

Annual Exhibition of the Carmel Arts and Crafts Club a pencil drawing entitled *Fan Cypress*, two portraits, *Meditation* and *Elizabeth Silsbee of Gloucester*, and a Gloucester seascape with fishing boats called *High Fog*.¹⁴ Eunice T. Gray, acting as art critic for the *Carmel Pine Cone*, called his *Meditation* "a technically interesting portrait of a real person."¹⁵ Hammond served on the Club's exhibition committee.¹⁶ That same summer he visited the Laguna Beach art colony and exhibited at its local art association.¹⁷ In late October of 1924 he displayed twelve paintings, "mostly studies of the country around Monterey and Carmel," at the Gump Gallery in San Francisco and sold two.¹⁸ A month later he contributed to the Annual at the Oakland Art Gallery.¹⁹ He and his wife were very active in the Carmel social scene and hosted the Laguna Beach artist, Anna Hills, as a house guest; she in turn invited the Hammonds to Laguna Beach.²⁰ In April of 1925 he and his family permanently returned to New England.²¹

In 1929 he exhibited with the Gloucester Society of Artists and with the Art Association of Newport.²² We learn from the U.S. Census of 1930 that he and his family resided in Rockport, Massachusetts, and owned their own home.²³ He was also a member of the North Shore Art Association and the Lynn Art Club.²⁴ Arthur Hammond died in 1947 in Rockport.²⁵

ENDNOTES FOR HAMMOND: 1. U.S. Census of 1880 [ED 151, Sheet 28]. / 2. U.S. Census of 1900 [ED 396, Sheet 14B]. / 3. U.S. Passport Application No.36289, issued on June 21, 1907 in Boston. / 4. U.S. Census of 1910 [ED 238, Sheet 5A]. / 5. U.S. Census of 1920 [ED 290, Sheet 7B]. / 6. WWDR, No.1681-1483, September 12, 1918. / 7. Trask, pp.216, 320. / 8. AAA: 16, 1919, p.390; 20, 1923, p.544; DPT, May 12, 1924, p.8. / 9. SFC, October 19, 1924, p.D-3; CPC, December 27, 1924, p.7. / 10. CVRI, Monterey County, 1924. / 11. CPC, March 22, 1924, p.1. / 12. TOI, June 1, 1924, p.S-9. / 13. DPT, May 12, 1924, p.8. / 14. Appendix 2; cf. Bostick, p.58. / 15. CPC, September 20, 1924, p.1. / 16. CPC, August 23, 1924, p.4. / 17. LAT, September 14, 1924, p.3-22; AAA 22, 1925, p.517. / 18. SFC, October 19, 1924, p.D-3; CPC, December 27, 1924, p.7. / 19. TOI, November 16, 1924, p.S-6. / 20. TOI; September 14, 1924, p.S-5; February 22, 1925, p.4-S; CPC, February 7, 1925, p.8. / 21. CPC, April 11, 1925, p.1. / 22. NYT; July 28, 1929, p.8-10; August 11, 1929, p.8-9. / 23. U.S. Census of 1930 [ED 5-240, Sheet 2A]. / 24. McGlauffin, p.185; Ball, p.278. / 25. Cf., Samuels, p.204; Falk, p.1441; Hughes, p.481; Jacobsen, p.1381.

FRANCES SARAH DOUGLAS (Kent) HANIQUE (1853-1930)

was born in January to a Scottish-immigrant farmer in Indiana. From the U.S. Census of 1880 we learn that Frances S. Douglas was the wife of William Kent, a farmer in Lexington, Kansas.¹ The couple had three children. After William's death she moved to Chicago and remarried in 1894. Her second husband, Jules E. Hanique, was a French-born gold miner and thirteen years younger than his wife. By 1900 the Haniques resided in Pine Grove, Idaho.² Shortly thereafter they moved to California. In 1903 Frances Hanique filed suit in the U.S. District Court of San Francisco to claim as salvage an abandoned ship that she rescued off the California coast.³ In 1910 they were residents of Butte County, California.⁴ Several years later she again became a widow and by 1918 purchased a home on San Carlos Street at the corner of Seventh Avenue in Carmel. In the U.S. Census of 1920 she gave her occupation as "artist, landscape."⁵ In the 1920s she was on the Carmel voter index as a "Republican."⁶

Hanique apparently had little formal training in art, but some natural talent. In 1921 she contributed a piece entitled *Butterfly* to the Fifteenth Annual Exhibition of the Arts and Crafts Club.⁷ Her large "historical" canvas of General Washington at Valley Forge, entitled *Halt*, was presented to William Randolph Hearst in January of 1922.⁸ That May she finished another historical painting, *America*, for exhibition at the Shriners Convention in San Francisco and at Oakland's Masonic Temple.⁹ Despite the severe burns she received in a February 1923 cooking accident, Hanique recovered and continued to paint.¹⁰ In August of 1926 a reporter for the *Carmel Pine Cone* offered this evaluation of the artist and mistakenly assumed that she had never married:¹¹

Up in a little studio on San Carlos street last Sunday, Miss F. Hanique was showing some of her paintings to tourists, and she reached a high mark by selling seventeen pictures, a thing other artists in town have stated has never happened to any of them in one day.

