September 23, 1926, p.6; cf. *TAT*, October 2, 1926, p.16. / 115. *TOT*, October 3, 1926, p.S-11. / 116. *SFC*: September 19, 1926, p.F-5; September 26, 1926, p.5-F. / 117. *BDG*: December 11, 1926, p.7; January 6, 1927, p.6; *CPC*, January 14, 1927, p.11. / 118. *TOT*, January 16, 1927, p.S-7. / 119. *BDG*, April 23, 1927, p.7. / 120. *TOT*: March 20, 1927, p.S-5; April 10, 1927, p.S-5. / 121. *TOT*, May 20, 1928, p.S-5. / 122. *TOT*: March 20, 1927, p.S-5; January 29, 1928, p.S-5. / 123. *ARG*, July 1927, p.6; cf. *TOT*, May 29, 1927, p.4-S; *CPC*, June 3, 1927, p.10; *SFC*: June 5, 1927, p.D-7; June 19, 1927, p.D-7. / 124. *TOT*, July 3, 1927, p.4-B. / 125. *TOT*, December 11, 1927, p.8-S; *SFC*, January 1, 1928, p.D-7. / 126. *TOT*, December 25, 1927, p.S-3. / 127. *TOT*, January 29, 1928, p.S-5. / 128. *TOT*, February 12, 1928, p.12-A; *ARG*, March 1928, p.10. / 129. *BDG*: March 8, 1928, p.7; March 15, 1928, p.7; *ARG*, March 1928, p.16. / 130. *BDG*, March 1, 1928, p.6. / 131. Plate 18a; Appendix 6. / 132. *BDG*: March 15, 1928, p.7; March 22, 1928, p.7; *TOT*, March 21, 1928, p.8. / 133. *BDG*, April 19, 1928, p.7. / 134. *TOT*, May 20, 1928, p.S-

5. / 135. DPT, May 16, 1928, p.10. / 136. DPT, June 11, 1928, p.4; June 23, 1928, p.6; BDG, June 21, 1928, p.7. / 137. CSM, June 25, 1928, p.7. / 138. TOI, September 16, 1928, p.6-S. / 139. TOI, November 11, 1928, p.5-S. / 140. BDG, December 20, 1928, p.7; SFC, December 23, 1928, p.D-7. / 141. Moore, p.A-37. / 142. TOI, June 30, 1929, p.S-7; SFC, July 5, 1929, p.7; LAT, October 20, 1929, p.3-16. / 143. Moore, p.A-37. / 144. *Catalogues: First Annual State-wide Art Exhibit of Paintings*, Santa Cruz Art League, February 1-15, 1928, p.8; SFC, February 17, 1929, p.D-5; *Sixth Annual State-wide Art Exhibit of Paintings*, February 5-19, 1933, p.11. / 145. TOI, February 3, 1935, pp.2-A, S-7. / 146. TOI, February 7, 1943, p.B-3. / 147. TOI, May 21, 1929, p.10; May 23, 1929, p.7; SFC, May 26, 1929, p.D-5; BDG, May 30, 1929, p.6. / 148. BDG, July 5, 1929, p.7. / 149. SFC, July 14, 1929, p.D-5. / 150. TOI, August 11, 1929, p.S-7; August 25, 1929, p.B-5; September 1, 1929, p.B-5; September 8, 1929, p.B-5; SFC, September 8, 1929, p.D-5. / 151. SFC, September 25, 1929, p.D-5. / 152. TAT, September 28, 1929, p.11. / 153. TOI, September 22, 1929, p.7-S. / 154. BDG, December 19, 1929, p.10; CPC, December 27, 1929, p.4. / 155. BDG, January 23, 1930, p.7; January 22, 1931, p.5; SFL, January 24, 1931, p.14. / 156. SFC, June 8, 1930, p.D-5; TWP, June 14, 1930, p.12; TAT, June 14, 1930, p.13. / 157. BDG, September 11, 1930, p.7; TWP, September 20, 1930, p.12. SFC, September 21, 1930, p.4-D. / 158. SFC, September 28, 1930, p.4-D. / 159. SFC, September 27, 1931, p.8-D. / 160. TAT, October 2, 1931, p.7. / 161. TWP, October 3, 1931, p.12. / 162. SFL, September 26, 1931, p.11. / 163. BDG, November 12, 1931, p.7; TOI, November 15, 1931, p.6-S; SFL, November 28, 1931, p.7; November 14, 1931, p.14. / 164. BDG, November 19, 1931, p.8. / 165. TOI, December 6, 1931, p.6-S. / 166. TOI, April 10, 1932, p.6-S; BDG, April 14, 1932, p.7; B & B, November 21, 2011, No.209. / 167. SFC, November 13, 1932, p.D-3; TAT, November 18, 1932, p.14. / 168. BDG, December 15, 1932, p.7. / 169. TOI, January 1, 1933, p.8-S; BDG, January 5, 1933, p.6. / 170. SMT, March 24, 1933, p.5. / 171. SFC, November 19, 1933, p.D-3; cf. BDG, November 9, 1933, p.9. / 172. SFC, November 12, 1933, p.D-3. / 173. TAT, December 1, 1933, p.16. / 174. SFW, November 11, 1933, p.5. / 175. BDG, August 15, 1935, p.5; TOI, September 12, 1937, p.S-5. / 176. TOI, March 11, 1934, p.12-S; TAT, March 30, 1934, p.13. / 177. BDG, March 29, 1934, p.6. / 178. TOI, September 9, 1934, p.8-S. / 179. TOI, November 4, 1934, p.7-S. / 180. TAT, December 14, 1934, p.17. / 181. BDG, February 7, 1935, p.7; LAT, February 10, 1935, p.2-10; TOI, February 10, 1935, p.S-7. / 182. TOI, April 28, 1935, p.7. / 183. BDG, May 23, 1935, p.7. / 184. TWP, May 11, 1935, p.15. / 185. TOI, April 21, 1935, p.S-7; April 13, 1941, p.7-B; April 12, 1942, p.S-7; April 16, 1944, p.2-B; BDG, April 23, 1937, p.7. / 186. BDG, August 15, 1935, p.5; TOI, August 25, 1935, p.S-7. / 187. TWP, September 21, 1935, p.10. / 188. BDG, November 1, 1935, p.7; SFW, December 28, 1935, p.7; TAT, January 3, 1936, p.16. / 189. SFW, December 21, 1935, p.8. / 190. BDG, January 2, 1936, p.7; TOI, February 9, 1936, p.S-7; SAE, February 23, 1936, p.A-1; TAT, March 6, 1936, p.17. / 191. TOI, March 22, 1936, p.B-5. / 192. TOI, September 12, 1937, p.S-5; DPT, October 24, 1936, p.5. / 193. TOI, November 15, 1936, p.6-B. / 194. BDG, April 23, 1937, p.7. / 195. TOI, October 10, 1937, p.S-5. / 196. TOI, September 12, 1937, p.S-5. / 197. REG, October 29, 1938, p.12; October 31, 1938, p.16; NSJ, October 31, 1938, p.12. / 198. REG, November 5, 1938, p.14. / 199. REG, March 11, 1939, p.8; June 3, 1939, p.14; June 10, 1939, p.10. / 200. REG, November 10, 1939, p.8. / 201. REG, October 25, 1941, p.7. / 202. REG, December 1, 1950, p.8. / 203. REG, December 31, 1954, p.6; January 8, 1955, p.6; October 1, 1959, p.11. / 204. TOI, February 20, 1938, p.5-S; February 27, 1938, p.S-7; February 23, 1941, p.B-7; March 2, 1941, p.5-S; January 11, 1942, p.S-5; January 18, 1942, p.S-5; BDG, August 4, 1938, p.6; TAT, August 5, 1938, p.20. / 205. TOI, January 23, 1938, p.S-5; BDG, March 24, 1938, p.7. / 206. TOI, July 10, 1938, p.4-B. / 207. BDG, October 27, 1938, p.7; TOI, October 30, 1938, p.4-B. / 208. TAT, November 4, 1938, p.30. / 209. BDG, December 2, 1938, p.8. / 210. SLI, January 15, 1939, p.12-E; TOI, July 30, 1939, p.B-7. / 211. TOI, August 6, 1939, p.B-7. / 212. REG, November 25, 1939, p.11. / 213. REG, November 23, 1940, p.9. / 214. TOI, September 26, 1941, p.5-S; September 28, 1943, p.2-B; October 8, 1944, p.2-C. / 215. BDG, October 1, 1941, p.16. / 216. TOI, November 7, 1941, p.28-C; November 23, 1941, p.2-S. / 217. TOI, June 6, 1943, p.B-3. / 218. TOI, November 1, 1942, p.6-S; November 8, 1942, p.5-S. / 219. TOI, November 15, 1942, p.6-S. / 220. TOI, March 21, 1943, p.B-3. / 221. TOI, December 12, 1943, p.2-B. / 222. REG, May 1, 1943, p.13. / 223. TOI, June 11, 1944, p.2-B. / 224. TOI, July 2, 1944, p.2-B. / 225. TOI, October 8, 1944, p.2-C. / 226. TAT, November 10, 1944, p.15; TOI, November 12, 1944, p.2-C; December 17, 1944, p.2-C. / 227. TOI, December 24, 1944, p.2-C. / 228. TOI, January 7, 1945, p.2-C. / 229. SFM, March 27, 1945, p.3. / 230. TOI, October 14, 1945, p.2-C. / 231. TOI, August 31, 1947, p.C-3; September 20, 1953, p.C-3. / 232. TOI, September 21, 1947, p.C-3; September 28, 1947, p.C-3. / 233. TOI, November 2, 1947, p.C-3. / 234. TOI, November 2, 1947, p.C-3; TAT, June 11, 1948, p.17. / 235. TOI, October 9, 1949, p.C-9. / 236. TOI, March 12, 1950, p.4-C; BDG, November 6, 1952, p.8. / 237. TOI, June 30, 1954, p.34. / 238. TAT, July 8, 1955, p.16. / 239. TOI, August 14, 1955, p.6-M; August 28, 1955, p.10-C. / 240. TOI, January 8, 1956, p.2-B. / 241. TOI, January 8, 1959, p.24. / 242. G. Chamberlain, *William S. Rice: An Exhibition of Color Woodcuts from 1910-1940*, Catalogue of The Annex Gallery, Santa Rosa, 1984-85; *ibid.*, *Lasting Impressions: Works on Paper by William S. Rice*, Catalogue of The Annex Galleries, Santa Rosa, 2001; Roberta Rice Treseder, *William S. Rice, California Block Prints*, Petaluma, 2009; Heyman, p.14; Hughes, p.929; Jacobsen, p.2683; Falk, p.2758; Acton, pp.102, 281.

THEODORE J. RICHARDSON (1855-1914) was born in Readfield, Maine, and according to the 1860 U.S. Census, he lived with both parents and four siblings. His father, Samuel, was a farmer.¹ By 1880 Theodore was an unmarried school teacher and resident of Featherstone, Minnesota.² Richardson made his first sketching trip to California in the fourth quarter of the 19th century and married in 1897. In the 1890s he painted a copy of an early portrait of Father Junipero Serra for the lobby of the Del Monte Hotel in Monterey. He frequently spent the winters on the Monterey Peninsula and summered in Alaska where he painted highly regarded landscapes. From 1908 to 1911 he and his Vermont-born wife, Flora, were residents of Pacific Grove.³ He exhibited during 1909 at the Alaska-Yukon-Pacific Exposition and in the Smithsonian Institution.⁴ According to the U.S. Census in April of 1910, the couple was childless and his official occupation was listed as "landscape artist."⁵ Six of his works, including several French scenes, were exhibited at this time in the Del Monte Art Gallery.⁶ In 1910 he maintained a studio in Carmel where he exhibited his Alaska scenes.⁷ That year he also contributed to the Annual Exhibition of the Carmel Arts and Crafts Club.⁸ He died on November 19, 1914 in Minneapolis.⁹

ENDNOTES FOR RICHARDSON: 1. U.S. Census of 1860 [Kennebec County Index, Sheet 8]. / 2. U.S. Census of 1880 [ED 154, Sheet 6]. / 3. CVRI, Monterey County, 1908. / 4. SFC, September 15, 1909, p.5. / 5. U.S. Census of 1910 [ED16, Sheet 4B]. / 6. Schwartz, *Northern*, p.103; SFL, June 26, 1910, p.36. / 7. SFL, September 18, 1910, p.40. / 8. Appendix 2. / 9. Cf., Hughes, pp.931f; Falk, p.2764.

WILLIAM (Wilhelm) FREDERICK RITSCHEL (1864-1949) was born of Bavarian and French parents on July 11th in Nürnberg, Germany, and was educated at the local Gymnasium and Industrial School. His father, a government official, initially discouraged his son's early interest in art despite the fact that William's uncle was the German sculptor and co-founder of the Dresden Art School, Ernest Ritschel (1801-1861). The latter was famous for his heroic sculpture of King Frederick Augustus I and for the "twelve great reliefs, *The Principal Epochs of Civilization*, in the Aula of Leipzig University."¹ After a brief and unsuccessful apprenticeship as a lithographer, William served in the Imperial German Navy from 1883 to 1887, beginning as a cadet on "the proud frigate Prinz Frederick Karl."² In 1886 during the Turkish-Greek War he was stationed on Cypress where the ship's captain gave the young artist an unoccupied officer's cabin for a studio and commissioned him to decorate large seashells one of which was presented to England's future king, Edward VII, on Malta.³ William Ritschel studied art between 1888 and 1894 under Frederick Kaulbach and Karl Raupp at the Royal Academy in München where he was also a member of the Kunstverein. His work, including marines and studies of his beloved horses, was exhibited throughout Germany and in Paris. Responding to an invitation from his physician-cousin in the United States, he sailed in November of 1895 from Southampton to New York City aboard the S.S. St. Louis and applied for immigrant status. According to the U.S. Census in June of 1900, he resided alone at the township of Southold in Suffolk County, New York.⁴ He described himself as both a widower and "artist." Later that year he married Bella "Zora" Hollingsworth, a Texas-born widow who was ten years younger. After a New England honeymoon, where he painted his Gloucester canvas *On the Grand Banks*, the couple moved to Manhattan.⁵ On June 16, 1904 he became a naturalized citizen of the United States and gave his New York City residence as 145 East Twenty-third Street.⁶ A year later he applied for a passport to visit Europe and listed his mailing address as 14 West Twelfth Street.⁷ At this time he was described on the application as five feet nine inches tall with dark blue eyes, dark brown hair and a straight nose. He spent the summer of 1906 in Norway.⁸ During his later trips to Holland he made "studies of the picturesque, vividly colored fishing boats whose mooring place was Katwijk Strand."⁹ From the U.S. Census of 1910 we learn that the Ritschels resided at 253 West Forty-second Street.¹⁰ He traveled France in 1912 for four months and a year later to Norway. In 1916 he lived at 2256 Seventh Avenue in New York.¹¹

Until the early 1930s New York City remained an important location for the exhibition and sale of his paintings. One of his earliest shows was in 1901 at the Currier Art Gallery.¹² That same year he was elected a member of the Salmagundi Club; he contributed to its annual benefit exhibitions for almost forty years.¹³ At the Club's 1903 show the *New York Times* gave the following evaluation: "*To the Rescue*, by William Ritschel, is a life-saving scene on the coast during a storm, the horses dragging the lifeboat on its car, done with somewhat theatrical vigor, the background a little too indefinite and unexplainable."¹⁴ He became one of the Club's "distinguished artists" and was once asked to paint "bonbon boxes" in the style of Louis XVI for a 1915 charity show at the Reinhardt Galleries.¹⁵ At the Salmagundi exhibition in 1915 he submitted *A Winter Day-Weehawken* which, according to the *American Art News*, "made excellent use of railroad yards."¹⁶ Ritschel was awarded the Club's honorable mention in 1912.¹⁷ He received the Salmagundi's 1923 Isidor Medal and a hundred dollars.¹⁸

During the first decades of the 20th century his work remained in the public eye with contributions to the National Academy of Design, where he became an Associate ("A.N.A.") in 1910, as well as to the Katz Galleries and Powell Art Galleries.¹⁹ In 1912-13 he received the prestigious Carnegie Prize at the National Academy for his Carmel seascape *Rocks and Breakers*.²⁰ Immediately thereafter New York's Macbeth Gallery began to display his paintings with some regularity.²¹ At this venue in 1915 he was included in the Third Annual Exhibition of the Society of Men Who Paint the Far West.²² Ritschel was elected a National Academician ("N.A.") of the National Academy in 1914, the same year he received a gold medal at the National Arts Club.²³ In the 1920s he was included in a very select group of living American artists whose work was purchased by the Ranger Fund Prize of the National Academy of Design and assigned as long-term loans to important museums, such as the National Gallery in Washington, D.C.²⁴ He was the only artist to win that prize on three separate occasions.²⁵ Ritschel was also awarded honorable mentions in 1921 and 1926 by the National Academy where he contributed to exhibitions into the 1930s.²⁶ The Pratt Institute staged a solo show of his work, primarily scenes around Carmel, in the spring of 1916 and the *Brooklyn Eagle* provided the following review:²⁷

For depicting elemental strength in wave action no collection yet seen at the Pratt Institute Art Gallery has ever approached that of William Ritschel. And yet, the eleven coast marines in the assemblage of nineteen canvases on view are in no wise literal transcripts of nature; they are filled with the poetic and sympathetic personality inherent in the artist. They might be termed

at first blush as "strong," so convincing are they, but they are far more than strong; they grip the imagination while gratifying a natural craving for truth.

In the main, the marines are scenes on the California Pacific coast. While the locale differs only slightly in these canvases, the points of view differ widely. They deal with solid, everlasting rocks along shore and with the everlasting surging, dashing and smashing of enrolling ocean waves, sometimes lapping them with caressing motion and, at other times, deceptively resting under moonlight that dimples the wave summits.

The way that Mr. Ritschel varies his marines is suggestive of the way Beethoven repeated his themes in his sonatas, conveying delight for his ingenuity on introducing the themes in variations. "The Enchanted Pool, Carmel-by-the-Sea," was an inspiration, with its inset of deep blue in the pool in the foreground, its massed and solid rocks and its glimpse of a great breaker coming in, in the background. Tumult is seen in the waves dashing far out, in "Glory of the Morning," broad with its incoming tide is "Play of the Waves;" and surf dashing into a semi circular rock mass, in "Shadows of the Cliff," "Fog and Breakers" and "Instealing Fog" elicit admiration for the artist's work.

He plays his decorative rocks about in masterly fashion, as in "Morning Hour." Suavity joins strength in the moonlight effects in "There Shall be Light" and "Golden Path Across the Sea," and five variations on his theme are seen in "Tidepool," "Strom Swept Cypress," "Breezy Morning," "Monterey Cypress," "The Opal Sea" and "Pine Branch."

In 1917 his work appeared at the Folsom Galleries on Fifth Avenue.²⁸ He held memberships in the Artists' Fund Society, New York Water Color Club, American Federation of Arts, American Water Color Society and Allied Artists of America.²⁹ In the early 1920s he joined the New York Aquarellists Society and exhibited at its many shows, including the Ainslie Galleries.³⁰

Although New York City, and especially California, commanded most of his attention, he showed no hesitation to display his talents elsewhere. Beginning in 1903 he sent his paintings to the Boston Art Club and to the Annals of the Pennsylvania Academy of Fine Arts.³¹ At the latter in 1913 he exhibited *Blue Depths-Carmel-California*.³² He received an honorable mention in 1912 at the Carnegie Institute in Pittsburgh.³³ Two years later he contributed to the Twentieth Annual Exhibition of the State of Maine.³⁴ During the spring of 1917 he displayed *At the Foot of the Cliffs* to the Eleventh Annual Exhibition of Selected Paintings by American Artists at the Albright Art Galleries in Buffalo, New York.³⁵ The John Heron Art Institute in Indianapolis was one of his regular venues where in 1911 his watercolor *Waiting* was given "the place of honor" and in 1924 his *Pearl Diver's Fate-Tahiti* was assessed by Lucille E. Morehouse:³⁶

With tactful artistry Mr. Ritschel has given us beauty of color and has slurred over a gruesome subject so that it does not detract or distract. The curved lines, leading the eye through the intermingled color tones of deep blue and violet and green, do not at first resolve themselves into the sprawling form of the octopus, whose huge tentacles are crushing the life from human prey. Even after the beholder makes the discovery, he may still disregard the figures that he has traced out and continue his enjoyment of color, his mind led away from the unhappy thought by watching red and gold fishes that dart through the deep-hued water.

He was awarded gold medals at the Philadelphia Art Club in 1918 and 1924; on the latter date he received the prize for his canvas *Glory of the Morning*.³⁷ His exhibited work at the 1920 show of California Artists at the Bishop Galleries in Honolulu was sold in Hawaii.³⁸ The Albright Art Galleries staged an exhibition in 1921 of his Carmel seascapes, including the *Stormbeaten Coast-California*, which was reproduced in the *Christian Science Monitor*.³⁹ That same year in St. Paul, Minnesota, his work was given a solo exhibition which "eleven thousand attended."⁴⁰ In 1923 he contributed to the Twelfth Annual Exhibition of American Painters at the Toledo Museum of Art in Ohio.⁴¹ His aquarelles were included in the 1924 Watercolor Exhibition of Contemporary Americans at the Cleveland Museum of Art.⁴² Ritschel's work was given the Harris Prize by the Art Institute of Chicago, where he exhibited through the 1920s, and was included in its permanent collection.⁴³ One of his paintings was accepted at London's Royal Academy in 1925; he received an honorable mention at the Paris Salon of 1928 for *Morning Tide-Pacific Coast*, a large Carmel canvas that was reproduced in the catalogue.⁴⁴ He was elected a member of the Société Internationale des Beaux-Arts et des Lettres. Ritschel was the recipient of an award at the Dallas Museum in 1930. That April at the Fourteenth Annual Exhibition of American Art in Springville, Utah, he received the Purchase Prize for his large marine of a masted clipper, *The Sea Rover*, which was reproduced in *The Salt Lake Tribune* and was said to bring "a message of the ocean's strength and invincibility."⁴⁵ He frequently exhibited at the Springville Annual through the 1940s; some of his entries included: *At Dawning* in 1936, *Meeting of the Tides* in 1939 and *Cave of the Winds* in 1942.⁴⁶ He exhibited his *Stormbeaten Ledges* at Boston's Doll and Richards Gallery in 1949.⁴⁷

Ritschel's longest and most profitable relationship was with the Milch Gallery which became his official business address in New York City at East Fifty-seventh Street.⁴⁸ This Gallery had considerable success in selling his paintings of the Maine Coast, Monterey Peninsula and South Pacific.⁴⁹ The *New York Times* praised his 1923 show "South Sea Island Impressions."⁵⁰

William Ritschel's South Sea paintings in the adjoining rooms are particularly interesting for their marked departure in subject and style from the earlier work of the artist. They hold, of course, the secret of his experienced technique, but they add to this the freshness and spontaneity of a new adventure. The studies of fish under water, the outlines blurring a little through the denser medium, the colors softened and broken, are perhaps the most admirable of the whole group, although hardly the most ambitious. As usual, the work done in the water-color medium has charms with which the oils cannot compete.