Miss Hanique, who has had a most interesting life, paints from Nature, and puts on her canvases the thing she sees. Often it is in her mind's eye, one interesting picture is a dream she had, another a leopard as she imagined it crawled slowly over the rocks at midnight. Many of her paintings are of local views, and one of real historical value is a large painting of the Carmel Mission as it was in 1823, when the small houses the Indians lived in were still in existence and Father Serra's house and private chapel had not fallen into decay.

In Chicago, before Miss Hanique came to California, she was going through the Studebaker factory . . . in those days they made carriages and sleighs, and found in one room an exhibition sleigh, that the manager told her a New York artist was going to decorate for the firm. Miss Hanique told him her ideas on the subject, and he immediately offered her a position, one which she held for almost three years.

On coming to the Monterey Peninsula she camped for the summer months in Wild Cat canyon, and painted almost continuously and later, when winter grew near, moved into town in her studio on San Carlos and Seventh street, where she is located at present.

In 1927 she contributed to the Inaugural Exhibition of the Carmel Art Association (CAA). Her work also appeared at that venue in 1928 and

ARTHUR JOSIAH HAMMOND (1875-1947) was born on April 3rd in Vernon, Connecticut. In 1880 he was living on a farm with his Connecticut-born parents, Maro and Martha Hammond.¹ He studied art under Eric Pape, Charles Woodbury and G. L. Noyes. According to the U.S. Census of 1900, the unmarried Hammond lived with his sister and brother-in-law in Lynn, Massachusetts, and had been unemployed for six months as an "artist."² In 1902 he married Ruth S. Freese. Five years later the couple traveled to England and France. Arthur had further training at the Académie Julian in Paris.³ On their return the Hammonds moved to Deerfield, New Hampshire, and in April of 1910 he listed himself as a "landscape painter."⁴ Between 1911, the year that his son was born, and 1923 he kept a studio-residence in Swampscott, Massachusetts and summered in Deerfield.⁵ On his draft registration card of 1918 his Swampscott address was at 81 King Street; this self-employed artist was described as having a medium build, blue eyes and brown hair.⁶ His painting entitled *The Old Artist* was exhibited at the 1915 Panama-Pacific International Exposition in San Francisco.⁷ Four years later this work received an honorable mention at the Ninth Annual Exhibition of the Connecticut Academy of Fine Arts.⁸ He was an exhibiting member of the St. Ives Art Club in Great Britain.

In the early 1920s he traveled along the California coast. Hammond moved to Carmel with his family in early 1924 and occupied the Schroff studio.⁹ At that time he enrolled on the Carmel voter index as a "Republican."¹⁰ Hammond, Harold Knott and Edmond Kingsbury sketched in the desert near Palm Springs in March of 1924.¹¹ That spring twenty-one of Hammond's oils were exhibited at the Stanford University Art Gallery and included *The Old Artist*, scenes from Gloucester and several Carmel landscapes.¹² Some of the titles were: *Running Tide*, *Misty Sea*, *Moss Beach Sand Dunes* and *San Jacinto*. Pedro Lemos, the Gallery's director, declared that this "exhibition shows the versatility and ability of the artist to render varying subjects."¹³ Also in 1924 he exhibited at the Eighteenth

1929.¹² At the CAA's Fourth Exhibition in March of 1928 she offered her *Midway Point*.¹³ She reportedly displayed in her front yard large canvases of daringly rendered nudes which on one occasion caused William Ritschel to flee in horror. She also painted marine scenes on bathtubs.¹⁴

By 1930 she had relocated to an apartment on Sixty-fifth Avenue in Oakland and listed her profession as "artist, nature."¹⁵ In July of 1930 she exhibited at the Third Annual Jury-free Exhibition of the Oakland Art League at the Oakland Art Gallery.¹⁶ Hanique died in Alameda County on August 24, 1930.¹⁷