Milch also publicized his work by sending his paintings with traveling exhibitions to small venues as well as to the: National Arts Club, Antiquarian Society of Chicago and Cleveland Museum of Art.⁵¹ In the early 1930s the Pascal M. Gatterdam Gallery in New York City briefly became an important venue for his exhibitions.⁵²

In 1911 Ritschel and his wife became regular spring-summer residents of Carmel, specifically at the farmhouse near the Yankee Point provided by J. F. Devendorf and Frank Powers through the Carmel Development Company; Powers cultivated a personal friendship with the artist and believed that his widely-exhibited paintings were free advertisements for the Company.⁵³ The farmhouse was located "down the coast about six miles" from the town of Carmel.⁵⁴ Ritschel's isolation did not preclude his involvement in the Carmel community. In 1913 he contributed a canvas, *The Gateway of the Sea*, to the Seventh Annual Exhibition of the Carmel Arts and Crafts Club.⁵⁵ The following year the *New York Times* called him "one of the strongest painters of the country" and included him among the "notable" artists of Carmel.⁵⁶ He displayed his work at other Club Annuals in 1919, 1921 and 1924. In 1921 his submission was entitled *Glory of the Morning-California* and three years later he exhibited *Point Lobos*. He was made an official member of the Arts and Crafts Club in August of 1921.⁵⁷ On one occasion in 1916 he volunteered his time to design and paint sets for two Forest Theatre productions.⁵⁸ He and his wife, Zora, were mentioned in the local society pages.⁵⁹ Blanche d'Harcourt, critic for *The Wasp*, filed this 1916 report:⁶⁰

William Ritschel spent from June to October in his studio down the Coast from Carmel, painting a number of large canvases and several small ones during this time. Among the larger ones were "Midsummer Night's Dream," a silvery moonlight with sea and rocks seen through tall, feathery trees in the foreground, and several other marines in various moods. One of these large pictures was bought for the museum in Sacramento. Mr. Ritschel is back in New York again, but will return to his Carmel studio in the spring.

From Carmel Ritschel made a short sketching trip to the Southwest in March of 1917 and to Mt. Shasta in 1918.⁶¹ In 1917 a correspondent visiting Carmel for the *Christian Science Monitor* reported:⁶²

In the work of Ritschel can be found dignity and honest reproduction, combined with a fine artistic discernment which never fails to win admiration. His sea is the real sea, his rocks are full of geologic interest, and his compositions never have a tiresome or extraneous feature.

About this time he purchased in the Carmel Highlands a small studio-residence which he rented during his absence in the winter of 1918-19 to George Seideneck.⁶³ Unlike many German Americans, who had conflicted loyalties during World War I, Ritschel was proud of his adopted country and painted the large canvas, *Germans Surrender Fleet*, for display in New York City's Metropolitan Museum of Art as part of the Victory Loan Campaign.⁶⁴ He also contributed to the "Avenue of the Allies" exhibition in support of Federal Liberty Loans.⁶⁵ He painted posters for the Red Cross War Fund and exhibited in Carmel's Red Cross Poster Competition.⁶⁶

In August of 1918 he briefly experimented with a residence in Monterey at the old Boronda-Parke adobe on Sherman Lane.⁶⁷ The U.S. Census in January of 1920 placed William Ritschel in a Manhattan apartment on West Fifty-seventh Street, near the Milch Gallery, and incorrectly dated his naturalization as a U.S. citizen to 1901.⁶⁸ At this time he was estranged from his wife and lived alone. He kept his official residence in New York City until the spring of 1920.⁶⁹ That year he became a California resident and registered on the Carmel voter index as a "Republican;" his wife registered at a Monterey address as a "Democrat."⁷⁰ During the 1930s and 1940s William was listed on the voter index as a "Democrat."⁷¹ He began construction early in 1919 on a studio-home, his "stone castle" of the Carmel Highlands.⁷² According to Jennie Cannon, Ritschel spent his "first season" in the new home in 1921.⁷³ The official opening of the "castle" that May was described in the *Carmel Pine Cone*:⁷⁴

The new and commodious studio of Wm. Ritschel was the scene of a notable gathering last Tuesday afternoon. Tea and refreshments were served to about thirty invited guests, afterwards Mr. Ritschel gave his guests an exhibition of some three score canvases, many of which had been the recipient of prizes in the East. Mr. Ritschel will continue his work here during the summer months and will be quite busy upon several commissions for his well-known interpretations of the Carmel Coast.

In 1925 *All Arts Gossip* published a photo of his "Eagle's Nest" with the outstretched Pacific beyond.⁷⁵ Although Ritschel continued to return to New York in the fall for business, he remained a regular fixture on the Carmel social scene with his attendance at celebrity dinners and public fêtes.⁷⁶ He was reportedly famous for his abilities to "tell the best yarns beside the campfire and last the longest in a fast waltz."⁷⁷

Ritschel's stunning seascapes of the Carmel coast and the many sketches from his "heroic" South Sea voyages solidified his national reputation as a marine painter for decades.⁷⁸ His travels in the Pacific received extensive coverage in the American press. After several postponements he sailed on March 31, 1922 from San Francisco aboard the S.S. Maramba on his first voyage to Samoa and French Polynesia.⁷⁹ On his passport application he listed his address as the Carmel Highlands, had Edward Milch of New York verify his identity and stated that the purpose of his travels was "solely to accomplish studies for my book as a *Painter of the Sea*."⁸⁰ During his absence two of his paintings, *Glory of the Morning* and *Morning on the Pacific*, were lent by their owners to the First Monterey Peninsula Industries and Art Exposition.⁸¹ He returned to San Francisco on October 2, 1922 aboard the S.S. Maunganui.⁸² His Pacific trip yielded a number of "colorful" paintings and stories.⁸³ That December the *Pine Cone* praised the "intensity" of his watercolors, especially his scenes of "submarine gardens," and singled out his large canvas of a Tahiti sunset with its "opalescent quality" and his *Moonlight at Moorea* with its "windswept sky and bending coconut trees."⁸⁴ When Ritschel was unable to send one of these paintings to the Annual of the National Academy of Design and submitted instead a single older work entitled *Mammoth Cove*, one New York critic lamented: "he is very poorly represented . . . his subject is . . . rich in color but too austere, too cold and altogether too ponderous and large for his canvas. . . . It is not a good ad for sunny California, so dear to the heart of Easterners."⁸⁵ In January of 1923 he returned to New York City where his Polynesian work was well received.⁸⁶ At this time he carefully cultivated his image as the world traveler and sensitive painter who found inspiration in the brutality of the sea and the planet's undiscovered "Gardens of Eden."⁸⁷ In a full-page narrative that appeared in *The Oakland Tribune* and other metropolitan newspapers his photograph in a very macho posture was juxtaposed with views of his "Carmel castle" and the pounding surf.⁸⁸ Here he philosophized about his "gospel of work" and declared that "there is no such thing as failure . . . if you have the right stuff of an artist in you." He also provided entertaining descriptions of life in Polynesia. During his absence from Carmel in the summer of 1923 his privately owned paintings were lent to the Second (and last) Monterey Peninsula Industries and Art Exposition.⁸⁹ He returned to his Highlands home in October of 1923 to prepare for New York exhibitions.⁹⁰ In February of 1924 he left Carmel to establish a temporary studio in New York City where he exhibited *Lagoons-Tahiti* at the MacDowell Club and several works at the Milch Gallery.⁹¹ Between the spring of 1924 and January of 1925 he completed an "around the world" sojourn leaving New York for Europe and the Pacific.⁹² He returned to the Carmel Highlands that January for a stay of one year to prepare for exhibitions in California and New York.⁹³ He published in the February issue of *Western Arts* a short article on "What is the Meaning of Art and its Value to People" along with a reproduction of his painting *Spirit of Commerce*.⁹⁴ Shortly after January 1, 1926 he sailed for New York via the Panama Canal with plans to visit Bali, Tahiti and the Marquesas.⁹⁵ Within weeks of his departure stories surfaced in the *New York Times* of his tremendous courage during an earlier South Sea voyage.⁹⁶

The artist spent fifty-two days on a 100-ton schooner, making the 800-mile journey from Tahiti to the Marquesas and back, with a native crew of eleven who, from captain to cook, were helpless with influenza on the entire outboard voyage and most of the return.

"I saved myself from the infection by the constant use of cognac," said Mr. Ritschel. "During the trip out I steered, trimmed the sails, acted as the ship's doctor and for a time was the only man on board able to stand. We were nearly out of provisions and close to disaster when two peaks appeared on the horizon. At first they looked like the masts of a ship, then they proved to be two volcanic islands on the extreme northwest of the Marquesas.

"Using them as a guide, I was able to get to the main island . . . there the ship's doctor came on board. . . . the medicine, however, helped the captain of my ship sufficiently to get to his feet. With him and two or three other convalescents we headed for an uninhabited island and shot game for food. . . . Stocking up with food in this manner, we were able to get back to Tahiti.

"I lived for a time in Gauguin's house and painted there. Most of the time I spent at Bali, on the south coast of Java. This is a marvelous place, unknown to tourists. . . . An almost perfect type of communication prevails. They are a people with a combination of kindness, unselfishness and good nature that cannot be found anywhere else. They are Buddhists who practice Buddhism – as rare a type as Christians who practice Christianity."

The *Pine Cone* and several national newspapers carried a condensed version of this same adventure.⁹⁷ From the South Seas he returned to New York where Ritschel displayed his paintings at the Milch Gallery. Shortly thereafter he sailed through the Panama canal and disembarked in May of 1926 at the port of Los Angeles, the final leg of his return trip to Carmel. He gave an extensive "celebrity" interview on the wonders of Balinese culture to the *Los Angeles Times* which published a photograph of the dapper "marine painter" and concluded with this observation: "The artist was accompanied by Miss Nora ["Elanora"] Havel . . . the couple left the ship together, but Mr. Ritschel declined to confirm the reports of his approaching marriage."⁹⁸ Ritschel returned to Carmel by early July to attend a posh reception for select Peninsula artists at the Del Monte Hotel Art Gallery.⁹⁹ In the fall of 1928 he sailed back to New York after a well-

publicized trip to Europe where he spent a considerable amount of time in Paris.¹⁰⁰ Ritschel and the sculptress Nora Havel returned together to the Carmel Highlands in April of 1929.¹⁰¹ His second wife, Bella Zora, filed for divorce in Reno on September 2, 1930; the divorce was granted in six weeks and he immediately married Nora.¹⁰²

The publicity surrounding Ritschel's South Sea voyages made all of his paintings immensely popular in the California market which had been decidedly cool to the earliest display of his work. During the artist's first visit to Carmel his canvas *Beaching the Boat-Holland* was included in the 1911 Exhibition of the California Art Club at the San Francisco Art Association (SFAA).¹⁰³ The press called this work "a most interesting piece of genre," but the unenthusiastic reception from the clique of professional Bay Area artists, whose conservative tastes reflected the teachings of the School of Design, ended his contacts with the SFAA until 1930.¹⁰⁴ In 1915 at the Panama-Pacific International Exposition he won a gold medal for his five exhibited canvases: *Blue Depths-Carmel*, *Tide Pool-Carmel*, *In the Shadow of Cliffs-Monterey*, *Fog and Breakers-Carmel* and *Summer Night-Point Lobos*.¹⁰⁵ Despite this award, he concluded, like Peninsula artists William Silva and Armin Hansen, that the most receptive audience for his Impressionism was along the East Coast and in southern California.¹⁰⁶

Southern California: 1913 through the 1940s

His almost uninterrupted series of Los Angeles exhibitions began in 1913 when he exhibited with the Kanst Gallery.¹⁰⁷ The following year he contributed to exhibitions at the Museum in Exposition Park.¹⁰⁸ In 1916, when his paintings of Arizona's Hopi Indians appeared at the Kanst Gallery, he displayed *The Derelict* in the Museum at Exposition Park with the Contemporary American Painters.¹⁰⁹ The Cannell & Chaffin Galleries showed in 1920 his *Morning on the Pacific Coast*, "one of the finest things that ever came from this really great painter's brush."¹¹⁰ At that venue in 1921 a number of his landscapes and marines were offered, including such diverse titles as: *Moonlit Coast-California*, *Blue Depths-Carmel*, *Walpi Mesa-Arizona*, *Shell Fisher-Holland*, *Kelp Gatherer-Maine*, *Place of Silence-Norway* and *Winter Morning-East River*.¹¹¹ That year he was a co-founder of the California Water Color Society where he exhibited *Hauling the Boats*.¹¹² At the Water Color Society Annual two years later he contributed *Approach of the South Sea Strom*.¹¹³ Antony Anderson, the long-time art critic of the *Los Angeles Times*, observed in this watercolor:¹¹⁴

Every known variety of cobalt must have been spread out on William Ritschel's palette The technical finesse it displays is truly amazing, and he has caught perfectly the time, the mood and the dramatic intensity of the scene. Such vital beauty make us almost believe that watercolor is even better than oil in rendering nature's transitory powers and glories. Ritschel is a master of either medium.

At the Thirteenth Annual Exhibition of the California Art Club in October of 1922 he displayed *Jewels of the Pacific*.¹¹⁵ That December the proprietors of the Cannell & Chaffin Gallery, who had corresponded with Ritschel in the South Pacific, were the first to present a solo show of his new oils and watercolors from Moorea and neighboring Tahiti; the *Los Angeles Times* reproduced his *Ata of Moorea*.¹¹⁶ Of this exhibit Anderson declared:¹¹⁷

Those fine, capable hands of his have recorded, with consummate power and skill, many strikingly beautiful things in Nature

Strength in drawing, beauty in color, breadth in feeling – these splendid qualities have always characterized William Ritschel's pictures, and we find them in full force in these quick studies from the South Seas – and added to them a new richness, a new depth, both expressed with the most admirable simplicity and directness imaginable.

There are several portrait studies Especially fine are "Ata of Moorea" and "Native of Moorea," the one a woman with slumberous dark eyes, the other, a man of the same vivid type. There is also a delightful study of a small naked boy fishing among the rocks. All these are handled broadly and simply with a brush surcharged with juicy color.

A larger exhibition of this material was reassembled in New York at the Milch Gallery where it met with considerable financial success. According to one report, Ritschel painted daily and "on the average" sold each canvas for two or three thousand dollars.¹¹⁸ For several years Cannell-Chaffin regularly displayed Ritschel's work, including his Carmel seascapes, such as *Spell of the Cypress* and *Point Lobos*.¹¹⁹ In 1924 at this venue his *Coral Reef and Surf* was said to possess a "triumphant virtuosity and masculine breadth in its conception and execution."¹²⁰ Early in 1924 he contributed to a major exhibition of California artists at the Biltmore Salon.¹²¹ That same year Ritschel exhibited *Gathering Storm-Tahiti* at the Fifth Annual of the Painters and Sculptors of Southern California in the Los Angeles Museum and was included in a traveling exhibition of Pacific Coast artists that was assembled in Pasadena.¹²²

In May of 1924 his canvas entitled *Golden Hour* appeared in the Stendahl Gallery at the Ambassador Hotel for an exhibition of "Master Painters." Arthur Millier, art critic of the *Los Angeles Times*, concluded that his painting "is rightly here, its path of glory stretching over the tumbled waves toward the sun, hidden in lavender mists."¹²³ Two weeks later his submission to the Los Angeles Friday Morning Club was called an "Impressionist . . . palette of jewels."¹²⁴ In February of 1927 the *Times* reported that the master "of surf seen through the glamorous light of sunlight spray" had fifteen of his best canvases on display at Cannell-

Chaffin, including *Storm Lashed Coast, Under the Glare of the Midnight Sun, Portuguese Fishing Boats and Moonlight-Tahiti*.¹²⁵ That newspaper reproduced his painting *Under Tropical Skies*.¹²⁶ During April of 1927 in an exhibition of California artists at the Community Center in Oxnard he displayed *The Opal Sea*.¹²⁷ In the spring of 1928, when a single watercolor of a Dutch scene from his "early" period was exhibited at the Kanst Gallery, it warranted a special mention in the press.¹²⁸ His one canvas in the Ainslie Gallery, *Moorea Moon*, which was seen at the National Academy in 1923, was given a sterling review by Arthur Millier.¹²⁹ In the fall of 1928 his work was exhibited at "Ships and the Sea" show at the Newhouse Galleries.¹³⁰

The following spring at the Tenth Annual Exhibition of the Painters and Sculptors in the Los Angeles Museum he not only served on the jury, but also contributed a painting of a full-rigged ship, *In the Trade Wind*.¹³¹ The Stendahl Gallery received regular well-publicized consignments of his popular works through the 1930s.¹³² Early in 1929 that Gallery hosted in three large rooms a major Ritschel exhibition that led Arthur Millier to comment in the *Times* that the Carmelite "has always preserved his freshness, avoiding the facile repetition that is the worst enemy of a painter whose work is much admired."¹³³ Millier's extensive review in *The Argus* was uncompromising:¹³⁴

Out of the maze of exhibitions that filled Los Angeles and Pasadena galleries during February, the retrospective showing by William Ritschel . . . most successfully acquainted us with the full range of a mature painter's art. Despite the many years that Ritschel has belonged to California, working much of the time in his rock house on the Carmel cliffs, we had not previously been treated to so complete a display of his works. . . .

Every mood of the coast waters was there. Sometimes, as in one small picture, the waters lay quiet under the moon, horizontal bars of moon-gold aiding a simple composition of lasting grandeur. Next to this hung a superb large canvas of surf breaking in a circular cove, gleaming in half-daylight. A school of seals dive and swim outward, Monterey cypress, the cliffs jeweled with color as the sun glints through the fog, the surge and break of the Pacific combers. These things Ritschel has lived with, felt and analyzed, and his works in this vein are monuments to the moods of the coast.

From his earliest Dutch pictures, Ritschel shows extreme color-sensitiveness. Without it he could never have seen the gleaming tints of white breakers. When he turned back to the South Seas (remembering long sailor-nights of his youth and the magic shadows under the palms), his color range rose to the ripe greens, reds and purples of Tahiti. Here were charming designs of Tahitian men and women, coppery figures amid flowers, seen against backgrounds of steep hills and deep blue water. The happy island seemed summed up in the sensitive portrait of a Tahitian girl, crowned with a wreath of purple flowers, her delicate ivory-brown skin cool against bright green leaves. In the expression of her features, unconscious of her semi-nudity, the painter caught the gentle pagan spirit, the natural human grace, that has called so many weary Westerners to forget their complicated inheritance under the palms.

Finally the painter himself, erect, independent, gracefully gray, with youthful figure and keen adventurous eye, is consistent with his works. Young in spirit and body, if not in years, he has kept the fresh outlook he perhaps learned to prize in those years of sailing that preceded his achievements with the brush.

Both *The Argus* and the *Times* reproduced from this show his canvas entitled *The Monarchs-Monterey*. An equally long and rather excessively romantic paean to the same exhibition was published by Fred Hogue who believed that "William Ritschel is one of the artists who refused to give up his ideas when the Modernist and Futurist movements came. . . . He painted not for the art dealers, but to give vent to the volcanic forces that welled like waves of lava in his breast."¹³⁵ The actor Lionel Barrymore reportedly purchased one of his paintings.¹³⁶ A year later Stendahl's hosted a joint exhibition of "contrasts" by blending Ritschel's work with the sharp desert paintings of Walter Ufer.¹³⁷ The Los Angeles Print Rooms also became a venue for Ritschel's work as was the local Ebell Club.¹³⁸ He not only exhibited at the latter, but he was appointed to the "distinguished advisory committee" which managed its Artists' Salon.¹³⁹ Ritschel joined the Pasadena Society of Artists and contributed to shows at its Art Institute.¹⁴⁰ Also in 1930 he displayed *Moorea Moon* at the Eleventh Annual of the Painters of Sculptors in the Los Angeles Museum.¹⁴¹

Although the frantic pace of his Southland exhibitions began to slow in the early 1930s, his reputation was undiminished. His work periodically appeared at the posh Biltmore Salon in Los Angeles.¹⁴² In 1932 he exhibited his seascapes at the new Ilsley Galleries and returned there the following summer to contribute to a general show as well as a joint exhibition with Carl Oscar Borg.¹⁴³ At an exhibition of northern California artists in the Los Angeles Museum Ritschel was praised by Arthur Millier for his "naturalism . . . that is far more rewarding than a Matisse."¹⁴⁴ In the spring of 1934 his entry at the Seventh Annual Purchase Prize Exhibition of the Gardena High School was among the "favorites."¹⁴⁵ Concurrently, to the Fern Burford Galleries in Pasadena he contributed a dramatic scene of a three-masted schooner entitled *The Rover* which was reproduced in the *Los Angeles Times*.¹⁴⁶ In the first exhibition of "All California Artists" sponsored by the Los Angeles Art Association at the Biltmore during June of 1934 Ritschel received the "purchase prize" of one thousand dollars for his canvas *The Sunlit Shores*

of California.¹⁴⁷ That July he displayed three seascapes at Ilsley's and in one, his canvas entitled *Pacific Waters*, the reviewer claimed that "the sweep and rhythm of powerful brush strokes impart sweep and rhythm to the waters."¹⁴⁸ In August of 1934 he again exhibited with primarily southern California artists at the Foundation of Western Art in Los Angeles.¹⁴⁹ He was invited in the early summer of 1935 to exhibit at the Nautical Week Exhibition in the Faulkner Memorial Art Gallery of Santa Barbara.¹⁵⁰ He was a prominent contributor that December to the Second Annual of California Contemporary Painters in Los Angeles.¹⁵¹ His canvases appeared at the Annual Exhibitions of the Academy of Western Painters between 1935 and 1938 and he received "merit awards" from that organization in 1936 and 1937.¹⁵² The titles of his four exhibited works at the Academy were: *Sentinel of the Deep, Misty Shores, Purple Tide and Tempest-Atlantic*. In 1935 and 1938 he displayed *The Line Storm and In the Throes of the Deep* at the Painters and Sculptors Annuals in the Los Angeles Museum.¹⁵³ In 1939 he contributed *Invisible Forces* to the All California Exhibition.¹⁵⁴ At the beginning of that same year the Biltmore Salon opened the largest one-man show on the West Coast of Ritschel's work in a decade. One mesmerized Los Angeles critic declared him: "Masculine and poetically sensitive, he finds the strong skeleton of each drama, establishing it in a simple, all-governing composition; then gives mind and brush up to the million faceted, shimmering delicacy through which the sea both hides and reveals its inhuman, pulsing power."¹⁵⁵ Alice L. Rooney provided this review:¹⁵⁶

Magnificent fragments of Northern California's coast line came to Los Angeles recently. How can one go about expressing appreciation for the unique genius speaking for itself on canvas? . . .

A fine painting communicates to me one definite emotion almost the moment I look at it. All other thoughts merge with or amplify that first impression. And this is what I tried to note. Not an attempt at criticism, but merely my own rather unpredictable impressions.

I must say the Biltmore Salon cannot do justice to any of William Ritschel's work. It is much too small and the paintings had to be placed too close together. So it takes a great deal of patience and earnest concentration to get the most out of them.

1. *The Way of the Ship at Sea*: "Bravery" One wonders which has been caught with finer skill, sky, sea or ship. The sky folding in on itself, sea bulging with the stirring of restless depths. The ship plunging through the water, seeming to emerge from luminous clouds and leaning with the force of battering elements. Man's device and cunning and skill against a power over which he can have no control.

2. *Invisible Forces*: "Frolic" . . . a friendly sea . . . Those bright blues radiate warmly, tinting the great rocks over which the waves break.

3. *Dutch Fishing Boats*: "Waiting" for time and tide . . .

4. *Monarchs of the Ages*: "Strength" . . . harassed trees.

5. *Mammoth Cove*: "Sunlit Depths" Marvelous perspective and an overwhelming exhibition of Nature is captured with great power. One looks down, down, down. . . . Those depths are filled with colorful glimmer and shadow. . . . Mr. Ritschel does not flaunt color, but the communication to the senses is at once powerful and submerged. . . .

6. *Withered Sentinels-Point Lobos*: "Tortured."

7. *Antwerp Water Front*: "Stilled."

10. *South Sea Sport* . . . Somehow those surf riders seem presumptuous.

12. *Mid-Summer Night's Dream*: "Beauty."

At Ritschel's Biltmore show in 1942 Millier described his "threatening" *Carmel Highlands Coast* as a "powerful symphonic painting of waves. . . its color captures the conflict between sun and fog" and his *Song of the Sea* as "a masterpiece . . . transported to the open sea for a playful, lyrical dance of blue and green water and tossed diaphanous spray;" the *Los Angeles Times* reproduced his *Carmel Highlands Coast*. His smaller exhibits at that venue in 1944 and 1946 garnered much praise; at that venue in 1944 twenty-three of his large canvases were displayed.¹⁵⁷

In the spring of 1940 at the State Exposition Building in Los Angeles he contributed to the conservative and very reactionary Society for Sanity in Art which claimed that art is "built up on noble conceptions and skillful craftsmanship."¹⁵⁸ That fall he exhibited with John O'Shea and several others at the James Vigeveno Galleries in West Los Angeles.¹⁵⁹ He became a member of the local Allied Art Association. During March of 1943 at the Tenth Annual Exhibition by charter members of the Foundation of Western Art he displayed a coastal scene entitled *Giants of the Ages*.¹⁶⁰ Ritschel also exhibited that September with the California Art Club in the Los Angeles County Museum.¹⁶¹ At that venue in 1947 he received the third prize in an exhibition of California artists.¹⁶²

Northern California: 1916 through the 1940s

Ritschel's conspicuous presence in southern California did not lead to the absence of his exhibited work in the northern half of the state. Outside of Carmel the private art gallery in the Hotel Del Monte was his most prominent venue on the Monterey Peninsula between 1916 and 1934.¹⁶³ He periodically served on the advisory committee of that gallery from 1916 through 1921 and again in 1926 and 1934.¹⁶⁴ His large marine at that venue was purchased in 1916 for the Crocker Art Gallery in Sacramento to use as "the nucleus for a gallery of the works of modern

painters."¹⁶⁵ This painting measured fifty by sixty inches and was valued at three thousand dollars. The *Christian Science Monitor* called *Moon Magic*, his 1917 submission to the Del Monte, the:¹⁶⁶

. . . poetic record of a warm, soft, moonlit night on Carmel Bay. The waters are scintillating in little waves of light, and against them are silhouetted slender upright young pines, their delicate traceries patterned across the whole face of the picture. The artist conceived them as the strings of a harp, through which the night wind plays. This canvas is full of deep joy; it arouses all the poetry in one's nature; it transcends any limits of time and place.

Moon Magic was purchased by a prominent San Francisco collector.¹⁶⁷ Ritschel's three offerings in 1921 to the Del Monte included *Moon's Path* and *Waiting for the Boats*; the latter "describes a gray day in Holland."¹⁶⁸ A year later he exhibited a "trio of canvases – a marine, a portrait of a tragic cypress tree and a genre."¹⁶⁹ In the fall of 1924 his large marine, *Glory of the Morning*, which had received a gold medal from the Philadelphia Art Club, was purchased from the Hotel gallery by George Paten Brown, a member of Scotland's Royal Glasgow Institute, for exhibition in the Institute's Gallery.¹⁷⁰ This painting was selected for display in 1925 at the Royal Academy in London.¹⁷¹ His 1925 spring entry at Del Monte was entitled *Summer Morning-Monterey Coast*.¹⁷² Later that year he sold two canvases to San Franciscans, *Golden Hour* and *Moon Path*, both of which were loaned for exhibition to the Palace of the Legion of Honor.¹⁷³ In October of 1926 Gene Hailey, art critic for the *San Francisco Chronicle*, reported that his Del Monte canvases had "a tang of newness in the painting of trees and the unusual colorful grays."¹⁷⁴ Concurrently, the *Pine Cone* reported that one of his paintings at this venue, "a portrait of an old Spaniard," had a face that "is very fine and thoughtful, and a gay scarf around the neck picks up a bright bit of color;" another was a portrait of a Tahitian woman.¹⁷⁵ His Javanese watercolor, *Belle of Bali*, hung in this same Del Monte group and was reproduced in the December 1926 issue of *Game and Gossip*.¹⁷⁶ In the spring of 1929 his solo exhibit drew large crowds to the Gallery.¹⁷⁷ Later that summer he displayed "a portrait of a Tahiti girl garlanded with purple hibiscus against hot tropical green," a small canvas of Paris' Notre Dame in a snow storm and three "particularly fine" seascapes: *Dauber*, *Butterflies of the Sea* and *Gray Morning*.¹⁷⁸ In the fall of 1931 his Del Monte canvas, *The Centurions*, was called in the Berkeley press "a dramatic rendering of Monterey Cypress as they stand gaunt and wind-blown on the rugged Pacific Coast."¹⁷⁹ His two other entries at this time were *Katwijk Strand-Holland* and *Early Moon-Set*. Josephine Blanch, director of the Del Monte Gallery, said of the latter in her review:¹⁸⁰

He has poetized two French fishing boats against a wide expanse of silvery sea reaching out to infinite distance and lost on the horizon in the evening mists, the horizon only visible where a single line of light tells of a lingering gleam of a setting moon. The fishing boats loom dark and are very vaguely outlined – they cast deep, mysterious shadows that seem to move with the soft ripple of quiet waters. There is an exquisite calm and pulsing atmosphere that hovers over a turquoise and silver sea.

In December of 1932 he displayed the canvas *Coast Scene*.¹⁸¹ Josephine Blanch reviewed his last solo show at Del Monte in January of 1934:¹⁸²

. . . the collection of his latest pictures . . . will reveal much in the development of this distinguished artist.

The exhibit – a selected group of pictures from his recent showing at the Palace of the Legion of Honor in San Francisco, with others painted later – is most representative of Ritschel's wide scope of subject and his decidedly characteristic rendering of each motif chosen. Thus, one realizes his great versatility.

Although success has followed Ritschel through the succeeding years of his career, it has meant little to him in comparison to his love for study and his profound search for truth and beauty in nature and in life. No self-satisfaction has retarded the ascension of his spirit toward the higher revelation of a power within himself. Ever is he striving toward a fuller attainment of his ideal. . . .

Two widely different phases of Ritschel's work make striking contrasts throughout this present exhibit at Del Monte. You see flowering in the midst of realism, boldness of technique, powerful subject matter as in his large marine, "Invisible Forces" – the aesthetic appreciation of Nature's subtler moods as revealed in his three poetically beautiful moonlights, "Nocturne," "Liebestraum," "Stille Nacht." Two moods so widely different but each sensitively felt by the artist.

With the "Kelp Gathers" you cannot help but linger – such quietude! The peace of Nature pervades the scene. The soft grays of sea and skies. The warm yellows and low reds of the kelp which is being piled into the old weathered cart, the waiting patient oxen, the bent figure of the laborer. The story of homely toil and contentment is here to still with its message any discord in the heart of the observer.

Delightfully does Ritschel describe in his two portraits, "Peni of Moorea" and "Tropical Flower," the native grace and beauty of the women of the South Sea Islands. . . .

His paintings were so popular that the Peninsula press even joked about Ritschel's fear that plagiarized works were carrying his signature.¹⁸³ He exhibited *South Sea Foam* at the 1931 Monterey County Fair and returned to that venue with another canvas in 1940.¹⁸⁴ In January of 1931 Ritschel and his wife were founding members of the Monterey History and Art Association, Ltd., and William served on its Art Committee.¹⁸⁵

Ritschel contributed to the nearby State-wide Annual Exhibit of the Santa Cruz Art League where in 1930 he was awarded the two-hundred-dollar first prize for his canvas entitled *Glory of the Pacific* (or *Glorious Pacific*) and in 1937 at the Annual he received the one-hundred-dollar top prize for his oil paintings: *Sea Cove* and *Seal Love*.¹⁸⁶ In both cases he donated the prize money back to the near-insolvent Santa Cruz Art League. In 1936 he served on the Santa Cruz State-wide jury and exhibited *Giants of the Ages*, "a coast scene of cypress and sea."¹⁸⁷ He also exhibited at the Santa Cruz Annuals in 1941 and 1942; at the former he was given an honorable mention.¹⁸⁸

He was a frequent contributor to the Annual Art Exhibition at the California State Fair in Sacramento. He won a gold medal in 1917 for his marine, *The Derelict*.¹⁸⁹ He exhibited there in 1925 and in the following year his entry was entitled *With the Waning Tide*.¹⁹⁰ The latter received the first prize in the "modern school of painting" category.¹⁹¹ He won a second prize at the Fair in 1927 and again contributed in 1929, the year he was "declared *hors-concours* and out of competition. This distinction, although it carries no cash prize, is the highest honor the jury can bestow."¹⁹² His 1929 entry, *Storm Beaten Coast*, was re-exhibited at the Fair in 1931, but "barred from competition."¹⁹³ Ritschel found the time in 1932 to serve on the jury of awards at the State Fair.¹⁹⁴ At that venue in 1936 he received a first prize for his oil entitled *Invisible Forces*.¹⁹⁵ For the 1939 Fair he displayed "a marine in which he has given a remarkable effect of wet shore with the ocean boiling just behind."¹⁹⁶ In 1940 he won a second prize in the marine category, but Eleanor Minturn-James, critic for the *Pine Cone*, praised only his moonlight snow scene, *A Late Winter's Night*, at that show.¹⁹⁷ The following year in the marine class he was awarded the first prize for *Song of the Sea: Carmel Highlands Coast*.¹⁹⁸ At the 1947 State Fair his *Sea Cavalcade* won an honorable mention; he returned to that event a year later.¹⁹⁹

Through the 1920s the appearance of his work in San Francisco Bay Area was very sporadic. In 1916 he re-exhibited his Panama-Pacific Exposition winner, *Blue Depths-Carmel*, at the First Annual Exhibition at San Francisco's Palace of Fine Arts where a loan exhibit from Chicago and Los Angeles, "The Men Who Paint the Far West," also featured some of his work.²⁰⁰ A year later he donated "a sketch" to Oakland's Red Cross Benefit "Auction Comique."²⁰¹ In February of 1921 he returned to San Francisco and contributed to the Exhibition of Western Artists at the McCann Building.²⁰² At that city's Gump Gallery two years later he displayed "a little marine."²⁰³ Two of his "delicate water colors" appeared in the late summer of 1923 at the Oakland Art Gallery in a traveling exhibition by the members of New York's Salmagundi Club.²⁰⁴ In January of 1925 he was one of twenty-four artists invited to contribute to the California Landscape Exhibition on the U.C. Berkeley campus.²⁰⁵ Ritschel's work reappeared in San Francisco that November when his paintings were given a special one-man exhibition at the Palace of the Legion of Honor.²⁰⁶ The *Pine Cone* offered this assessment:²⁰⁷

Best known for his marine painting, Ritschel will show among his 29 exhibits his work as an artist of racial characteristics as exemplified by his "Tahitian Girl," "Bali Girl," "Study of Javanese Girl," and several others. His ability as a portrait painter will be shown in his canvas, "Portrait of Alfonso."

Twelve of his hangings, however, will have to do with the artist's favorite subject, the California Coast. . . .

Ritschel's work is marked by a simple, direct manner. His seas are caught in their various, ever-changing moods, with an atmosphere of extraordinary realism. . . .

H. L. Dungan, critic for *The Oakland Tribune*, mused:²⁰⁸

. . . Ritschel is one of the world's greatest artists and, as a marine painter, is perhaps without an equal among the men of today.

About thirty canvases will be shown and as most of them are large they will fill the main gallery at the left of the entrance. A New York harbor scene and another canvas or two will give a notion of Ritschel's earlier work. Later paintings include fourteen coast scenes, painted near Ritschel's home at Carmel Highlands, and South Sea Island scenes painted during a recent trip to Tahiti, Bali and other points of interest in that region.

Among Ritschel's paintings is a derelict ship, smashed by wind and wave, and half smothered by water. . . .

Among his South Sea pictures are paintings of several native women, those lovely creatures Gauguin handled so roughly - in art - and canvases of the green and theoretically happy isles. Unfortunately for art lovers most of these South Sea paintings have already been sold.

Ritschel will be present at the opening of his exhibition today.

The following week the *Tribune* reproduced his portrait of a cypress, *Wind-swept*, and mentioned several of his paintings, including: *In the Glorious Days of Venice* (a "mysterious" study of St. Mark's), *Moon Path-California*, *Sunset Hour-California*, *On the Wind*, *Instilling Fog*, *The Morning After the Storm* and *Pilot on Board*.²⁰⁹ Grace Hubbard, art critic for *The Wasp*, reproduced his "masterpiece," *The Derelict*, and characterized his work at the Palace as "poems in paint, subjects in ever changing moods . . . that depict the majesty of the California coast, the brilliant splendor of the South Seas, the color of Spain and Italy."²¹⁰ Fifteen of his paintings from the Palace exhibition were displayed the following month at Haviland Hall on

the U.C. Berkeley campus.²¹¹ In November of 1926 he lent two "perfect" marines to the American Masters Exhibition at the Palace of the Legion of Honor, *Green Pool-California* and *The Golden Days of Columbus*.²¹² Three of his "new" canvases, which revealed "a growing vigor and maturity in the work of a painter already assured of a place in the front ranks of California artists," were displayed at Gump's in San Francisco during the late spring of 1927.²¹³ In the fall of 1929 *The Wasp* again reproduced *The Derelict*.²¹⁴

In the early 1930s, as his exhibitions became less frequent in southern California and New York City due to the Depression's impact on art sales, he increasingly looked to new venues in San Francisco where with the passage of time his art was now viewed as comfortably conservative. After a lengthy absence he returned to the SFAA and contributed to its Fifty-second and Fifth-third Annual Exhibitions at the Palace of the Legion of Honor in 1930 and 1931.²¹⁵ At the SFAA's Annual in 1938 Ritschel was said to follow "familiar formulae" in his submission entitled *Glorious Pacific*.²¹⁶ From February of 1930 through the late 1940s he was a frequent exhibiting member at the Annuals of the Bohemian Club which provided regular exposure to affluent patrons; the Club charged no fees or overhead costs for the sale of paintings on its premises.²¹⁷ At the Club's 1930 Annual, when an "honorary life membership was conferred upon him," his displayed canvas, *Mammoth Cove*, was characterized by Junius Cravens, art critic for *The Argonaut*, as "an exceptionally fine painting in the ultra-realistic manner, and in which the solidity of rocks and the easy flowing motion of water are convincingly expressed with rich, vibrant color and an intelligent use of light, space and depth."²¹⁸ Ritschel contributed to the Club's 1933 Annual an "especially striking" *Rock Sentinel*.²¹⁹ For the Bohemians three years later he offered *Truckee River*, "a study in deep blues and greens," and *Tropical Flower*, "one of the South Sea Island beauties."²²⁰ When he displayed *In the Throes of the Deep* at the 1938 Bohemian Annual, H. L. Dungan exalted that it "is one of the best of his many. . . he has painted it rougher and tougher than usual; it needs distance to see it at its best. That best is perfect."²²¹ At that event in 1940 his canvas *The Old Mill* was again praised by Dungan.²²² Two years later his Bohemian entry, titled *Benediction*, was described by Dungan as "a green landscape . . . illuminated with a spot of white in a stream."²²³ His *Night Symphony* at the 1943 Annual was called by *The Oakland Tribune* "Ritschel at his best."²²⁴ That painting was characterized by John Garth in *The Argonaut* with the following: "High point in this or any other show was the exquisitely poetic and masterly nocturne of William Ritschel, a shimmer of turquoise, amethyst and opal, drawing with gold and silver the moonlight."²²⁵ In 1945 for the Club's Annual he submitted an unusual "snowscape."²²⁶

During the summer of 1931 he exhibited with Armin Hansen, Granville Redmond, Leland Curtis, Maynard Dixon and several other prominent Western artists at the Tahoe Tavern on Lake Tahoe.²²⁷ That October Ritschel contributed to the Artists of the American West show at the Stanford University Art Gallery.²²⁸ At this same time one of his "marines" appeared at the Contemporary American Artists exhibition at the Gump Gallery.²²⁹ In February of 1932 he and the photographer, Johan Hagemeyer, staged a joint exhibition at the recently completed Haggin Memorial Gallery in Stockton where Harry Noyes Pratt served as director.²³⁰ Evidently, Junius Cravens grew tired of Ritschel's inability to adapt his style to modern tastes and in March of that year offered this acerbic review of his large exhibition of oils and watercolors at the Gump Gallery in San Francisco:²³¹

. . . . Ritschel is one of those literal academicians who appears to paint landscapes and seascapes as he finds them, without imagination, and with very little regard for organization in many cases. Where the human figure is introduced, his works become narrative, and even more literal. It is all good, sound painting – and as far as we are concerned, guaranteed not to give us a thrill. However, we doubted our own reactions after overhearing somebody in the gallery remark (which we quote) that he is "the best marine painter in the world today." Well! Well! One lives and learns!

The *San Francisco Chronicle* had a positive opinion of this show:²³²

Many of his canvases are on the grand scale. Deep greens and blues of the surf he contrasts with brilliant foamy white; the vigor of restless waters he emphasizes by comparison with the repose of cloud decorated skies.

In one painting he deviates from marine subjects by depicting in life and statuary the glory of old Venice. Several of his sea pieces are romantic studies of sailing vessels in their proud array of wind-blown canvas.

There are a few diversions into exotic setting and character among Ritschel's oils, many more in the large collection of his water colors that is part of the Gump exhibit. Tahiti, beyond the Pacific, lends its florid allure to his brush. Across the Atlantic he wanders with picturesque effect in Holland, Portugal and islands of the Mediterranean.

Esther Johnson, art critic for *The San Francisco News*, was also enthusiastic about the Gump's show:²³³

There is a feeling of youthful spontaneity in the work of William Ritschel, Carmel artist, which is on view at the Gump galleries. There would be nothing unusual in this but for the fact that the artist is a man in his 60s. Yet his latest work has the vigor of youth, due seemingly to the influence of California's scenery. Ritschel came to California in 1912. Although he already had

something of a reputation as an artist, it was the inspiration of the beauty of the Monterey coast that has made his painting really important.

His studies of the California sea and coast are his best work. He is particularly adept at portraying the rush of water against the rugged shoreline. His colors are handled so as to give a feeling of actual motion of the waves.