ENDNOTES FOR HANIQUE: 1. U.S. Census of 1880 [ED 95, Sheet 37]. / 2. U.S. Census of 1900 [ED 45, Sheet 2B]. / 3. SFL, December 31, 1903, p.12. / 4. U.S. Census of 1910 [ED 15, Sheet 10A]. / 5. U.S. Census of 1920 [ED 15, Sheet 5B]; cf. Perry/Polk 1928, pp.428, 538. / 6. CVRI, Monterey County: 1920-1928. / 7. Appendix 2. / 8. CPC, January 26, 1922, p.12. / 9. CPC, May 4, 1922, p.10; June 22, 1922, p.12. / 10. CPC, February 17, 1923, p.6. / 11. CPC, August 27, 1926, p.11. / 12. Appendix 4. / 13. CPC, March 9, 1928, p.7. / 14. McGlynn, pp.14f, 35. / 15. U.S. Census of 1930 [ED 1-147, Sheet 16A]. / 16. SFC, July 27, 1930, p.D-5. / 17. Cf., Falk, p.1446; Hughes, p.482; Jacobsen, p.1385.

ADELAIDE MARQUAND HANSCOM (Leeson) (1875-1931) was born to Meldon Leroy Hanscom and Louisa Hyde Hanscom on November 25th in Empire City, Oregon, and moved with her extended family to a Berkeley residence on Walnut Street before September of 1881.¹ Between 1892 and 1900 she contributed to the art exhibits at the California State Fair in Sacramento her still lifes in pastel, crayon, oil and watercolor under such titles as: *Tea Roses*, *Ice Cream Melon*, *Study of Lemons* and *Branch of Plums*.² At the Mechanics' Institute Fair in San Francisco she displayed a pastel entitled *Magnolias* in 1893 and a watercolor titled *Peaches* in 1897.³ During the mid 1890s she studied art with Mrs. Loosley in Berkeley and "took a year's course in designing at the University of California."⁴ In 1895 Miss Hanscom was listed in the Berkeley Directory for the first time as an "artist" and continued to reside, sometimes as a "UC student," at 1525 Walnut Street with her mother, brother, three sisters and her father.⁵ The latter held a variety of appointments and elected posts in the city of Berkeley, including Deputy Marshal, Town Clerk and Town Auditor.⁶ In January of 1896 as part of the *San Francisco Call* feature article on women painters a sketch of Adelaide's canvas entitled *Coos River-Oregon* was reproduced and the artist was praised for her work in the rugged wilderness.⁷ She exhibited "miniatures" painted on ivory in 1898 at the San Francisco Art Association and briefly established a studio at 13 Pine Street in that city.⁸ She displayed a "beautiful collection of dried California wild flowers" in the fall of 1900 at the California State Floral Society Exposition.⁹ Between 1900 and 1902 she commuted on a regular basis to study painting and design under Charles Judson, Arthur Mathews, Alice Chittenden, John Stanton, Frederick Meyer and Maren Froelich at the California School of Design in San Francisco's Mark Hopkins Institute of Art.¹⁰ In December of 1900 at the School's "high jinks" she played the role of Daphne in *Pygmalion and Galatea*.¹¹ Her fellow students included Emily Pitchford and Laura Adams. The following year she became an "assistant instructor" at the Institute of Art for the Saturday sketch class. She also taught in the Berkeley public schools and was briefly appointed the superintendent of drawing; the U.S. Census of 1900 confirms her occupation as "teacher."¹² In 1902 she again advertised herself among the "artists" in the classified section of the Berkeley Directory with a studio address at her Walnut Street home.¹³ She did not graduate from the School of Design, believing it to be unimportant.¹⁴

It was her passion for "art photography" that eclipsed all other interests and in February of 1902 she occupied the Laura Adams photo studio in San Francisco's Flood Building, a space which she shared with Blanche Cummings.¹⁵ The two women exhibited their photo portraits and commercial work at advertised "studio teas." From a commentary in the local monthly *Camera Craft* we learn that Hanscom's "forte lies in her ability to combine graceful lines and a somewhat original lighting, with the rendering of texture in drapery and flesh tints in soft, mellow lights that are peculiarly effective."¹⁶ This article was accompanied by her portrait photo of an exhausted and introspective Laura Adams. Adelaide's first awards in photography were two second prizes, one for the portrait, *The Latest Novel*, and the other for the "cloud effect," *A Winter's Sunset*, at the 1901 exhibit of the Channing Club, a small group affiliated with the First Unitarian Church in Berkeley; she was one of the female photographers chosen to exhibit at the February 1902 "photographic salon" hosted by Oakland's Starr King Fraternity.¹⁷ In an interview Hanscom confirmed that she occasionally left her commercial portraits:¹⁸

... to take time of her own to make little excursions into the realm of real art. Such studies as "The Wine of Life" – full of symbolism, of poetry – are characteristic of her work. In fact, she seems to infuse much of her own poetry into all the modes before the camera. . . . She has done some work which appears to be drawn with the finest and softest pencil touches.