Such is "The Stiff Northwester," in which the force of the storm swept sea as it piles up against the rocks is portrayed with great skill and beauty. "The Seventh Wave," a similar study of moving waters over rocks, is one of the most effective of the watercolors.

That summer he contributed to a general exhibition of California and Western Artists at Gump's.²³⁴ In July of 1932 at the Palace of the Legion of Honor he displayed *Morning Hour-California Coast* in the First Annual Summer Exhibition of California Artists; concurrently, in the Legion's show of religious art he offered *It Is I, Be Not Afraid* (or *Christ Walking Upon the Waters*).²³⁵ The latter painting was described in *The San Francisco News* and *The Oakland Tribune* as "the luminous and transparent figure of Christ upon the waters. . . in the foreground the dark figures of men in the boat gaze in awe . . . touched by the light of the figure before them. The canvas is one of the most impressive in the exhibit."²³⁶ Marjorie Tait of the *Pine Cone* observed:²³⁷

In July, at the Palace of the Legion of Honor in San Francisco, comes an international exhibition of ecclesiastical art, and Director Rollins has asked particularly that William Ritschel be the only Californian represented.

He will, in all probability, show his famous painting of "Christ Walking Upon the Waters" which is now down at the Ilsley Gallery in Los Angeles. At Eastertide, it hung in Christ Church, Pasadena, and Pastor Freeman made it the subject of his sermon on Easter Sunday.

This painting, which has been touched by the divine spark of immortality, is said to preach more in itself, than any preacher. As you look at it, you have the feeling that you are in the boat, rowing with the others and sharing the awe and wonder at the glorious sight that approaches in an aura of heavenly light. Armin Hansen sat silent before it and finally spoke: "It is not just the quality of it, Ritschel," he said, "But there is that about it which takes me right out of myself!"

Evidently, this painting was so popular that during Christmas of 1934 it became the centerpiece of the Mid-Winter Exhibition at the Del Monte Hotel Art Gallery where it was characterized in the *Pine Cone* as:²³⁸

. . . . one of Ritschel's greatest achievements in the art of painting. It has been inspired by the episode recorded in the life of Christ as written in the book of Matthew when his disciples, the lowly fishermen after a day of fruitless toil and in the moment of their despair, behold his spirit-form advancing toward them over the waves of the sea and hear his voice saying, "It is I, Be Not Afraid."

The miracle enacted by Christ demonstrating Spirit transcendent . . . has awakened Ritschel to his highest imaginative mood and technical possibilities in the interpretation of that supernatural manifestation.

Today the location of this painting is undetermined.

Between late March and mid May of 1933 he was again at the Legion of Honor for a solo show.²³⁹ Howard Talbot of *The Wasp* noted:²⁴⁰

All the sea's mystery and varying moods are expressed in the twenty-six canvases by William Ritschel, veteran marine painter of Carmel Highlands, whose one-man show . . . occupies the gallery in which Whistler's famed portrait of his mother was recently displayed. The exhibition is partly retrospective and partly contemporary, and includes paintings executed in other parts of the world, as well as in the Monterey peninsula. Ritschel has wandered all over the world seeking material for his sea paintings, and has gathered and interpreted a magic sea lore richly represented in the present collection.

. . . . Some of his pictures are of Tahitian types, embodying the sensuous grace of the tropics. His famous marine paintings show the sea in calm with the sheen of sunlight on its surface, in stormy mood, menacing the lonely ships; they show rockbound coasts accented with twisted cypresses.

. . . . The sweep and color of these oils, their vigor and variety, and interpretation of the sea in many moods, appeal to that vast company on whom the ocean has cast its salty spell.

The very captions of the paintings - "The Derelict," "Sea Rover," "The Flying Dutchman," "The Kelp Gatherer," - are eloquent of the wide wet sea, and the sea-faring folk who dwell along its edges. The artist has known the ocean intimately in all climates and in all aspects of bright and stormy weather. In the present collection there is a rugged sweep of gray-green cliffs and water in a livid light; there is a rolling derelict hulk in somber browns, fateful and solitary. Then there are bathers in sun-flecked blue water, and gay-colored sails in a southern harbor. Of the figure studies, there is a portrait of an old Spaniard redolent of character; a sympathetic painting of a weathered seaman, with the sea's philosophy in his countenance; and vivid portraits of Tahitian girls with tropic blooms in their hair. Vigorous action characterizes the long shore paintings of fisher-folk. In a different feeling is the impressive canvas "It is I; Be Not Afraid,"

wherein the mystical, nebulous figure of Christ appears above the waters and is perceived with awe by his Disciples.

That spring the Art Center of San Francisco staged a small one-man show of his canvases.²⁴¹ In May this exhibit was expanded to thirty-five paintings and sent to the Stanford University Art Gallery; among the titles were *The Monoliths*, *Sunlit Shores* and *Morning Hours*.²⁴² Ritschel's "marines" appeared at Gump's in July of 1933 and at the Courvoisier Gallery that October.²⁴³ He contributed to the Self-portrait Exhibition in September at the Legion of Honor.²⁴⁴ In December and January of 1933-34, when San Francisco's old Vickery, Atkins & Torrey Print Rooms was renamed the Grafton Galleries, Ritschel was one of eight artists, whose number included William Wendt, Edgar Payne, Armin Hansen and Frank Tenney Johnson, to have a canvas on permanent display there.²⁴⁵ Ritschel's contribution was entitled *Eventide-Carmel Highlands* and was praised for its "freshness and vitality."²⁴⁶ The following spring he contributed to a joint exhibition with the "Group of Eight" at Grafton's.²⁴⁷ At that time he displayed several older paintings, including *Shepherd of the Hills* and *Christmas Eve-Paris*, as well as scenes of Carmel, Bali and Capri. From that show *The Wasp* reproduced his canvases: *Storm-beaten Cypress* and *Let There Be Light*.²⁴⁸ In the fall his work filled half of a joint show with Armin Hansen at Grafton's.²⁴⁹ His canvases also appeared at Courvoisier's in November and December of 1934; the following April at the Legion of Honor he contributed to a special exhibition of the Bay Region Art Association.²⁵⁰ As choices for venues became thin he exhibited at a show sponsored by the Junior Chamber of Commerce at the San Francisco Commercial Club.²⁵¹ He sent several paintings to an exposition of "prominent conservative artists" during July of 1938 at the Graves Gallery in San Francisco.²⁵² In 1939 he displayed his work at the San Francisco Art Lending Library which staged an exhibit in that city's Gelber-Lilienthal Gallery.²⁵³ His painting entitled *Country Road* appeared in 1939-40 in the California State Building at the Golden Gate International Exposition on Treasure Island where in a popular vote it was chosen one of the five best canvases.²⁵⁴ Ritschel was appointed to serve on the jury of the Monterey Bay District Committee which selected local artists to exhibit at that Exposition.²⁵⁵ In January of 1940 his work was in a show of maritime art at Gump's and in November of 1941 it was included in a general exhibit at the San Lucas Galleries of San Francisco.²⁵⁶

In northern California one of his longest and most rewarding associations was with the Oakland Art Gallery. Between 1927 and the late 1940s he was a frequent exhibitor at its spring and fall Annuals as well as special exhibitions; he served on several Oakland juries and was the recipient of an unprecedented series of awards.²⁵⁷ At the 1930 spring Annual his painting *Mammoth Cove* was the fifth most popular canvas in a combined vote of artists and the visiting public.²⁵⁸ That fall his canvas *The Trade Winds* was included in an Oakland exhibition, which was assembled from the private art galleries of Los Angeles, and was voted among the top ten entries.²⁵⁹ In December of 1931 the Art Gallery staged a solo exhibit of eleven of his canvases.²⁶⁰ The *San Francisco Chronicle* reproduced one of his marines from this show.²⁶¹ At the 1933 spring Annual his large *Seascape* was voted one of the best paintings and was retained by the Gallery for the Post-annual Exhibition; it was later sent to the Gump Gallery for further display.²⁶² His canvases received the same honors in 1934 and 1935.²⁶³ H. L. Dungan said of his marines at the 1935 spring Annual:²⁶⁴

They are good paintings of the vigorous, vital conservative school. Out of a mist, amazingly handled, comes Ritschel's "Flying Dutchman," green light showing through the haze. With sails spread to the wind, the great ship bears down on a smaller sailing vessel in the foreground.

That fall at the Annual Exhibition of the Bay Region Art Association, which was habitually staged in the Oakland Art Gallery, Ritschel won the second prize for his *Timeless Tides* and his wife, Nora Havel, submitted three well-received sculptures.²⁶⁵ His painting, *Point Lobos*, was voted one of the ten best at the Gallery's spring Annual of 1936.²⁶⁶ In the fall for the 1936 Second Annual of the Bay Region Art Association he exhibited his gold medal oil from the Sacramento State Fair, *Invisible Forces*.²⁶⁷ The following spring his canvas *The Lone Monarch* was awarded an honorable mention at the Annual.²⁶⁸ At the Bay Region's Third Annual in November of 1937 Dungan observed that Ritschel's canvas, *The Old Whaler*, was:²⁶⁹

... close to perfect. The old whaler, sailing before a storm cloud on a deep blue sea - we doubt if a brush stroke could be changed by any man to make it better. We don't even object to Mr. Ritschel's shedding paint brush that left hairs in the paint.

A year later he received the first prize at the Fourth Annual of the Bay Region Art Association for his *Thundering Surf*.²⁷⁰ *The Oakland Tribune* reproduced this canvas "by a master hand."²⁷¹ As the first prize winner he became the "Guest of Honor" at the Fifth Annual and exhibited three large paintings: *Carmel Highland Coast*, *Monhegan Island* and the snow scene entitled *Old Country Road*.²⁷² Alfred Frankenstein, the distinguished art critic for the *San Francisco Chronicle*, referred to the latter as "spacious and atmospheric."²⁷³ When he won the third prize at the 1938 spring Annual of the Oakland Art Gallery for his oil entitled *Coast Sentinels*, Glenn Wessels, art critic for *The Argonaut*, believed that the prize was undeserved "for a not too serious outdoor piece."²⁷⁴ At this same spring show a year later Ritschel's entry, *Moonlit Pool*, received an honorable mention.²⁷⁵ The pace of his exhibitions and honors at the Oakland Art Gallery continued in the 1940s. He contributed *Daybreak* with its "sparkling light on the top of the breakers" to the Annual Exhibition of the Bay Region

Art Association in October of 1940 and a "view of an old Spanish ship" to its special show in February and March of 1941.²⁷⁶ At the Gallery's 1942 spring Annual he was awarded an honorable mention for his canvas, *The Old Mill*.²⁷⁷ A year later at that same event his *Glorious Pacific*, which was said to be unsurpassed, won the third prize.²⁷⁸ His painting, *Sea Combers*, again won the third prize at the 1944 Annual.²⁷⁹ His "magnificently painted" *Coast Sentinel*, which was priced at fifteen hundred dollars, captured the second prize at that event in 1945. H. L. Dungan found this painting "rather more freely handled than most of Ritschel's works."²⁸⁰ In February of 1946 at the Second Annual Painting Exhibition of the American Artists Professional League, which was hosted at the Oakland Art Gallery, he won the first prize for his marine, *Denizens of Another Realm*.²⁸¹ In 1947 he bested Clarence Hinkle, Paul Lauritz and Nicolai Fechin to win a first prize in the spring Annual for his *Spindrift-California Coast*.²⁸² That August the Oakland Art Gallery staged a small solo show of his paintings in which his canvas, *Trackless Path Across the Sea*, was declared to be "one of the best, although it is difficult to decide what is best among work reaching perfection."²⁸³ As the Oakland Art Gallery's "Guest of Honor" in 1948 he displayed, according to Jack Schroder of *The Oakland Tribune*:²⁸⁴

... three powerful, surging and salty giants, *Withered Sentinel*, *Portals of the Sea*, and *Caves of the Winds*, ... The vigorous beat of the surf, the crash of the breakers and the exhilarating salt spray cling to his monumental portraits of the sea. Moody and powerful. Sullen grey fog that creeps over the rocks and clings wet to the hills. The spice of the air. Pounding rumbling roar of the ocean. These are things you don't have to look for in Ritschel's work. They are already there for you to savor and feel.

These were among Ritschel's last submissions to the Oakland Art Gallery.

He exhibited his paintings between 1939 and 1947 at the Annuals of the Society for Sanity in Art at the Palace of the Legion of Honor; in September of 1939 his canvas *Glorious Pacific* won the Society's one-hundred dollar Founders' Prize and a year later he sat on its governing council and was awarded another prize at the Annual.²⁸⁵ In November of 1941 at that same event his marine was described by H. L. Dungan as "perfect in paint handling."²⁸⁶ Concurrently, in a joint exhibition at the Stanford University Art Gallery with the two other Monterey Peninsula members of the National Academy of Design, Armin Hansen and Arthur Hill Gilbert, it was noted by Pedro Lemos that Ritschel's marines were "full of vigor and color, masterly composed in arrangement, and always appealing in subject with romantic qualities of light and shade."²⁸⁷ A year later at the Fourth Annual Exhibition of the Society for Sanity in Art his "powerful fresh marine," *Under Tropical Skies*, was praised in the *Christian Science Monitor* as "superbly stroked and organized ... [with] a brighter palette than is common among Mr. Ritschel's works of this sort."²⁸⁸ Alfred Frankenstein observed of this same painting that Ritschel "has rarely captured so much of the living gleam of the sea water and so much of its gigantic heave and depth."²⁸⁹ His other submission to the 1942 Sanity in Art show was the "superb" *Kelp Gatherer*.²⁹⁰ In the fall of 1943 the Crocker Art Gallery in Sacramento staged a solo exhibition of his work; Harry Noyes Pratt, the Gallery's director, said: "No finer exhibition of marines has been shown in the west than this ... which has given Ritschel his place as one of America's foremost artists."²⁹¹ At the request of the U.S. Military he and John O'Shea loaned their paintings to decorate the officers' wardroom at the Naval Base on Treasure Island.²⁹² He contributed in the fall of 1944 to the Artists for Victory show in New York's Metropolitan Museum.²⁹³ In the spring of 1945 to the "official" First Annual Exhibition of the California chapter of the American Artists' Professional League at the Pent House Gallery on Geary Street in San Francisco Ritschel contributed *Sea Frolic*, a small "lively marine study" which demonstrated, according to John Garth of *The Argonaut*, "this painter's mastery of the broken interplay of turquoise and ultra-marine in the surge and swirl of the surf along his beloved 17-mile drive."²⁹⁴ He displayed *Marin Moonlight* in January of 1947 with the Society for Sanity in Art.²⁹⁵

In 1936-37 Gene Hailey, the long-time art critic for the *San Francisco Chronicle*, excluded Ritschel from her twenty volumes of "monographs" on California artists for reasons that are not apparent today. A number of other fine artists were omitted, including Percy Gray, Paul Dougherty, Edwin Deakin, Jennie Cannon, William Silva, John O'Shea, Eugen Neuhaus and Mary DeNeale Morgan. According to Eleanor Minturn-James, Ritschel spoke in "broken English" all his life.²⁹⁶

Carmel: 1929-1949

From the late 1920s until his death Carmel remained one of the most important venues for the exhibition of his work and became the primary focus of his volunteer efforts on behalf of the art community. As with Armin Hansen, Ferdinand Burgdorff and E. Charlton Fortune Ritschel only contributed to the Carmel Art Association (CAA) exhibitions after that organization adopted a policy in 1929 to allow for some juried shows. Ritschel was the elected president of the CAA from July of 1929 through June of 1931 and served on its board of directors from 1931 to 1944; he held the post of vice president of the CAA in 1937 and 1942.²⁹⁷ In his capacity as president of the CAA he presided over a 1931 "testimonial dinner in honor of Paul Dougherty" whom he had recently persuaded to settle in the Carmel Highlands.²⁹⁸ In January of 1934, November of 1937, December of 1938, July of 1941 and September of 1943 Ritschel donated his paintings to the exhibition-raffles in support of the CAA Gallery.²⁹⁹ He served on several juries and hanging committees of CAA between 1929 and 1948.³⁰⁰ His name appeared on the official articles of incorporation of

the CAA in 1934.³⁰¹ He also assisted on the organizing committee for the CAA's benefit Bal Masque between 1934 and 1936.³⁰² For the 1934 poster competition to advertise the Bal Masque his entry received the top prize, while Armin Hansen and Paul Whitman received the second and third place respectively; *The Oakland Tribune* published a photo of Ritschel painting the poster.³⁰³ In the spring of 1935 he joined four other CAA artists in a Del Monte "working group" to raise funds for the restoration of the roof on the Carmel mission.³⁰⁴ That summer he sat on a CAA committee that petitioned (unsuccessfully) the City of Carmel to build an art museum with municipal bonds.³⁰⁵ In November of 1938 he submitted with John O'Shea, Paul Dougherty and Paul Whitman a formal appeal to the Carmel City Council that requested financial aid for the gallery of the CAA; the Council offered some modest assistance.³⁰⁶ Ritschel exhibited his oils, watercolors and drawings at the CAA between 1929 and 1948.³⁰⁷ Some of his exhibited titles at the CAA Gallery included: *Under-Sea Life* (a triptych) in June of 1931; *Market Scene* ("skillfully treated") in December of 1936; *Monterey Coast* in February of 1938; *Monarchs of the Coast* in March of 1938; *Coast Sentinels* and *Golden Glow* in August of 1938; *Cave of the Winds* in February of 1939; *Marine* (his "remarkable" California State Fair entry of 1939) in January of 1940; *Highlands in the Sea* in December of 1940; *Under Tropical Skies* and *In the Wake of a Ship* in May 1942; *Drifting Toward the Saragossa* in April of 1943; *Coral Reefs* in May of 1943; *Point Loma* in September of 1943; *Denizens of Another Realm* in December of 1946; and *Carmel Coast Range* in November of 1948.³⁰⁸

The reception given to his art by Carmel critics was uniformly enthusiastic. For the Twelfth CAA Exhibition in June of 1929 Valerie Johnston of the *Pine Cone* offered this evaluation of his two entries:³⁰⁹

... "Opal Sea" is a masterful treatment of breaking surf against strong dark cliffs. The water is iridescent, shot with rainbow colors looking toward the light, but in spite of its bubbles and light froth, full of the force of tons of falling water striking savage cliffs. "Alfonso," on the other hand, is a portrait of an old Mexican, almost somnolent in its quiet resignation, warm in color but giving a sense of nearly burned out fires in its low scale of value. It is the largest canvas in the exhibit. Were it not for the recognizable stamp of genius in the handling of both paintings, it would be impossible to believe they were from the same brush.

In July of 1930 at the Thirteenth CAA Exhibition his canvas *South Seas* was called "a typically Tahitian scene," while his *Pacific Coast-Carmel* was characterized as "a powerful thing, showing a lazy rush of water on one of Carmel's beaches."³¹⁰ In her dramatic 1931 biography on Ritschel Minturn-James, the new art critic for the *Pine Cone*, offered some striking observations on his art:³¹¹

"Artistically a realist seeking to interpret nature in her more obvious moods, without ever becoming commonplace," is how Prof. Eugen Neuhaus puts it about the marine painter, William Ritschel, . . . But the fact that Ritschel's canvases are set with rugged furniture of such heroic oddness built to measure powerful height, breath-taking distance, illimitable overhead space somehow contradicts the word, "obvious."

Obvious and the colossal height of his Lobos crags just fail to dovetail. No painter has ever erected them in such monumental massiveness. He was after height again in his splendid "The Pilot's Ship" – to the right of the towering bulk of the ship's bow and part of her tall hull, far below making the best of the trough of a mean sea, the life boat dwarfed to Lilliputian dimensions, tiny blue clad sailors struggling with uncertain oars. . . .

In one picture it is sea dogs lumbering up in a dramatic procession out of the foaming mist and salt spray onto the flooded rocks where they homestead. All the graceful ungainliness of the sleek seals – flat heads, enquiring whiskers, expressive flippers – tellingly silhouetted against the high white of approaching breakers. Here, as one artist said, you feel the whole weight of the ocean thundering overwhelmingly towards you – right out of the canvas.

Again, it is two male surf swimmers, riders of the sea, sunlight catching gaily dark Hawaiian flesh as they ride triumphantly the rapid waves. Or, it may be horses close to the precipitous edge of a dangerous rocky coast, straining faithfully at the rope and pulley which is making possible the passage, to and fro, of the life boat from the disabled ship lying foundering off shore. . . .

Not always the sea, for there is Ritschel's charming "Notre Dame" – now at the Del Monte Art Gallery – Paris, a bit of the Seine, a barge and a bridge. Something is obvious here. Ritschel did this one Christmas eve, standing out in a snowstorm to finish it. It has the poetry that new fallen snow and nightfall bring to a beautiful and an old city. . . .

Mr. Ritschel maintains that any large painting should be so composed that any random area of the canvas cut out, actually or imaginatively, should in turn prove a good composition, being the well composed unit of a well-composed whole. This test can be applied successfully to his own work. He has no sympathy with rampant modernism, its frequent lack of basic sincerity, the ill-drawing of untrained minds. Of the two moderns, Matisse fails to appeal to him while he admires Gauguin greatly. . . .

In August of 1931 he joined Paul Dougherty, Arthur Hill Gilbert and Armin Hansen, the other Peninsula members of the National Academy, in a joint exhibition arranged by the CAA at the Denny-Watrous Gallery.³¹² In her

review of that show Minturn-James focused on one of Ritschel's most unusual paintings, a study of the:³¹³

. . . enormous sculptured St. Mark's horse bulking heroically against an evening sky of ancient Venice. It's the Venice of old come to life. Inspired by the romantic history of these horses of antiquity Ritschel has painted in "Golden Days of Venice" all the vigor of their gesture and the romance of their settings as it was once upon a time. Doges, merchants, Crusaders in medieval garb grouped under the towering horses. Out of the pervading half light steps an occasional bright glint of green bronze. The rhythmical and successive arches of equestrian necks, outstretched forelegs, docked tails making a gigantic pattern with an epic span.

That fall he joined other CAA artists and contributed to an exhibition in the foyer gallery of Carmel's new Sunset School.³¹⁴ Between October of 1931 and January of 1932 Minturn-James penned four notes on the artist:³¹⁵

William Ritschel takes a middle stand in regard to the ethics of story-telling elements appearing in a painting. He seems to believe if it is restrainedly handled and made an integral part of the conception it can neither weaken nor offend. His canvases have proved him right in this respect more than once, especially in "Doomed," "The Pilot Ship" and his painting of the seals marching up on the rocks of the surf in dramatic procession.

William Ritschel, N.A., believes that a painter should only work once on a canvas out of doors. It should be completed in the studio.

Mr. Ritschel said the other day that he would find the sea alone monotonous. "I want to paint the men who live on and by the sea," he said. He is interested in the displacement of big ships, sailors pulling at the oars, life boats in action, manned by fearless seamen. There is a story-telling element in Ritschel's work. One of his recent canvases . . . is a misty indistinct Christ appearing on the water in mid-ocean to seamen adrift in a small craft. He has painted seals dramatically on rocks awash with heavy seas, surf riders racing beachward on the crest of sun-flecked combers, their flesh aglow, muscles taut.

William Ritschel, N.A., believes that blatant Modernism is cheap – no spirituality, no finesse and without finesse it is not art, cannot be.

At the Seventeenth CAA Exhibition in June of 1932 his canvas, *A Stiff Northwester*, was proclaimed "spell casting, iridescent . . . It glitters and gleams, alive with movement, and easily dominates the west wall, if not the entire gallery."³¹⁶ At this time Marjorie Tait in her *Pine Cone* column "Studio Gossip" lamented:³¹⁷

It is difficult to see any of William Ritschel's work at his studio because as soon as a painting is finished, it leaves for some other part of the country. His work is in great demand. But I did see one called "Monolith," a dim and luminous poem of the sea and the towering crags which stand below the James' house at the Highlands. His paintings have the power to open the door into that strange world of his fancy, and to stir our perceptions and widen our experience.

He was one of five CAA artists selected that fall to have his work on display in an around-the-world steamship.³¹⁸

By the mid 1930s he had become such a revered figure that his wife and home were worthy of close scrutiny and comment. Early in 1935 H. L. Dungan, art critic for *The Oakland Tribune*, visited William Ritschel and his third wife, Nora Havel, at their Carmel Highlands home and provided the following:³¹⁹

And of all we saw and heard there can be no adequate word, so we shall pass much of it by and tell of the garden, the house on a rock, against which the Pacific beats, and of the art of Nora Havel Ritschel.

Untrained in art, but living it daily, Mrs. Ritschel is modeling great things: a Madonna, the head of an old man, mystic Egyptian figures and one nameless creation, yet unfinished, of two human figures that have in them the touch and understanding of Rodin or an Arthur Putnam. Sometime, perhaps, she will exhibit, but that time, we were given to understand, is infinite, perhaps never.

The house is of rock, built like an ancient castle. It stands on solid rock, some 50 feet above the endless waves. In front, to the right, to the left, Ritschel finds inspiration for his marines, those canvases that carry with them the awe and roar and the spirit of the sea. The great doors of the house open and we enter a vast studio dimly lighted by a north window. That window is made of a special corrugated glass, which diffuses the light. Neither sun nor clouds can change the light which sifts through. On an easel is one of Ritschel's new paintings, a sailing vessel driven before a typhoon. We view it under the north light and wonder why all art galleries could not be so lighted.

Other pictures are shown, but Ritschel has not in his home many of his own works. They are in other homes, in collections and galleries.

For two hours, not long since, Krishnamani sat for Ritschel for a portrait. That was all the time there was. In that brief period Ritschel caught the soul of the sitter. That portrait we saw and understood, we hope.

The terraced gardens lie east of the house. To the west are the cliffs and the sea. The terraces were built stone by stone by

Mr. and Mrs. Ritschel for the fun of it. Soil had to be brought in. In this soil grow gorgeous succulents from many lands, and other plants and shrubs that bloom. Winding stone stairs wander about, leading in time to the doors of the home. Half way up what was once a steep rock, but now is a terraced garden, is a grill with table and chairs. The grill itself is some pagan god or other. His head grins atop the grill while the fire burns merrily and steaks are cooked in what would be his expansive stomach. Some day his legs and arms will be finished out of native rock . . . There are a number of stone animals in the garden, but at first you never see them. They seem to have formed themselves out of the rock quite naturally.

"We have such fun," said Nora Ritschel.

Francis Lloyd followed a similar path to the gaunt castle.³²⁰

Wearing a graying beard and a beret, Ritschel is a striking figure everywhere he goes. He usually wears a dark coat, breeches and leggings. Near the left corner of his good natured mouth there usually is visible the stub of a roll-your-own cigarette.

Here the mighty marine painter lives with the ship models and huge easels and large canvases. The room is dark and brooding and it is moody with the Pacific outside and the fog overhead. . . .

He takes me over to the grand piano – his wife is both an accomplished musician and artist – and he picks up some fragile statuettes. They are her work in sealing wax, graceful, dainty and yet strangely beautifully molded human forms in symbolic array. There is a strange unearthly hue to the wax colors, too.

Irene Alexander also assessed Ritschel's home.³²¹

The past is there, of course, in the weathered rock of its walls and the patina which time and sea air have laid upon the wrought iron hinges of its heavy doors in the twenty-five years since William Ritschel designed his permanent Carmel home and its stones were laid in place by a Spanish mason. . . .

Then at the top of the winding rock stairway, past the friendly lions and lizards which Mr. and Mrs. Ritschel have fashioned here and there of cement through the years while their garden has grown and sent out little unexpected shoots on stone pathways and sheltered nooks and mounting lookouts, the unobstructed view of sea and sky and mountain takes possession, and one can understand why William Ritschel, with his overpowering love of nature and sea, chose this particular spot in which to withdraw a bit from the distractions of crowding humanity and paint, as he does, when the mood is on him, from early dawn until far into the night.

Much has been brought back from world travel to give a mellow beauty to the vast studio room, but whatever its origin or antiquity, each object takes on a pleasant usefulness of today in the Ritschel household. The Danish model, made to scale of the good ship "Doris" in the year 1789, and salvaged at great risk, so goes the legend, from a fire which consumed the little village church where it had been enshrined – since the superstition was that the fate of the "Doris" was tied up with that of its small replica – served, I venture to guess, as model for the Ritschel painting, "Drifting Toward the Saragossa," . . .

One of the many young artists visiting Ritschel for advice and criticism was Louis Siegfriest who called him a "big influence" and expressed astonishment that he could sell a single canvas for fifteen or twenty thousand dollars.³²²

Between September of 1934 and March of 1937 Thelma B. Miller, art critic of the *Pine Cone*, offered a series of short insightful reviews on Ritschel's exhibited work at the CAA Gallery.³²³

(September 1934) William Ritschel's fine "Old Skipper" is attracting particular comment, and he also has a gorgeous black-and-white marine on display.

(October 1934) William Ritschel's black-and-white oil painting "The Sea" was held over from last month as particularly appropriate to the present [Black and White] exhibit. His new entry is a study of sand barges on the Seine.

(January 1935) Picture of the week at the Carmel Art Gallery is William Ritschel's "Sea Rover," one of the most striking paintings which the gallery has had the honor of showing. . . . This painting of an old sailing vessel driven, in rhythm with the clouds above it, by a robust wind, had as subject a very large ship model in the artist's possession, rescued a half-century ago from a burning church in Denmark.

(February 1935) William Ritschel: Another dynamic study of living waves, "Song of the Surf."

(March 1935) William Ritschel's happily named "Majesty of the Sea" [is] painted with his usual virility and understanding.

(September 1935) William Ritschel in watercolor is a novelty – one is a waste of blue waters and flying clouds; the other, "The Seventh Wave," crashes in spray on a rocky point.

(November 1935) Ritschel's [magnificent marine] is the somber deep-blue Atlantic, with storm winds driving a great sailing ship and high-piled clouds.

(December 1935) William Ritschel caught the sea in one of its clear green moods, garnished with a creamy meringue, in a rock sheltered inlet. Result is entitled "Surging Tide."

(January 1936) Typical of Paris as described by those who know the city on the Seine is the aqueous air and feathery

verdure of William Ritschel's "Springtime, Paris," with great-hunched horses, of peasants bound to the city for trade, as the central figures.

(February 1936) William Ritschel's marine is an individualistic treatment of Carmel bay seen from among foreground rocks of Carmel Point, distinguished by his masterful handling of living surf.

(March 1936) William Ritschel exhibits his usual robust strength in handling an unruly subject as he paints a monumental arched rock, strongly buttressed against the sullen onslaught of the sea.

(May 1936) Another intriguing intimation of versatility is in the two [watercolor] offerings by William Ritschel: one a dark-hued pastel of plunging horses, somber and mighty, against a background of stormy sea and sky, drawing in a fishing boat; the other a view of fabulously-colored fish swimming in the transparent depths of tropical sea, between reefs of coral.

(August 1936) William Ritschel not only paints superbly, but he has a great gift for effective titling: he calls his marine "Arch of Ages," and through that arched rock rising from seething waters one looks into eternity itself.

(October 1936) A dainty bagatelle [in watercolor], unexpected from that painter of powerful marines, William Ritschel, is his lovely little "Piccolo Marino" a bit of Capri beach, a translucent green cove with skiffs drawn up on shining sands; a harmonious grouping of old-world structures against vivid blue sky; all opalescent in tone. A crayon drawing by William Ritschel has a peculiar luminosity he often achieves in his European sketches; in this case a bent figure on a high two-wheeled cart and its plodding horse, vaguely reflected in shining, tide-washed sands; . . .

(November 1936) The Ritschel is a powerful marine, "Sentinel of the Deep," a great rock rearing its rugged head from pounding surf a little offshore from a rocky foreground.

(December 1936) William Ritschel has a Tahitian market scene not in the gaudy colors by which artists most commonly express the tropics, but rather somber, keyed to the coffee-colored flesh tones of the native woman about whom the fine, small composition is built.

(January 1937) There are two seascapes by William Ritschel, one a composition of black lava-like rocks on which receding waves have left a little cascade of clear water, a powerful green surge in the background indicating the birth of the next wave. The other is "Strom Swept," strikingly titled, for it calls eloquent attention to the subtle, swollen storm far in the background of the canvas, the tumultuous foreground waves driven before it.

(March 1937) William Ritschel's worthy entry is one of his fine marines centered with the living entity of a ship under full sail.

Early in 1936 he contributed *Katwijk Strand-Holland* to the CAA exhibit sponsored by the Kingsley Art Club at Sacramento's Crocker Art Gallery.³²⁴

In the summer of 1937 the *Pine Cone's* art critic, Rosalie James, visited Ritschel's and filed this report:³²⁵

Inside his Old World studio his easel held a large and striking marine painting recently returned from an exhibit at the Corcoran Gallery in Washington. "The Shadows Linger" is a particularly fine example of the depth of feeling and technical skill with which Mr. Ritschel paints the sea. The sea and spirited horses have always been the two artistic loves of his life. At present he is working on a group of wild mustangs, inspired by the Idaho round-up. Most of his important paintings are in oil. He makes preliminary sketches, often out of doors, later enlarging them. "It is better to paint from the inside out, than the outside in. A subject must be filtered through the mind and expressed individually. Art is the expression from within."

He paints energetically, long hours each day. I asked him how long he worked on "The Shadows Linger." He frowned. "A painter gives his life to art. He spends \$20,000 on an education, studies and paints for years and years without selling anything. A painting is the result of a lifetime of experience. It cannot be measured in hours. At the Royal Academy in Munich we learned to paint everything. An artist must work and work for technique. He must create his own style. After he has learned his craft, he is constantly experimenting. He must carry on as much shoptalk as possible with other artists, to educate himself. He must eat, sleep, drink Art."

Exaggeration can be decorative and ornamental, says Mr. Ritschel, but real art should adhere fundamentally to nature. . . . "Fads make no difference in the long run, however. The public eventually comes to its senses and realizes that the term 'old-fashioned' cannot be used in judging art which is eternal. Rembrandt, Rubens and Velasquez can never be called 'old-hat'. Modern art is for posters. In the end people buy classical art. . . ."

In the fall of 1937 Ritschel was among the CAA artists selected to exhibit at the Stanford University Art Gallery.³²⁶ Rosalie James reviewed his art at the CAA Gallery from October of 1937 to February of 1938:³²⁷

(October 1937) One of the most vigorous of William Ritschel's fine large marine canvases, "Glorious Pacific," a prize-winner, hangs in the middle of the south wall.

(November 1937) On the west wall is "Stampede," William Ritschel's powerful canvas of running mustangs, a subject inspired by

the Idaho round-up. The composition provides an impression of the heard without being repetitious, catching strong movement against a background of subtle color. A certain literary quality in the painting indicates Mr. Ritschel's fondness for his subject.

(December 1937) William Ritschel has three small oils, "Sunset on the South Seas," with a fine cloud effect, "Twilight Hour," and "Moorea, Tahiti," all romantic and captivating.

(February 1938) The more rugged "Monterey Coast" of William Ritschel, catching the sea in a fiery moment, achieves its effect with the rougher technique and more abundant pigmentation temporarily typical of him.

During February of 1938 his work was included in the first exhibit of CAA artists in Salinas at the Women's Club House where it was voted one of the most popular canvases.³²⁸ In June at the CAA Gallery Sally Fry, art critic for *The Carmel Cymbal*, noted:³²⁹

After studying William Ritschel's paintings in the last four of five shows it has become increasingly evident that he is able to get the brilliance of the ocean through the genius of his art to use pigment that really produces the blinding brilliance of sunlight on breaking waves. His "Opal Sea" in this show is a fine example.

Of this same painting Francis Lloyd observed in the *Pine Cone* that "his proportions appear true without diminishing the momentum of water always evident in his work."³³⁰ In July of 1938 Ida Newberry, the wife of Perry Newberry, visited Ritschel and summarized in the *Pine Cone* his early life and left us with these reflections:³³¹

The sea gives its strength to the soul of the artist who loves it and brings it alive in his canvases. William Ritschel calls it "the irresistible sea." "Rock is immovable," he said, "but the sea, being irresistible, wins. . . ."

"The painter observes and analyzes all he sees," was his remark. "The layman sees nature in a panoramic way, objectively. A painter, with his intimate knowledge of light and shade, finds as much to interest him in a blade of grass as the layman in a landscape.

"He goes to nature for his drawing, his composition, his color notes, fundamentals. But it is mental assimilation that makes one artist's work differ from another's. Deep thought and surpassing craftsmanship are the essential things that make a work of art."

At the CAA Gallery in September of 1938 he displayed *Javanese* and *Gathering Storm*. Marjorie Warren, art critic for *The Carmel Cymbal*, declared the latter work "the finest Ritschel ever hung a mass of ocean and threatening sky the water has depth and power and movement the sun streaks down behind the mass of clouds and picks up the white caps on the horizon. An amazing thing."³³² At that venue a month later he re-exhibited *Gathering Storm* to widespread praise and when it was not given "that choice spot on the west wall," the critics complained.³³³ In November at the CAA Gallery Marjory Lloyd commented that Ritschel's "composition of horses' heads and shoulders with the driver in the foreground and a background of boats and the sea" possessed in its special technique "a quality all its own."³³⁴

In July of 1939 his unusual entries at the CAA Gallery consisted of the "humorous portrait" *Umphh!* and three scenes that Marjorie Warren described:³³⁵

William Ritschel has abandoned marines for the time being and has sent over one of his newer canvases in which he proves to everyone's satisfaction that he can paint snow. It is called "Old Country Road, Massachusetts," and is a mammoth thing in which the peculiar quality of snowflakes at hand and at great distance is caught as impalpably and nebulously, yet as unmistakably as a snowflake on a cheek.

There are two submarine fantasies [in watercolor] by William Ritschel, both called "Coral Reef, Tahiti." They are not entirely submarine, for you gaze down into great depths of vivid water across which schools of tropical fish play. It's a most amazing painting, and it's a delightful subject to paint, if you can get it. Very few painters can.

At that venue two months later Francis Lloyd reflected:³³⁶

William Ritschel's titanic canvas, "Monhegan Island," revealing bold rocks and headlands in contrast with raging storm seas, in many ways one of the best Ritschel has had to grace the Carmel gallery.

Quite different again is Ritschel's two water colors in Tahitian pools of fish. The fish are comparatively dull, but they have as their chief use in expression their timelessness and their suspension in the medium. The vague shadows cast by their bodies help carry out the illusion and they are definitely three-dimensional.

In November at the CAA Gallery his "somber" *Benediction* depicted "the California hills and pines dark under heavy rain clouds which have swept out the moonlight."³³⁷ At the March 1940 CAA show he offered two watercolors, *Hauling the Boats* and *Thundering Surf*, the latter was said to, possess "instead of the brooding sea . . . lighter tones, with fresh green beyond the immediate surge of the foreshore."³³⁸ That May he exhibited at the CAA the watercolor, *On the Tapos-Portugal*, and the "higher keyed" oil, *Timeless Tides*, "in which the mounting water piles up and breaks over the rocks in a glory of spray, and a gray sky is over all."³³⁹ During the CAA oil exhibit in December of 1941 Marjorie Warren declared:³⁴⁰

. . . . the finest thing that I believe Ritschel has ever done.

"The Highlands in the Sea" is the sort of thing that you make a

pilgrimage to see and then spend hours with – alone – even though there are a dozen others around you at the time. It has a wild blood-stirring beauty, and, it is a remembered beauty. You come suddenly upon such beauty in some of Robinson Jeffers' poems. That Ritschel has the power and the majesty to put such a manifestation on canvas means not only that he is a great artist but that he is a great person as well.

The following April his CAA painting *Thundering Surf* proved to Eleanor Minturn-James that "he can make water color speak as boldly as oil."³⁴¹ During World War II his very patriotic poster, *They Fight and We Must Help*, for Carmel's Civilian Defense Committee was frequently and prominently displayed; also exhibited was his famous World War I canvas of the surrender of the German fleet which in 1918 was an official U.S. government poster.³⁴² In addition, Ritschel exchanged all of his gold medals at the U.S. Mint in 1943 and donated the cash to the American Red Cross; he also served at an official watch post on the Pacific.³⁴³ In April of 1943 sixteen of his large canvases were displayed at the CAA Gallery for his first one-man show in Carmel.³⁴⁴ Irene Alexander reviewed this popular exhibit for the *Pine Cone* and supplied a somewhat eclectic biography with these comments:³⁴⁵

Here are a profusion of marine paintings, rich and deep and as Paul Mays observed, so full of air and light and the very essence of the sea it is no wonder art critics everywhere have acclaimed William Ritschel supreme in this field. One visitor to the gallery, Ralph Murray of Monterey, himself an artist, doubted after seeing them, if he would ever attempt another marine.

"I'm coming back," he declared, "when I can spend at least two hours with that amazing and stupendous exhibit. I want to learn more about painting by letting all this sink in. What impresses me is that with so little color variation, so little change in color tone, Ritschel produces such a dynamic effect. The sun on the water seems to blaze out at one from the canvas."

While the majority of the paintings on display are seascapes, they by no means comprise the whole of the artist's work. In the medium of rocks and trees, of South Sea Island foliage, of snow, of men and animals, and in the single portrait included, his "Flower of the Orient," William Ritschel meets the eye with an unforgettable impact and conveys the feeling of life with stunning force. . . .

In May he was one of twenty-three artists who contributed to the CAA exhibition at the Stanford University Art Gallery.³⁴⁶ That June the *Pine Cone* announced that the works of two Carmelites, Ritschel and Paul Dougherty, were included in "the largest single collection of paintings by leading conservative artists of the United States ever shown in any city . . . at the St. Louis Art Museum for one month."³⁴⁷ In August of 1943 at the CAA's raffle and "Exhibit for Survival" his "color drawing of horses pulling on the Quay" was called by Abel Warshawsky "a fine piece of draughtsmanship and ably composed."³⁴⁸ His work was included in the American Artists' Professional League Loan Exhibition at the CAA Gallery in September of 1946.³⁴⁹ At the CAA's Water Color Show two months later his *Hauling in the Boats* was characterized by Nancy Lofton, art critic for the *Pine Cone*, as "a powerful and somber painting. He expresses clearly the massive heaving of the horses . . . he has used water color in a strong and solid fashion."³⁵⁰ In September of 1948 for one of the last reviews of his work at the CAA Gallery Lofton described his oil, *The Belated Shell Fisher*, as almost a pictorial autobiography: "full of dusk and loneliness and weariness. He has subdued his palette and his drawing to express a solid static figure in the midst of endless space and time."³⁵¹ A month later Ritschel was an honorary pallbearer at the funeral of DeNeale Morgan.³⁵²

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*. At the First Annual in November of 1946 his work appeared on the walls of the Peninsula Furniture Exchange and the published supplement included three items on the artist: a photo of Ritschel with one of his "famed marine paintings" at the USO Club, a reproduction of a dramatic seascape and his biography by J. F. Harley, Jr.³⁵³ For the Second Annual of 1947 the *Herald* published a photo of the artist and his wife at their Carmel Highlands castle.³⁵⁴ Mahar's displayed Ritschel's art during the Third Annual of Art Week in 1948 and the *Herald* published another photo of Ritschel beside his oil *Spindrift*.³⁵⁵ At the Fifth Annual in the fall of 1950 his canvases were placed as a memorial in the windows of The House That Jack Built; the *Herald* reproduced his painting *Tanglewood-Point Lobos*.³⁵⁶

William Ritschel died on March 11, 1949 in his Carmel Highlands studio-home.³⁵⁷ Private services were held at his "stone castle" with Rev. Dr. K. Fillmore Gray officiating; he was survived by his wife who died in 1975. In August of 1949 Ritschel's painting *Vista* was exhibited in the centennial show at the Carmel Art Gallery.³⁵⁸ That October "his works in oil and watercolor" were given a commemorative exhibition by the CAA.³⁵⁹ His paintings were part in a four-man Carmel exhibition, which included Armin Hansen, Paul Mays and Arthur Hill Gilbert, at the Artists' Guild of America, Inc., in August of 1952.³⁶⁰ As late as 1955 he was memorialized with exhibits at the Cowie Galleries in the Biltmore Hotel of Los Angeles and declared unrivaled in "his combination of skill and poetry."³⁶¹ The *Herald* published in October of 1960 a photo of the artist "in

1932, p.9; July 16, 1932, p.9; SEF, July 10, 1932, p.6-E; CPC, July 22, 1932, p.7. / 236. SEW, July 16, 1932, p.7; TOI, July 17, 1932, p.8-S. / 237. CPC, June 24, 1932, p.7. / 238. CPC, December 14, 1934, p.6. / 239. TOI, March 5, 1933, p.8-S; March 26, 1933, p.8-S; April 16, 1933, p.8-S; May 21, 1933, p.8-S; BDG, March 23, 1933, p.7; SFC, April 9, 1933, p.5-11. / 240. TWP, April 1, 1933, p.12; April 15, 1933, p.12; cf. CPC, April 14, 1933, p.4. / 241. BDG, March 2, 1933, p.5. / 242. BDG, June 1, 1933, p.7; TWP, June 10, 1933, p.12; TOI, June 11, 1933, p.8-S; SFC, June 11, 1933, p.D-3; CPC, June 16, 1933, p.4. / 243. IAT, July 7, 1933, p.20; TOI, October 8, 1933, p.8-S; October 22, 1933, p.8-S; TWP, October 14, 1933, p.12. / 244. SEW, September 16, 1933, p.5; BDG, September 21, 1933, p.9; TWP, September 23, 1933, p.13; TOI, September 24, 1933, p.8-S. / 245. TOI, December 17, 1933, p.8-S; TWP, December 23-30, 1933, p.31; January 13, 1934, p.12. / 246. SEF, December 17, 1933, p.8-E. / 247. IAT, February 9, 1934, p.13; May 11, 1934, p.13; TWP, April 7, 1934, p.12; April 14, 1934, p.12; April 21, 1934, p.12; May 12, 1934, p.12; TOI, April 8, 1934, p.12-S; BDG, April 13, 1934, p.7; SEW, April 14, 1934, p.8; SFC, April 15, 1934, p.D-3. / 248. TWP, June 2, 1934, p.12; June 16, 1934, p.12. / 249. IAT, October 12, 1934, p.15; TWP, October 13, 1934, p.12. / 250. TWP, November 24, 1934, p.12; December 8, 1934, p.12; SFC, November 25, 1934, p.D-3; TOI, April 28, 1935, p.S-7. / 251. IAT, May 24, 1935, p.14; TWP, May 25, 1935, p.12. / 252. BDG, July 1, 1938, p.8. / 253. SFC, June 11, 1939, p.23-W; TAT, June 16, 1939, p.15; SEW, July 7, 1939, p.12. / 254. SEW, June 17, 1939, p.12; June 22, 1940, p.15; September 28, 1940, p.15; IAT, June 23, 1939, p.16; CCY, October 4, 1940, p.5; Ball, p.540. / 255. SEW, August 13, 1938, p.15; TOI, October 15, 1939, p.B-9; May 12, 1940, p.B-7. / 256. TOI, January 21, 1940, p.B-9; May 11, 1941, p.6-B. / 257. TOI, January 30, 1927, p.S-7; April 13, 1930, p.M-6; April 2, 1933, p.8-S; April 8, 1934, p.12-S; March 1, 1936, p.S-7; TAT, February 22, 1930, p.13; March 29, 1935, p.14; CPC, April 11, 1930, p.8; March 24, 1933, p.8; BDG, April 13, 1934, p.7. / 258. TOI, May 4, 1930, p.B-5; SFC, May 11, 1930, p.D-5; BDG, May 15, 1930, p.5. / 259. TOI, August 17, 1930, p.6-S; September 28, 1930, p.6-S. / 260. SFL, December 5, 1931, p.7; December 19, 1931, p.9; TOI, December 6, 1931, p.6-S. / 261. SFC, December 13, 1931, p.6-S. / 262. TOI, April 2, 1933, p.8-S; April 30, 1933, p.8-S; SFC, May 21, 1933, p.D-3; TWP, May 27, 1933, p.13. / 263. BDG, April 13, 1934, p.7. / 264. TOI, March 17, 1935, p.S-7. / 265. TOI, November 17, 1935, p.S-7; December 8, 1935, p.S-7; BDG, December 13, 1935, p.16. / 266. TOI, April 12, 1936, p.B-5. / 267. TOI, November 15, 1936, p.6-B. / 268. TOI, March 28, 1937, p.6-B; April 11, 1937, p.6-B. / 269. TOI, November 14, 1937, p.10-S. / 270. BDG, November 17, 1938, p.8; SEW, November 19, 1938, p.13. / 271. TOI, November 13, 1938, p.B-7. / 272. TOI, November 5, 1939, p.B-9; November 19, 1939, p.9-B; November 26, 1939, p.B-9; BDG, November 13, 1939, p.9; SEW, November 18, 1939, p.15. / 273. SFC, November 19, 1939, p.22-W. / 274. IAT, April 8, 1938, p.20; cf. TOI, March 13, 1938, p.5-S; April 3, 1938, p.S-9. / 275. TOI, March 12, 1939, p.10-B; April 9, 1939, p.B-7. / 276. TOI, October 27, 1940, p.7-B; December 8, 1940, p.B-7; February 23, 1941, p.B-7; March 2, 1941, p.7-B; the second show opened in Oakland's Capwell Building because of a conflict with the regular spring Annual at the Oakland Art Gallery. / 277. TOI, March 29, 1942, p.B-7. / 278. TOI, March 14, 1943, p.B-3; April 4, 1943, p.B-3. / 279. TOI, March 5, 1944, p.2-B; April 2, 1944, p.2-B. / 280. TOI, March 11, 1945, p.2-C; April 8, 1945, p.2-C. / 281. TOI, February 3, 1946, p.2-C; TAT, February 8, 1946, p.26; CPC, February 8, 1946, p.10. / 282. TOI, March 31, 1947, p.10; TAT, April 4, 1947, p.16. / 283. TOI, August 31, 1947, p.C-3. / 284. TOI, February 29, 1948, p.C-5. / 285. SEW, August 5, 1939, p.6; August 17, 1940, p.15; TOI, August 6, 1939, p.B-7; September 10, 1939, p.B-7; June 16, 1940, p.B-7; August 18, 1940, p.B-7; August 29, 1940, p.25-B; September 15, 1940, p.B-7; CSM, September 9, 1940, p.14; CPC, October 31, 1941, p.14; TAT, November 27, 1942, p.14; SFC, November 12, 1944, p.15-W; January 12, 1947, p.22-W. / 286. TOI, November 9, 1941, p.6-S. / 287. DPT, November 15, 1941, p.6; TOI, November 23, 1941, p.S-5. / 288. CSM, December 12, 1942, p.10; cf. TOI, November 15, 1942, p.6-S. / 289. SFC, November 8, 1942, p.19-W. / 290. TOI, November 22, 1942, p.8-B. / 291. CPC, 15, 1943, p.4; TOI, November 28, 1943, p.2-B. / 292. CPC, April 2, 1943, p.9. / 293. CPC, April 28, 1944, p.7. / 294. IAT, April 20, 1945, p.19. / 295. SFC, January 12, 1947, p.22-W. / 296. IAT, January 5, 1930, p.M-7. / 297. AAA, 26, 1929, p.59; 27, 1930, p.60; 28, 1931, p.70; CPC, July 12, 1929, p.6; July 10, 1931, p.16; 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; January 16, 1942, p.4; August 14, 1942, p.3; August 21, 1942, p.2; August 13, 1943, p.12; CRM, September 4, 1930, p.6; July 9, 1931, p.1; CSN, December 7, 1933, p.1; CCY, August 13, 1937, p.2; AAA 34, 1937-38, p.99. / 298. CPC, February 13, 1931, p.3. / 299. CSN, January 11, 1934, p.1; CPC, February 23, 1934, p.1; March 23, 1934, p.5; August 24, 1934, p.27; September 10, 1937, p.1; November 19, 1937, p.14; December 24, 1937, p.7; December 23, 1938, p.1; July 18, 1941, p.16; September 3, 1943, pp.1, 12; CCY, November 26, 1937, p.2; December 3, 1937, p.8; CRN, December 4, 1937, p.2; November 24, 1937, pp.1f. / 300. CPC, June 21, 1929, p.9; July 27, 1934, p.2; April 30, 1943, p.1; January 30, 1948, p.1. / 301. TOI, January 27, 1934, p.3. / 302. CPC, September 21, 1934, p.1; September 4, 1936, p.16; TOI, September 20, 1935, p.22-B; September 21, 1936, p.9-B. / 303. CPC, August 31, 1934, p.4; TOI, September 9, 1934, p.S-2. / 304. CPC, May 10, 1935, p.1; TOI, May 12, 1935, p.2-B. / 305. CPC, August 30, 1935, p.5. / 306. CPC, November 11, 1938, p.1; CSM, November 19, 1938, p.5. / 307. 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; CSN: April 19, 1934, p.4; June 21, 1934, p.1; August 2, 1934, p.3; CPC: June 22, 1934, p.5; January 11, 1935, p.3; October 11, 1935, p.9; September 10, 1937, p.3; April 29, 1938, p.16; May 20, 1938, p.6; December 8, 1939, p.13; February 28, 1941, p.10; October 16, 1942, p.1; June 28, 1946, p.9; August 9, 1946, p.7; December 12, 1947, p.11; February 6, 1948, p.8; February 27, 1948, p.6; March 12, 1948, p.5; August 6, 1948, p.5; TOI, March 31, 1935, p.S-7; CCY: May 7, 1937, p.6; June 4, 1937, p.7; September 3, 1937, p.10; December 17, 1937, p.4; April 8, 1938, p.13; May 6, 1938, p.10; August 5, 1938, p.2; August 12, 1938, p.2; February 10, 1939, p.10; October 13, 1939, p.10; November 17, 1939, p.3; July 5, 1940, p.4; January 17, 1941, p.7; February 14, 1941, p.4; April 18, 1941, p.12; May 15, 1941, p.9; CRN, October 6, 1937, p.9; MPH, March 4, 1948, p.9. / 308. 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January 11, 1935, p.3; February 8, 1935, p.8; March 8, 1935, p.9; September 13, 1935, p.9; November 8, 1935, p.4; December 13, 1935, p.16; January 17, 1936, p.5; February 7, 1936, p.10; March 20, 1936, p.6; May 15, 1936, p.7; August 21, 1936, p.4; October 16, 1936, p.3; November 20, 1936, p.5; December 11, 1936, p.16; January 15, 1937, p.8; March 19, 1937, p.6. / 324. CPC, January 17, 1936, p.7. / 325. CPC, September 10, 1937, p.11. / 326. CPC, October 29, 1937, p.1; TOI, October 31, 1937, p.S-5. / 327. CPC: October 8, 1937, p.6; November 12, 1937, p.7; December 10, 1937, p.7; February 11, 1938, p.14. / 328. CPC, February 18, 1938, p.7; TOI, March 13, 1938, p.5-S. / 329. CCY, June 10, 1938, p.12. / 330. CPC, July 29, 1938, p.10. / 331. CPC, July 8, 1938, p.11; cf. CPC, August 5, 1938, p.13. / 332. CCY, September 9, 1938, p.7; CPC, September 16, 1938, p.6. / 333. CCY, October 14, 1938, p.5; CPC, October 14, 1938, p.3. / 334. CPC, November 11, 1938, p.6. / 335. CCY: July 7, 1939, p.3; July 14, 1939, p.26; CPC, July 28, 1939, p.11. / 336. CPC, September 29, 1939, p.3. / 337. CPC, November 10, 1939, p.4. / 338. CPC, March 8, 1940, p.3. / 339. CPC, May 17, 1940, p.12; CCY, May 24, 1940, p.2. / 340. CCY, December 6, 1940, p.14. / 341. CPC, April 11, 1941, p.5. / 342. CPC, May 1, 1942, p.12. / 343. MPH, November 1, 1946, p.A-13. / 344. CPC, April 16, 1943, p.1. / 345. CPC, April 23, 1943, pp.1f. / 346. TOI, May 16, 1943, p.B-3. / 347. CPC, June 18, 1943, p.6. / 348. CPC, August 13, 1943, pp.1, 12. / 349. CPC, September 13, 1946, p.6. / 350. CPC, November 22, 1946, p.5. / 351. CPC, September 10, 1948, p.7. / 352. CPC, October 15, 1948, p.5. / 353. MPH, November 1, 1946, pp.A-1, A-7, A-13. / 354. MPH, October 31, 1947, p.A-15. / 355. MPH, October 29, 1948, pp.A-1, A-15. / 356. MPH, October 31, 1950, pp.A-1, A-7; TAT, November 24, 1950, p.16. / 357. California Death Index: NYT, March 13, 1949, p.76; TOI, March 13, 1949, p.B-11; CPC, March 18, 1949, p.11; CSP, March 24, 1949, p.8; LAT, April 3, 1949, p.4-6; MPH, October 31, 1949, p.A-2; cf., Falk, p.2779; Jacobsen, pp.2709f; Gerds and South, pp.477f; Spangenberg, pp.54f; Hughes, p.938; Janet Dominik in Westphal, *The North*, pp.166-71, 198; Eugen Neuhaus, *The History and Ideas of American Art*, Palo Alto, 1931, p.302; Samuels, pp.401f; Wall Moore, p.452; Gilliam, p.149. / 358. CPC: August 12, 1949, p.9; August 19, 1949, p.16. / 359. MPH, October 31, 1949, p.A-2. / 360. MPH, November 3, 1952, p.A-13. / 361. LAT, August 7, 1955, p.4-8. / 362. MPH, October 29, 1960, p.A-9. / 363. TOI, July 19, 1970, p.26-EN. / 364. CPC, Feb. 3, 1977, p.9.

FRANCES ELIZABETH RIVES (Hansen) (1890-1968) was

born on December 1st in Nevada to recent migrants from Virginia. After the premature death of her mother young Frances was placed in the care of her widowed cousin, Mary Rives, who was a piano teacher in San Francisco. According to the U.S. Census of 1910, they resided at 1810 Gough Street with an aunt, who embroidered silk as an occupation, and other relatives.¹ Her two brothers lived with their father who was an itinerant mining engineer. Between 1911 and 1913 Frances Rives studied at the San Francisco Institute of Art under Alice Chittenden, Charles Judson, Pedro Lemos, Ralph Johnnot and Frank Van Sloun.² She apparently moved to the East Bay shortly thereafter and was socially active in Berkeley and Oakland with the theatrical performances and dances at The Wig and Jig Club.³ Frances had some success as an artist since one of her plein-air paintings in the Oakland Art Gallery sold during the March 1917 East Bay Artists Exhibition; that summer she shared a studio in Monterey with fellow artist Ethel McAllister.⁴ She undoubtedly met another seasonal visitor at this time, Armin Hansen, from whom she later took lessons. In 1921 she submitted two watercolors, *Geraniums* and *Nevada Desert*, to the Fifteenth Annual Exhibition of Carmel's Arts and Crafts Club.⁵ After a long courtship Hansen and Rives married in San Jose on June 16, 1922 and first lived at 621 Cass Street in Monterey, but eventually built a new studio-home at 254 El Dorado Street.⁶ In September of 1922 her canvas entitled *Early Fall* was exhibited under her maiden name at the Industrial and Art Exposition in Monterey.⁷ She quietly retired her promising career to become a housewife and raise their son, Wendelborg Hansen, who was born on November 22, 1924. In the U.S. Census of 1930 she listed her occupation as "none."⁸ Frances Rives Hansen died in Monterey County on December 1, 1968.⁹

ENDNOTES FOR RIVES: 1. U.S. Census of 1910 [ED 243, Sheet 3B]. / 2. Halteman, p.156. / 3. TOI: May 24, 1916, p.15; May 28, 1916, p.11; October 24, 1916, p.11; April 15, 1917, p.17. / 4. TOI: March 18, 1917, p.35; May 13, 1917, p.14. / 5. Appendix 2. / 6. Refer to the biography on Armin Hansen in this Appendix. / 7. TOI, September 10, 1922, p.S-9. / 8. U.S. Census of 1930 [ED 27-23, Sheet 4B]. / 9. California Death Index; cf. Hughes, p.939; Jacobsen, p.2713.

ETHEL BOARDMAN ROSE (1871-1946) was born on March

6th in Rochester, New York. According to the U.S. Census of 1880, she was the eldest of three children and resided with her parents and one servant in Brighton, Monroe County.¹ After graduating from Vassar College Ethel Boardman studied art in New York City at the Art Students League and in Paris with Jean Paul Laurens at the Académie Julian and with Louis Girardot at the Académie Colarossi. In the French capital she met and married in 1895 the California Impressionist, Guy Rose. After spending several years in New York City the Roses returned to France. The couple left Giverny and moved to Pasadena in 1914. She illustrated fashions for a variety of magazines, including *Vogue*, *Harper's Bazaar*, *Ladies' Home Journal*, *Woman's Home Companion* and *L'Art et La Mode* in Paris. In 1917 her work was included in an exhibition of posters at the Daniell Galleries.² She established a reputation as a miniature painter. From the U.S. Census of 1920 we learn that she resided with her husband at 303 Fair Oaks Avenue, which was the address of the Stickney Memorial School of Fine Arts in Pasadena, and listed her profession as "artist, painting at home."³ Between 1918 and 1920 the Roses spent their summers in Carmel. Ethel exhibited three works at the Fourteenth Annual Exhibition of the Arts and Crafts Club in 1920: *The Laquer Mirror*, *Sketch Portrait of Guy Rose* and *Sketch Portrait-Paris*.⁴ In April of 1922 she contributed *The Green Feather* to the Third Annual Exhibition of the Painters and Sculptors of Southern California.⁵ After her husband's death in November of 1925 she continued to reside in Pasadena, now at 676 La Loma Road.⁶

Mrs. Rose occasionally spent the spring and part of the summer in Carmel where she leased a hotel room and fraternized with the prominent group of miniature painters in the art colony; her presence there is recorded in the U.S. Census of 1930.⁷ The *Carmel Pine Cone* periodically reported on Ethel's activities, such as her 1922 article in *Scribner's* on "Course Fishing in France" which was illustrated by her husband and A. B. Frost.⁸ In March of 1933 at the prestigious Stendahl Galleries in Los Angeles she gave her first solo exhibition of "decorative" tempera paintings, primarily still lifes with exotic objects, that were, according to the *Los Angeles Times*, "arranged in fresh combinations of rich color . . . and painted as carefully as if they were living beings nurtured by her brush, drawn with a careful love such as early Flemish painters lavished on faces and flowers . . . realism is always employed in the service of art."⁹ She won a second prize at the California Water Color Society in 1935 for the painting *The Hokusai Plant*. Her entries at the Annals of the Water Color Society between 1936 and 1940 were entitled: *The Porcelain Madonna*, *Proud Creatures*, *Parlor Table and Imperial Tapestry*.¹⁰ In 1938 her work was given a solo exhibition at the Ferargil Galleries in New York City and reappeared at Stendahl's.¹¹ She also contributed to the Golden Gate International Exposition in 1939-40. A one-man show with twenty-one of her paintings was staged at the Stanford University Art Gallery in January of 1940. In his review Pedro de Lemos, the Gallery's director, referred to her as a "master painter of still life."¹²

. . . . The artist has the ability of assembling fine objects as subjects and rendering them beautifully in artistic detail. Not the detail of the scientific artist who must record objects as a historical record, but the artistic recording made without monotony or the unnecessary detail so often depicted in "still life" subjects.

Miss [sic] Rose is an expert in the producing by juxtaposition of the right colors a vibrant color quality through her subjects making each picture a song of color. Each picture though it may not be large therefore is a subject that decorates very fully a large wall space. The visitor to the exhibition should note the artist's skill in representing texture – silk is silk, basketry, jade, petals, medal – all are different surfaces beautifully done with paint, making a very excellent exhibition of Oriental art objects which the artist specializes in as subjects for her accomplished art.

She maintained a membership in the Pasadena Art Association and in the early 1940s listed her residence at 1248 Lida Street in Pasadena.¹³ Ethel Rose died in Pasadena on December 25, 1946.¹⁴

ENDNOTES FOR E. ROSE: 1. U.S. Census of 1880 [ED 42, Sheet 25]. / 2. *LAT*, January 14, 1917, p.3-4. / 3. U.S. Census of 1920 [ED 514, Sheet 11B]. / 4. Appendix 2. / 5. *Moure*, p.B-89. / 6. *AAA* 22, 1925, p.652. / 7. U.S. Census of 1930 [ED 27-21, Sheet 15A]. / 8. *CPC*, October 7, 1922, p.8. / 9. *LAT*, March 24, 1935, p.2-9. / 10. *Moure*, p.A-38. / 11. *LAT*, December 11, 1938, p.3-7. / 12. *TOJ*, January 28, 1940, p.B-7. / 13. *Ball*, p.548. / 14. California Death Index; cf., *Falk*, p.2822; *Jacobsen*, p.2755; *Petteys*, p.609; *Hughes*, p.955; *Moure*, p.214; *Wall Moure*, p.456.

GUY ORLANDO ROSE (1867-1925) was born on March 3rd at Sunny Slope Ranch in San Gabriel, California, into the family of a wealthy landowner. From the U.S. Census of 1870 and the U.S. Census of 1880 we learn that his Bavarian-born father, Leonard John Rose, was a "vineyardist" and that his mother, Amanda Jones Rose, was born in Indiana.¹ In addition to his parents, Guy resided in 1880 with two brothers, three sisters and a servant. Guy was the seventh of eleven children. Leonard Rose made an immense fortune as the "pioneer" wine grower of southern California; he served as a California State Senator, spent lavishly on his Los Angeles mansion at 440 South Grand Avenue and lost staggering sums at racetracks and in copper mines. Faced with insurmountable debts he left a suicide note and killed himself with morphine on May 7, 1899.²

Guy's early art education in the late 1870s with Mrs. Cordelia P. Bradford brought his first award in competition, the prize for "best oil painting" at the 1882 California State Fair in Sacramento.³ He began his professional training at the School of Design in San Francisco between 1885 and 1888 under Virgil Williams, Warren E. Rollins and Emil Carlsen. In 1886 he received honorable mentions in both drawing and oil; a year later he was given the coveted Avery gold medal in oil painting.⁴ He created some of the decorations for the Mardi Gras ball of the San Francisco Art Association (SFAA) in February of 1888.⁵ Although he sailed for Europe in August, he contributed to that year's winter Annual at the SFAA where a critic for the *Daily Alta California* observed that his work "stamps him as a young artist of much promise . . . his canvas of a still life, a cod fish and coffee-pot is well drawn and the coloring in excellent tone."⁶ He studied in Paris at the Académie Julian under Lucien Doucet, Jean Paul Laurens, Jules Joseph Lefebvre and Benjamin Jean-Joseph Constant.⁷ The American was awarded a scholarship to the Académie Delecluse and between 1890 and 1909 he was an exhibitor at the Salon.⁸ His Salon entries were all paintings: *Lutin and La Ménagère* in 1890; *La Fin de la Journée* and *Les Ramasseuses de Pommes de Terre* in 1891; *Saint Joseph demandent Asile pour la Vierge* and *La Teigne* in 1894; *L'Annunciation* in 1900; and *Le Petit Déjeuner* in 1909. He received an honorable mention at the 1894 Salon. In 1899 he moved from rue du Faubourg-Saint-Honoré to boulevard des Batignolles 29 which was the identical address as his lover, the San Francisco artist Evelyn McCormick.⁹ During his return visits to California he exhibited in Los Angeles with the local Art Associations and at the Sanborn Galleries. In 1891 at the SFAA

he displayed a portrait "of a pretty and demure maiden seated in an old gold curtain forming the background;" and the following year at that venue he offered a still life, *Onions*, as well as two landscapes: *October* and *November*.¹⁰ The last painting, which was owned by Evelyn McCormick, was characterized in the press as a "pastoral piece in which he has used rainbows for palings."¹¹ As one of the members of the California State Art Committee to the 1893 Worlds Columbian Exposition in Chicago he signed a petition asking Congress to keep that event open on Sundays to allow the public to view the art galleries.¹² Three of his canvases were displayed at the Exposition where he also served on the jury for the California Building.¹³ In the spring of 1893 one of his three oils at New York City's Society of American Artists, the *Flight into Egypt*, received this rebuff in the *Times*: "nicely drawn, but flagrantly the Salon essay of an American colonist of Paris."¹⁴ He continued in his employment at *Harper's*; his illustrations appeared in such articles as: "Venice in Easter," "Arcadian Bee Ranching," "A Visit to Athens," "Literary Landmarks in Venice" and "Our Navy in Asiatic Waters."¹⁵

In Paris Rose married Ethel Boardman in 1895 and returned to New York where he taught at the Pratt Institute. That year he also won a medal at the International Exposition in Atlanta and exhibited a very conventional portrait of his wife at the Los Angeles Art Association.¹⁶ He maintained his New York studio in Washington Square, not far from the atelier of Emil Carlsen, his former teacher.¹⁷ He continued to exhibit with the Society of American Artists in New York City.¹⁸ In the early spring of 1899 he visited California and left his art for exhibition later that April at the Century Club of San Francisco.¹⁹ By May of 1899 Guy and his wife had joined the American colony at Giverny and were unable to attend his father's funeral. Here Guy perfected his Impressionist style of painting. He sent his paintings in 1901 to the Pan-American Exposition in Buffalo, New York, and received a bronze medal. At this time he and Ethel had to renew their passports in Paris.²⁰ On his application Guy Rose was described as over six feet tall, with hazel eyes, a "Roman" nose, oval face, dark brown hair, bearded chin and dark complexion. Back in California his Salon masterpiece of 1891, *The Potato Gatherers*, appeared about 1905 in an obscure exhibition at Oakland's Home Club.²¹ In 1910 he displayed in Paris to some acclaim two female nudes that were rendered in diffused light: "One of these, called *L'Ombre Chinoise*, represents a young girl in a recumbent attitude making with her hand on the wall in the background the shadow of a swan – a lamplight effect."²² The other was the work commonly known as *Sunshine and Firelight*. That year in New York City Rose preferred snowy landscapes for his joint exhibition with Miller, Parker and Frieseke at the Madison Art Galleries.²³ In 1911 he sent landscapes to the Pennsylvania Academy of Fine Arts, National Academy of Design, Art Institute of Chicago and Macbeth Galleries.²⁴

In 1914 the Roses moved to Pasadena and Guy found employment a year later at the Stickney Memorial School of Fine Arts. In 1915-16 Rose was elected the first vice president of the Fine Arts League of Los Angeles.²⁵ He was awarded in 1915 a silver medal at San Francisco's Panama-Pacific International Exposition where he exhibited *November Twilight* and *The Backwater*.²⁶ He also received a gold medal at the Panama-California Exposition in San Diego.²⁷ In 1916, 1918 and 1919 he had solo exhibitions at the Los Angeles Museum in Exposition Park. His work was selected for prizes in 1916 and 1919 at the California Art Club. At the SFAA's 1918 spring Annual Louise E. Taber, art critic for *The Wasp*, said that his entry, *Autumn Mists*, "has a charm and atmosphere in its filmy color."²⁸ He contributed to the art exhibition at the California State Fair in 1919.²⁹ A year later he received the "landscape prize" at the State Fair and he exhibited at that venue in 1922.³⁰ He was awarded the 1921 William Preston Harrison Prize at the Los Angeles Museum. According to the U.S. Census in January of 1920, Rose resided with his wife as a "renter" at 303 Fair Oaks Avenue, the Stickney Memorial School of Fine Arts, and listed his occupation as "artist, painting school."³¹ He became director of that institution in June of 1918.

Between 1918 and 1920 the Roses were summer residents of Carmel; in 1919 they rented the Carmel cottage of artist Alice Comins.³² While in this seaside hamlet he exhibited at the Thirteenth and Fourteenth Annual Exhibitions of the Carmel Arts and Crafts Club in 1919 and 1920.³³ At the 1920 show he displayed *The Beach* and *The Point*. The latter painting in a poll of almost one thousand visitors was voted the sixth best behind E. Charlton Fortune's first place; the second and third slots went to William P. Silva and Anita Murray had fourth place.³⁴ Guy Rose produced some of his most inspired works in Carmel before his crippling stroke on February 2, 1921. In the fall of 1921 Josephine Blanch evaluated his paintings at the Del Monte Art Gallery: "Two pictures by Guy Rose of the dunes at Carmel-by-the-Sea possess the charm of the subject, and are rendered with much feeling by the artist."³⁵ In June of 1922 he exhibited *Moving Mists-Point Lobos* at the Laguna Beach Art Association Members Exhibit in the Stanford University Art Gallery; that October his work appeared at the Ambassador Hotel in Los Angeles.³⁶ In the spring of 1924 at the Pasadena Jubilee Exhibition he displayed *The Sea* which the *Carmel Pine Cone* characterized as "one of Mr. Rose's best pictures, fine in color, beautiful in drawing . . . expressive of a gentler mood of the sea."³⁷ In one of his last exhibitions he contributed a landscape to a traveling group show of twenty-four California artists assembled by the American Federation of Arts in Washington, D.C. In January of 1925 this exhibit opened at Haviland Hall on the U.C. Berkeley campus. Guy Rose died on November 17, 1925. An exhibit from the Stendahl Galleries, which included two of his

works, was held in March of 1926 at the Oxnard Community Center.³⁸ In August of 1930 the Ainslie-Hatfield-Stendahl Exhibition of Southern California Artists opened at the Oakland Art Gallery and included Rose's canvas *The Green Mirror* which was reproduced in *The Oakland Tribune*.³⁹ That September Rose's works were part of a collection sent by the Los Angeles Museum for display at the Berkeley Art Museum.⁴⁰ Today Rose is one of the most celebrated artists of southern California and the subject of a lavish monograph.⁴¹ A catalogue raisonné for Guy Rose is in preparation which will undoubtedly survey the rich corpus of material on his life and consequently eliminates the need for an exhaustive biography here.⁴²

ENDNOTES FOR G. ROSE: 1. U.S. Census of 1870 [ED San Gabriel, Sheet 8]; U.S. Census of 1880 [ED 34a, Sheet 17]. / 2. *LAI*, May 18, 1899, p.5; *SFL*, May 18, 1899, p.1; *TOI*, May 18, 1899, p.2. / 3. Halteman, p.111.108. / 4. *DAC*: December 11, 1886, p.1; December 10, 1887, p.8; Halteman, p.164. / 5. *DAC*, February 15, 1888, p.1. / 6. *DAC*, December 7, 1888, p.1. / 7. Bernier, p.176. / 8. *SFL*, June 7, 1891, p.15; Fink, 386. / 9. Fink, pp.367, 386. / 10. *DAC*: May 7, 1891, p.8; May 8, 1891, p.8; *SFL*, May 8, 1891, p.2; Halteman, p.1263. / 11. *TWV*, April 9, 1892, p.7. / 12. *SFL*, December 21, 1892, p.2. / 13. *NYT*, October 14, 1894, p.27. / 14. *NYT*, April 15, 1893, p.9. / 15. *SFL*: July 16, 1893, p.15; March 28, 1895, p.9; March 1, 1896, p.21; May 29, 1896, p.8; August 16, 1896, p.23; October 9, 1896, p.28. / 16. *LAI*, April 28, 1895, p.9. / 17. *SFL*, May 24, 1896, p.27. / 18. *NYT*: April 4, 1896, p.4; March 27, 1897, p.8; *SFL*, May 17, 1896, p.18. / 19. *TAT*, April 10, 1899, p.10. / 20. Passport Application No.983, approved March 30, 1901 in Paris. / 21. Schwartz, *Northern*, p.104. / 22. *NYT*, March 20, 1910, p.C-4. / 23. *NYT*, December 25, 1910, p.M-15. / 24. *NYT*: March 11, 1911, p.10; December 17, 1911, p.M-15. / 25. *AAA* 13, 1916, p.69. / 26. Trask, pp.192, 218, 362. / 27. *AAA*: 16, 1919, p.486; 18, 1921, p.549; 22, 1925, p.652. / 28. *TWP*, May 4, 1918, p.17. / 29. *Sausalito News*, August 30, 1919, p.4. / 30. *TOI*, September 2, 1922, p.12. / 31. U.S. Census of 1920 [ED 514, Sheet 11B]. / 32. *CPC*: August 1, 1918, p.1; July 24, 1919, p.1; June 10, 1920, p.1; October 7, 1920, p.1. / 33. Appendix 2. / 34. *CPC*, September 9, 1920, p.3. / 35. *TOI*, October 9, 1921, p.S-8. / 36. *DPT*, June 13, 1922, p.2; *CPC*, June 17, 1922, p.15. *The Van Nuys News*, October 27, 1922, p.6. / 37. *CPC*, April 5, 1924, p.1. / 38. *Oxnard Daily Courier*, March 12, 1926, p.4. / 39. *TOI*, August 24, 1930, p.6-S. / 40. *BDG*, August 7, 1930, p.7. / 41. Will South et al., *Guy Rose, American Impressionist*, Exhibition Catalogue, Oakland and Irvine, 1995. / 42. Cf., *AMG* 15.6, 1924, p.291; Moure, pp.8-9, 214f; Falk, pp.282-23; Jacobsen, pp.2755f; Hughes, p.955; Westphal, *The South*, pp.94-99; Orr-Cahall, p.97; Gerds and South, pp.10ff.

MARY PAXTON HERRICK ROSS (1856-1935 / Plate 16b)

was born on September 29th in San Francisco, the first child of the New Hampshire-born William Herrick and his English wife, Lucy Herrick.¹ William, who began his career as an engraver and occasional artist, made his fortune in commerce and insurance. According to the U.S. Census of 1870, he had seven children in residence and listed his occupation as "bookkeeper."² In 1873 he helped to establish the School of Design. Mary Herrick, who had learned to draw under her father's tutelage, enrolled in the School as one of the first pupils.³ Here she studied art under Virgil Williams and Raymond Dabb Yelland. In the late spring of 1874 "Miss M. P. Herrick" sold her first painting, "some cherries in a cabbage leaf painted from nature," at San Francisco's Morris, Schwab & Co. Gallery.⁴ At the San Francisco Art Association (SFAA) exhibitions almost all of her displayed work before 1904 consisted of flower studies.⁵ On March 14, 1878 at Oakland's First Congregational Church she married the Scottish-born Colin Archibald Ross who was an employee of San Francisco's Pacific Gas and Improvement Company.⁶ The couple resided in Oakland. From the U.S. Census of 1880 we learn that the Rosses lived on Chestnut Street and that their one-year-old son, Colin A. Ross Jr., was cared for by a live-in Irish servant.⁷ At this time Mary's occupation was officially listed as "keeping house," while her husband was designated as a "bookkeeper." In 1880 her parental family lived on Twelfth Street in Oakland where Mary was also listed as a member of the household.⁸ That September she gave birth to her second son, Herbert. Between 1893 and 1895 Mary's San Francisco studio address moved from 310 Post Street to 308 Post Street.⁹ In the classified pages of the San Francisco Directories from 1896 to 1899 she advertised this studio under "Artists-Crayon;" she and her sister sold paintings and ceramics to the public with tea on Saturdays.¹⁰ After receiving a substantial legacy from the estate of Miss Maria Martin in January of 1898 the Rosses relocated their Oakland residence to 1070-76 Sixteenth Street; in the spring of 1902 she completed a new studio at this address which was open to the public on Wednesday and Thursday in the afternoons and evenings.¹¹ The U.S. Census of 1900 does not list a profession for Mrs. Ross, but her husband is now designated as a "capitalist."¹² The last year she advertised her San Francisco studio at 308 Post Street was in 1901; that December she surrendered the premises to Florence Lundborg.¹³ By 1904 the Rosses briefly moved their home to 2748 Bancroft Way in Berkeley, but returned to Oakland before 1906.

She maintained a vigorous schedule of professional showings that included the SFAA between 1873 and 1919,¹⁴ World's Columbian Exposition of Chicago in 1893, California State Fair in 1895 and 1896,¹⁵ and Century Club of San Francisco in 1898 and 1899.¹⁶ Among her entries at the spring Annual of the SFAA in 1895 were: *Peonies*, *American Beauties* and *Seedless Sultanias*.¹⁷ At the California Midwinter International Exposition of 1894 her single painting was entitled *Daffodils*.¹⁸ For the SFAA's winter show in 1897 her flower study was evaluated by Katherine M. Ball for the *San Francisco Call*: "Mrs. Ross is certainly a master in this branch of art. Her canvas suffers a little by its handling as well as its framing. The picture fails to fit the frame."¹⁹ In the mid 1890s she attended the social functions at the SFAA and School of Design.²⁰ Every December between 1894 and 1897 in the Maple Room of San Francisco's Palace Hotel she exhibited at the Annuals of the California (Ceramic) Ceramic Club her painted punch bowls, tankards and "charming" Delft designs that were

"always features of the show."²¹ By October of 1899 she and her sister, Miss Alice Herrick, had resigned from the Ceramic Club. They found it more profitable to sell directly from their studio where they frequently taught popular classes on porcelain decoration; Mrs. Ross held separate classes in sketching and oil painting.²² In December of 1899, when the Bohemian Club briefly experimented with allowing non-members to exhibit at the Annual Exhibition, Mary H. Ross was one of only eight women invited to contribute.²³ Her two submissions were entitled *Chrysanthemums* and *Primroses*. In the early twentieth century she painted more landscapes and expanded her venues for exhibition to include the: Oakland Art Fund Annuals sponsored by the Starr King Fraternity in 1904 and 1905,²⁴ Schussler Brothers Gallery in San Francisco in 1905,²⁵ and Home Club Exhibition in Oakland.²⁶ At the Oakland Art Fund Annual in 1905 her five submissions were entitled: *A Bit of Old Oakland*, *University Bay Trees*, *View of U.C. Grounds*, *A Bit of Berkeley* and *Old Cherry Orchard*.²⁷ She continued to sell painted ceramics from her studio as late as 1904.²⁸ In the summer of 1905 she sketched in Yosemite and exhibited her watercolors and oils in a temporary San Francisco studio.²⁹

Between 1907 and 1909 Mary H. Ross studied in Europe in the company of two of her artist-sisters, Margaret and Lucy Herrick. On Mary's return the press reported that her "fascinating" studies from this trip were painted in a bright palette and her Cornish marines were "exceptionally strong."³⁰ During the winter of 1909-10 she rented in San Francisco the Post Street studio of Francis McComas, who was vacationing in Arizona, and exhibited her European studies which included Scotland and Holland. Margaret Doyle, art critic for the *San Francisco Call*, said that Ross:³¹

... has displayed there many attractive scenes she brought back with her from her European trip. These are particularly fascinating, because of the unusual key in which they are painted and the picturesqueness of the subjects chosen by the clever artist. Many of them are boat scenes done off the English and Scottish coasts and along the Holland waterways. . . . One or two of her canvases are on view at Rabjohn & Morcom's, but to see her best paintings a visit to her studio is necessary and it is only open Saturday afternoons.

One of the most attractive scenes is a fishing village on the Cornish coast, nestling at the foot of a dark blue purple hill. It is the sunset hour, and the fishing boats are at anchor for the night in the quaint old harbor. Every color of the prism the artist has caught in the air and water, giving a perfect finish to an odd and delightfully picturesque spot.

Mrs. Ross' marine views along the Cornish coast are equally strong, and all are done with a touch that shows in the artist a warm love of nature, who understands her every mood.

At the time of the U.S. Census in April of 1910 she was living with Margaret and Lucy at 69 Santa Clara Avenue in Oakland.³² On this occasion Mary listed her profession for the first time as "artist." She was active in the affairs of her family and friends; her name appeared occasionally in the society pages of the *San Francisco Call* and *The Oakland Tribune*.³³ Her connections with the moneyed class brought an invitation in the fall of 1910 to exhibit her work at the posh Claremont Country Club.³⁴

Mary H. Ross and her husband became habitual summer residents of Carmel by 1911, the same year that she began to exhibit at the Del Monte Art Gallery.³⁵ Her "famous" study of *Sycamores* was purchased by Mrs. Joseph Stanford and the Oakland press declared her one of the region's prominent artists.³⁶ In 1912 she advertised her new East Bay studio at 120 Hamilton Place in Oakland and listed their residence in the same city at 5842 College Avenue.³⁷ Two years later they relocated their principal home to 314 Pacific Avenue in Piedmont, immediately adjoining the house of Mary's sister, Margaret.³⁸ In 1914 Mrs. Ross exhibited "picturesque views of Piedmont" at San Francisco's Rabjohn & Morcom Gallery, was praised for her art in the Oakland press and contributed cash to the Belgium relief fund.³⁹ That November she joined the Artists of California, an ultimately unsuccessful group that was created to lobby the directors of the Panama-Pacific International Exposition for a separate exhibition space devoted to California artists.⁴⁰ In April of 1915 she contributed a single canvas, *Beach at Carmel-by-the-Sea*, to the First Exhibition of California Artists at the Golden Gate Park Memorial Museum.⁴¹ The following January Ross' work was included in their Second Exhibition.⁴² Her paintings of the 1915 International Exposition grounds were displayed at Rabjohn's in San Francisco where her scene of the *Italian Court* showed "good drawing and pleasing luminosity."⁴³ Her work was displayed at the 1916 Jury-free Summer Exhibition at the California Palace of Fine Arts.⁴⁴ She apparently established a new Oakland studio at 60 Hamilton Place by 1917.⁴⁵ At this time she contributed to the East Bay Artists Exhibition at the Oakland Art Gallery and donated her work to Oakland's Red Cross Benefit "Auction Comique."⁴⁶ One of her entries at the Oakland Art Gallery was a boldly painted *Cactus by the Sea*.⁴⁷ In the spring of 1918 she donated the proceeds from the sale of her monotypes and *Piedmont Garden* scene, which had just been exhibited at Morcom's, to another Red Cross benefit and to the Anti-tuberculosis Society; she was among the exhibiting painters at the "Artists' Dinner" sponsored by the California Federation of Women's Clubs in Oakland.⁴⁸

By 1916 Mary and Colin Ross had purchased a Carmel studio-home on Camino Real between Ninth and Tenth Avenues and frequently lived there year round.⁴⁹ She was active in the local art colony and exhibited at the Annuals and special exhibitions of the Arts and Crafts Club between 1913 and 1921.⁵⁰ At the Seventh Annual in 1913 she contributed

two works: *Evening at Menlo* and *Trail to Grizzly Peak-Berkeley*. The latter painting was placed in competition for the award, a prerogative that was only granted to permanent residents of the Peninsula. The titles of her other paintings exhibited at the Carmel Annuals were: 1916 – *A Fresh Morning* and *A Sunny Morning*; 1920 – *Sunset Over My Poppies*; and 1921 – *Poppies in My Garden*, *Sunshine in Carmel* and *Springtime in the Cypress Grove*. Her work appeared at the Arts and Crafts' Winter Exhibition of 1917-18 and in the Fall Exhibition of 1921. Her 1920 entry, *Sunset Over My Poppies*, was voted among the twenty-five best paintings in a poll of almost a thousand visitors.⁵¹ In her review for the *Carmel Pine Cone* Jessie Fremont Herring grouped this painting with the works of E. Charlton Fortune and Phillips F. Lewis and compared them collectively to the "beautiful tone poems of primitive people."⁵² Mary's magnificent study of *Orange Roses* is undoubtedly in this same vein.⁵³ In 1921 she contributed four paintings, including *Street in Monterey*, to the Carmel Artists show at the Stanford University Art Gallery.⁵⁴ This canvas was described as "very interesting, the narrow crooked road with flowers growing before the quaint houses, a figure in the act of plucking a blossom, are done with a true fidelity to color and atmosphere."⁵⁵ Mrs. Ross did not forget her ties to San Francisco and exhibited in 1920 at Rabjohn's where Anna Winchell, critic for the *San Francisco Chronicle*, concluded that she:⁵⁶

. . . . has thrown herself with much enthusiasm into breadth and strength of style. . . . Mrs. Ross has used her colors freely and heavily and still indicates something of the novice in the handling, but the work shows sincerity and is wholly acceptable.

In 1922 she contributed to the spring exhibition at Berkeley's Claremont Hotel Art Gallery.⁵⁷ Her paintings appeared at the 1923 Shriners Convention Exhibition in San Francisco. In December of 1925 at the Inaugural Exhibition of the new Hotel Claremont Art Gallery she displayed two oils: *A Berkeley Iris Garden* with "good color" and *Poppies*, "a brilliant study in scarlet."⁵⁸

After her husband's death she returned in 1930 to the Piedmont home at 314 Pacific Avenue where the U.S. Census listed her profession as "artist, independent."⁵⁹ On the local voter index she was enrolled as a "Republican."⁶⁰ She maintained a secondary residence at her Camino Real bungalow in Carmel and was socially active.⁶¹ In July of 1930 and June of 1931 her work appeared at the Thirteenth and Fourteenth Exhibitions of the Carmel Art Association.⁶² At the former she displayed *Bishop Begonias* and at the latter she submitted a colorful *Springtime-Monterey*.⁶³ In October of 1931 she exhibited a *Still Life* at the Monterey County Fair.⁶⁴ Eleanor Minturn-James observed in the *Pine Cone* that Ross was one of the artists who painted the "annual wild flowers, golden poppies and blue lupine" in Carmel Valley.⁶⁵ On May 4, 1934 the *Pine Cone* listed her as one of the "Twelve Women Who Have Helped Immortalize Carmel" in the arts because of her "celebrated" oil paintings of flowers.⁶⁶ Among the other "immortals" were Mary DeNeale Morgan, Josephine Culbertson, Jennie V. Cannon, Elizabeth Strong, Laura Maxwell, Jessie A. Botke, Catherine Seideneck, Kate Carew, Jessie Short-Jackson, Ida M. Curtis and Helen C. Brown. Ross contributed to an exhibition of "rejected" art in June of 1934 at the Adams-Danysh Galleries; her work here along with many other northern artists, including Helen Forbes and August Gay, was originally selected by a San Francisco jury for display in the southern California, but was later found unsuitable by the Los Angeles Art Association because its judges were "conservative as to art . . . still living in the middle ages."⁶⁷ One of her last exhibits was in April of 1935 with the Bay Region Art Association at the Palace of the Legion of Honor.⁶⁸ Mary Herrick Ross died in Piedmont on October 31, 1935.⁶⁹

ENDNOTES FOR ROSS: 1. U.S. Census of 1860 [ED 6th District, Sheet 8]. / 2. U.S. Census of 1870 [11th Ward, Sheet 6]. / 3. Cornelius, vol. 2, p.35. / 4. SFN, June 13, 1874, p.5. / 5. Halteman, pp.1264. / 6. DAC, March 16, 1878, p.4. / 7. U.S. Census of 1880 [ED 8, Sheet 19]. / 8. U.S. Census of 1880 [ED 3, Sheet 17]. / 9. Halteman, p.1264. / 10. Crocker: 1896, p.1702; 1897, p.1859; 1898, p.1813; 1899, p.1867; TOT, December 12, 1896, p.6. / 11. SFL, January 18, 1898, p.11; Polk: 1899, p.361; 1901, p.321; 1903, p.378; TOT, March 24, 1902, p.4. / 12. U.S. Census of 1900 [ED 352, Sheet 6A]. / 13. Crocker 1901, p.1927; cf. TOT: December 14, 1901, p.10; March 22, 1902, p.6. / 14. Halteman, pp.1264; DAC, December 10, 1875, p.1; SFL: May 8, 1891, p.2; April 8, 1892, p.3; November 27, 1896, p.11; November 17, 1897, p.5; SFB, May 22, 1893, p.2; AAA 1, 1898, p.392; TOT, December 2, 1917, p.21. / 15. SDR, September 14, 1895, p.3; Ill.109. / 16. TAT, March 7, 1898, p.10; April 10, 1899, p.10; SFC, October 8, 1899, p.25. / 17. SFL: April 19, 1895, p.9; June 27, 1895, p.9. / 18. SFX, January 28, 1894, p.39; Schwartz, *San Francisco*, p.118. / 19. SFL, November 21, 1897, p.21. / 20. SFB, May 19, 1893, p.1; SFL: December 3, 1894, p.9; October 10, 1897, p.9. / 21. SFL: December 3, 1894, p.8; December 8, 1897, p.7; TOT: December 5, 1896, p.6; December 12, 1896, p.6; December 8, 1897, p.6; SEC: November 28, 1897, p.22; December 12, 1897, p.22. / 22. TOT, September 7, 1895, p.8. / 23. SFL, December 5, 1899, p.11; TAT, December 11, 1899, p.15. / 24. SFL: February 20, 1904, p.6; March 7, 1905, p.6; TOT: February 20, 1904, p.5; March 3, 1905, p.7; March 6, 1905, p.2; March 8, 1905, p.16. / 25. SFL, August 20, 1905, p.19. / 26. Schwartz, *Northern*, p.104. / 27. Schwartz, *Northern*, p.104. / 28. TOT, February 27, 1904, p.7. / 29. TOT, October 7, 1905, p.14. / 30. TOT: November 20, 1909, p.11; December 4, 1909, p.6. / 31. SFL, November 28, 1909, p.31. / 32. U.S. Census of 1910 [ED 124, Sheet 7A]. / 33. SFL: June 8, 1896, p.9; June 11, 1896, p.16; June 16, 1899, p.9; April 18, 1900, p.9; June 13 1906, p.11; TOT: January 3, 1903, p.12; December 17, 1910, p.11. / 34. TOT, October 1, 1910, p.10. / 35. SEC, November 12, 1911, p.29. / 36. TOT: July 2, 1911, p.11; July 23, 1911, p.7; March 2, 1912, p.10. / 37. Polk 1912, pp.768f, 962. / 38. Polk: 1914, p.788; 1915, pp.689f, 1205; 1917, p.1432; 1918, p.965. / 39. SFC, January 4, 1914, p.21; TOT: August 23, 1914, p.5; November 13, 1914, p.4. / 40. SFC, November 15, 1914, p.15. / 41. Schwartz, *Northern*, p.104. / 42. SFC, January 22, 1916, p.8. / 43. SFC: December 5, 1915, p.24; December 26, 1915, p.24. / 44. TWP, July 22, 1916, p.10. / 45. AAA 5, 1917, p.594. / 46. TOT: March 18, 1917, p.35; March 25, 1917, p.24; August 11, 1917, p.1; October 7, 1917, p.20. / 47. B & B, August 8, 2005, No.201. / 48. TOT: January 27,

1918, p.12; March 24, 1918, p.22; May 31, 1918, p.18. / 49. CVRI, Monterey County: 1916, 1920; CPC, March 8, 1916, p.4; November 15, 1917, p.1; October 6, 1921, p.1; U.S. Census of 1920 [ED 15, Sheet 5A]; Perry/Polk 1930, pp.450, 531. / 50. Appendix 2. / 51. CPC, September 9, 1920, p.3. / 52. CPC, August 26, 1920, p.3. / 53. Plate 16b; Appendix 6; cf. her *Pink Roses* in B & B, April 6-7, 2011, No.1183. / 54. DPT, June 3, 1921, p.8. / 55. CPC, June 30, 1921, p.12. / 56. SFC, May 4, 1920, p.E-3. / 57. BDG, April 29, 1922, p.6. / 58. TOT: December 6, 1925, p.S-5; December 13, 1925, p.S-7. / 59. U.S. Census of 1930 [ED 1-333, Sheet 4A]. / 60. CVRI, Alameda County: 1930-1934. / 61. CPC: November 14, 1930, p.13; October 9, 1931, p.10. / 62. Appendix 4. / 63. CRM: July 24, 1930, p.7; June 3, 1931, p.2. / 64. CPC, October 9, 1931, p.8. / 65. CPC, December 18, 1931, p.1. / 66. CPC, May 4, 1934, p.12; cf. Plate 16b; Appendix 6. / 67. TOT, June 17, 1934, p.8-S. / 68. TOT, April 28, 1935, p.S-7. / 69. TOT, November 1, 1935, p.47; cf., Falk, p.2834f; Kovicnik, p.379; Gerds and Smith, pp.171, 263f; Jacobsen, p.2767; Hughes, p.516; Petseys, p.610.

HERMANN (Herman) N. ROSSE (1887-1965) was born on January 1st in The Hague, Netherlands, to the artists Carel Rosse and Jacoba Suzanna de Haan Rosse. Hermann's older sister, Bertha Suzanna Rosse, and his daughter, Maryvonne Rosse, became painters of some importance. He studied under Th. Sluiterman at the Academy of Art in The Hague and continued his training at the Delft Polytechnic School and the South Kensington College of Art in London.¹ He graduated from the latter and was named an Associate of the Royal College of Arts. He immigrated to the United States in 1908 to study at Stanford University where he received his bachelor's degree in architecture in 1910.² During this period he designed several residences in California. Rosse spent much of his summer in 1909 at Carmel and exhibited at the Third Annual of the local Arts and Crafts Club.³ His extensive travels brought him to Asia, the Indian subcontinent, Egypt, Greece and Turkey. In 1911 he was selected to paint the domical murals and design the stained glass windows and tiles for the Palace of Peace at The Hague. On June 14, 1913 he married in London the landscape architect Sophia Helena Luyt and brought her to California. He was made an "active member" of the San Francisco Sketch Club in January of 1914.⁴ The Dutch government put him in charge of the decorative installations in the Netherlands building at the Panama-Pacific International Exposition of 1915.⁵ Rosse received a medal of honor at the Exposition for his commissions. According to his 1917 World War I draft registration card, he lived in Palo Alto with his wife and three children and was described as tall with a medium build, gray eyes and black hair.⁶ The couple eventually had nine children.

He went on to a distinguished career as an architect, painter and theatrical designer.⁷ In December of 1915 his first one-man show in San Francisco consisted of "a distinctive set of water-color pictures" at the Schussler Brothers Gallery. The art critic for the *San Francisco Chronicle*, Anna Cora Winchell, offered this assessment:⁸

They are different than the others and have a fresh semi-comical fascination all their own. The work is done seriously and the artist is thoroughly versed in technique, color and proportion, but his handling of objects is such as to arrest immediate attention.

Rosse has chosen the exposition for his model and delved into crevices and details that no one else has thought of. He does an interior of the California building with all the riot of color and fluttering flags with such fidelity that you feel yourself going round corners and looking into the booths and exhibits without realizing it is a picture. . . .

Rosse also deals with the esthetic features and has produced some very delightful pictures and sketches of the most likable objects. One of these is the face of the Italian building. Rosse seldom shows a foreground and his subjects rise right up and demand to be looked at.

His work was widely exhibited in northern California, including the Inaugural Exhibition at the Oakland Art Gallery in 1916 and the Annuals of the San Francisco Art Association (SFAA) in 1917 and 1918.⁹ At the 1918 Annual Louise E. Taber, art critic for *The Wasp*, praised his "exquisite water color designs" and described them as:¹⁰

. . . . lovely in color, dainty and perfect in drawing, the poetic expression of an artist who loves the beautiful and need not resort to tricks and absurdities to attract attention. They are like the drawings a fairy would make. His designs for the stage are equally lovely. One could stand before them for an hour and still find some new beauty and some new appeal to the imagination.

He held solo shows between 1916 and 1918 at both the Oakland Art Gallery and at California Palace of Fine Arts.¹¹ In the 1916 exhibit at the latter, which was sponsored by the SFAA and various Dutch dignitaries, his mural entitled *Prunella* "was especially admired" as were the models from his recent theatrical productions in Santa Barbara.¹² Laura Bride Powers, art critic for *The Oakland Tribune*, declared his exhibitions "the high achievement of both institutions" and offered these comments:¹³

. . . . It is the most individualistic expression of the year. It is the most radically modern, and correspondingly refreshing.

. . . . Mr. Rosse is essentially a Hollander in thought and sentiment, for which the gods be thanked. He has gleaned from everywhere, but he has stayed Dutch. It is that quality, I think, that envelops his work with a strong feeling of sincerity. . . . his work is heroic. No easel pictures here, and no "pretty" ones. . . . the element of fantasy runs through all of them. . . .

Two rooms are needed to exhibit his work, so new to "the provinces" in treatment and conception as to call forth riotous applause and riotous condemnation.

Creative, synthetic, humorous, the Dutch painter has brought to the art center of the Pacific coast, a distinctly characteristic type of art expression. The West has gained a personality.

The first exhibition of his work was given by Robert Harshe in the Oakland Fine Arts Museum It was the most amazing show, embodying the most modern mode of expression with the subtlest imagination. Many of the things shown here are now on view in the Palace by the Lagoon, including the delightful exposition interpretations. . . of these, Gottardo Piazzoni . . . says, "They are the best pictures of the Exposition that have been done."

The senior art critic for *The Wasp*, Blanche Marie d'Harcourt, found that his work was "allied to the eternal principles of mural and decorative paintings which last throughout the ages. Rosse expresses these paintings with a modern accent, and therein lies the chief interest and value of his art."¹⁴ His work appeared at the 1916 Jury-free Summer Exhibition at the Palace of Fine Arts and at the same event in December of 1917.¹⁵ For the latter he exhibited, according to Louise E. Taber:¹⁶

. . . . a mural of fanciful theme, a whimsical, naïve thing which shows dancing couples floating down the breezes on petals of what seem to be chestnut blossoms. The old-fashioned costumes of the men and women have a daguerreotype-like quality of old-fashioned charm. Combined with the freshness of the blossoms, there results an elfin flavor which makes the piece a panel of exquisite beauty.

Rosse returned to Carmel during the summers to design sets for the Forest Theatre. His 1917 lecture given to the Sorosis Club of San Francisco was so "valuable" that extensive excerpts were quoted in *The Wasp*.¹⁷ In 1918 he was included among the select group of exhibiting painters at the "Artists' Dinner" sponsored by the California Federation of Women's Clubs in Oakland.¹⁸ Rosse also served on the jury of awards for the SFAA and the jury for the National Poster Competition.¹⁹ Beginning in the spring of 1917 he taught as the Instructor of Decorative Design at the California School of Fine Arts.²⁰ About this time his designs were incorporated into Palo Alto's Art Theatre.

In September of 1918 he accepted an appointment as director of the School of Design at the Art Institute of Chicago.²¹ At the Institute he produced in its auditorium the sets for *The Drama of the Nativity* and *The Massacre of the Innocents*. He also designed scenery and costumes for the Goodman Theatre and Chicago Grand Opera Company. Rosse painted the decorations in the Orpheum Theatre of Salt Lake City. According to the U.S. Census of 1920, the "design artist" Rosse lived in Highland Park, a small community in the Deerfield Township of Illinois.²² His work included commissions for book illustrations and fabric design. In 1923 he moved to New City in Rockland County, New York, and before 1930 maintained an official residence in Clarkstown with his wife and children.²³ In Los Angeles between 1929 and 1933 he designed the scenery for numerous plays as well as the films *Frankenstein*, *Strictly Dishonorable* and *Emperor Jones*. He was under contract with Universal Pictures. His creations were characterized by their modern style, innovative designs and brilliant colors. In 1930 he received the first Academy Award in Art Direction for the *King of Jazz*. In 1932 an article on "Cinema Design" highlighted several of his films such as *The Murders of the Rue Morgue*, *East is West*, *Boudoir Diplomat* and *Resurrection*.²⁴ By the mid 1930s his primary residence was Pomona, New York. He continued to produce murals, including a series at the Victoria and Albert Museum in London. Between 1933 and 1938 he taught decorative art for several months each year at the Technical University in Delft and returned in 1946-47.²⁵ He was an elected member of the Kunstkring in The Hague.

Outside of California his most significant influence was in New York City. In 1919 he contributed along with Rollo Peters Jr. and James Blanding Sloan to "the first all-American show" of stage design at the Bourgeois Galleries.²⁶ This exhibition was so successful that it went on a national tour that ended in October at the University of California in Berkeley.²⁷ Rosse's influence on "stage settings" was widely recognized.²⁸ His solo exhibition at the Arden Gallery in early 1921 demonstrated that he intended theatrical designs to "bring each of the contributing arts under the sway of one controlling rhythm, welding music, color and lighting into one unified ensemble he has . . . the spirit and the taste . . . and a surprisingly rich imagination."²⁹ That summer this display was moved to the University in Berkeley.³⁰ In New York he served on exhibition juries and was elected president and manager of the American Designers' Gallery.³¹ For theatre, opera and symphony in both Chicago and New York he designed the sets for such productions as the *Ziegfeld Follies* in 1922, *Casanova* and *The Swan* in 1923, Gershwin's *Rhapsody in Blue* in 1926, *The Great Magoo* in 1932 and *Ulysses in Nighttown* in 1958.³² He published his theories on design and commentaries; with Kenneth MacGowan he co-authored *Masks and Demons* in 1923 and collaborated with Oliver M. Saylor on *Revolt in the Arts* in 1930. He executed the illustrations for Ben Hecht's *1001 Afternoons in Chicago* in 1922 and for Frances Jenkins Olcott's *Tales from the Windmill Lands* in 1926. He designed the plans and decorations for "modern movie palaces," including one where audiences could sit on either side of a gigantic screen.³³ In 1933 he and his wife executed the plans for open-air and indoor theatres at the Community Amusement Park of Nyack, New York.³⁴ That year he returned to Delft where he was made a Professor of Decorative Art and Ornamentation. During visits to the Hague in 1934 Rosse designed subdivisions for several Dutch cities. He created the Netherlands pavilion

for the Brussels World's Fair of 1935 and for its New York City counterpart in 1939. He became a naturalized citizen of the United States in 1949. He was the resident scenic designer between 1948 and 1960 for the Paper Mill Playhouse in Millburn, New Jersey. From 1955 until his death he was art editor and acting editor of *Chapter One*, the newsletter published by the American National Theatre and Academy. With his wife he resided at 431 Buena Vista Road in New City, New York. He died of heart failure on April 13, 1965 at Nyack Hospital.³⁵ In Europe and the United States he designed over two hundred theatre productions, many with costumes.

ENDNOTES FOR ROSSE: 1. NCAB 51, p.419; Scheen, vol.2, pp.261f. / 2. McGlauffin, p.362. / 3. Appendix 2. / 4. SFC, January 11, 1914, p.20. / 5. NYT, February 20, 1921, p.7. / 6. WWDR, No.980-58, June 5, 1917; DPT, September 7, 1918, p.1. / 7. Falk, p.2835. / 8. SFC, December 5, 1915, p.24. / 9. TOT: January 28, 1916, p.5; February 1, 1916, p.11; February 2, 1916, p.4; February 20, 1916, p.48; December 2, 1917, p.21; March 24, 1918, p.36; May 12, 1918, p.24; SFC, February 20, 1916, p.24; SFAI. / 10. TWP, May 11, 1918, p.16. / 11. TOT: June 11, 1916, p.13; May 27, 1917, p.24; May 26, 1918, p.24; April 15, 1917, p.24; October 27, 1918, p.6; TWP, September 23, 1916, p.10. / 12. DPT, September 11, 1916, p.2. / 13. TOT: June 18, 1916, p.14; September 17, 1916, p.42; September 16, 1917, p.24. / 14. TWP, September 9, 1916, p.11. / 15. TWP, June 24, 1916, p.10. / 16. TWP, December 8, 1917, p.15. / 17. TWP, January 20, 1917, p.10. / 18. TOT, March 24, 1918, p.22. / 19. TOT: April 25, 1918, p.7; June 1, 1918, p.4; June 9, 1918, p.24; NYT, May 12, 1918, p.7-15. / 20. TOT: June 17, 1917, p.24; September 1, 1918, p.6. / 21. DPT, September 7, 1918, p.1; TOT, July 13, 1919, p.11; AAA: 16, 1919, p.487; 18, 1921, p.549; 22, 1925, p.653. / 22. U.S. Census of 1920 [ED251, Sheet 13A]. / 23. U.S. Census of 1930 [ED 44-3, Sheet 11A]. / 24. *Theatre Arts Monthly* 16, 1932, pp.467-70. / 25. Ball, p.551. / 26. NYT, April 6, 1919, p.48; CSM, April 28, 1919, p.14. / 27. TOT, October 19, 1919, p.S-5. / 28. NYT, April 20, 1919, p.2. / 29. NYT, February 20, 1921, p.7; cf. NYT, February 27, 1921, p.BR-11. / 30. BDG, July 2, 1921, p.6. / 31. NYT, May 28, 1922, p.74; LAT, September 9, 1928, p.3-26. / 32. *Theater Arts Monthly*: 9, 1925, p.536; 10, 1926, pp.763, 844-48; 17, 1933, pp.8f. / 33. *Ibid.*, 12, 1928, pp.852-56. / 34. *Ibid.*, 17, 1933, p.209. / 35. NYT, April 15, 1965, p.34; Social Security Death Index; cf., Wayne G. Hammond and Robert L. Volz, *Hermann Rosse: Designs for Theatre*, Exhibition Catalogue of Williams College, 2005; Hughes, p.958; Jacobsen, p.2767; NCAB 51, pp.419f; Rosse Archives at the Chaplin Library, Williams College, Williamstown, Mass.