She became a member of the California Camera Club and sold her landscape studies of the Kern River Canyon to *Sunset* magazine.¹⁹ She regularly contributed her portraits, especially those of children, for illustrations in *Camera Craft* with such titles as: *Silhouette*, *Sketch*, *On Her Good Behavior*, *The Student and Mother and Child*.²⁰ In 1903 she exhibited at San Francisco's Third Photographic Salon several prints, including the portrait study of Louise Keeler and her baby son entitled *Mother and Child*, which won "unstinted praise."²¹ She was one of the few California photographers whose work was accepted in 1904 to the First

American Photographic Salon which was held at the Claussen Art Galleries in New York City under the auspices of the Metropolitan Camera Club and the Salon of America.²² Adelaide's prints also appeared at the California Guild of Arts and Crafts in San Francisco between 1904 and 1905 and at the Fifth Annual Exhibition of the Oakland Art Fund sponsored by the Star King Fraternity in 1905.²³ At the Liverpool Exposition in England she received a silver medal and the "greatest attention" for her photo-illustrations in the 1905 Boston edition of Omar Khayyam's *Rubaiyat*.²⁴ She displayed these same illustrations at a Los Angeles Arts and Crafts show in 1906 and later at the Wilkesboro Exhibition where she received an honorable mention.²⁵ The success of the *Rubaiyat* made her a celebrity.²⁶ A number of the prominent "artists" in the Berkeley area, including Charles Keeler, George Sterling, Gertrude Boyle Kanno, George Wharton James and Joaquin Miller, posed as models in Persian costumes for the *Rubaiyat*.²⁷ Apparently, Blanche Cummings, who was intimate with George Sterling, secured his help as a volunteer. Hanscom's *Rubaiyat* studies were included in the traveling exhibition of the Second American Photographic Salon that opened in February of 1906 at the Corcoran Art Gallery in Washington, D.C.²⁸ Many of Hanscom's photographs, which utilized airbrushing, painting, incising and multiple exposures, were reproduced in several European journals.

In April of 1906 her San Francisco studio and all of her prints were destroyed in the earthquake and fire. Five months later to the horror of the Berkeley art colony a local newspaper carried this front-page story: "Miss Adelaide Hanscom has gone to Seattle, Washington, where she is to open an art and photographic studio."²⁹ She established a very successful office and studio with fellow photographer Gertrude Wilson in Seattle's People's Savings Bank Building; to celebrate the event *The Oakland Tribune* published a photograph of the artist.³⁰ At the Third American Photographic Salon of 1906 she exhibited *Hope* and *Mother and Child*; *The Oakland Tribune* reproduced the latter and called it her "photographic success."³¹ Her landscapes of Washington state began to appear in *Camera Craft* and her photo of a smiling child listening to a seashell was used to illustrate an article by C. H. Towne.³² She returned to the San Francisco Bay Area in March of 1907 and exhibited at the California Guild to rave reviews "a series of seventeen pictures of a child in different attitudes."³³ In a competition with more than one hundred submissions she was awarded that June by a unanimous vote of the publicity committee the five-hundred-dollar first prize for the design of the official emblem at the Seattle Exposition; several national newspapers carried the story, a description of the design and occasionally a photograph of the artist.³⁴

The successful emblem is circular in form. Between black circles the words "Alaska-Yukon-Pacific Exposition, Seattle 1909," appear in bold lettering. Within is the design, which consists of a group of three female figures, the significance of which Miss Hanscom explains as follows: "The figure to the right typifies the Pacific slope, with right hand extended in welcome and the left holding a train of cars representing commerce by land. The figure to the left represents the Orient, and the ship in her hand represents commerce by sea. The central figure in white is that of Alaska, and white representing the north, and the nuggets in her hand representing her mineral resources.

"Across the sky in the background is seen the aurora borealis, so vivid in the north. The purple background, with the many colors of the northern lights, makes a rich coloring. At the side of the figure on the right are tall trees, typical of the immense forests of the territory represented by the exposition.

At this time Alfred Stieglitz invited her to exhibit at his Little Galleries in New York City.³⁵ Her photo-illustrations for the *Rubaiyat* won much praise at the Sixth Annual Exhibition of the Wyoming Valley Camera Club in Pennsylvania.³⁶ She reappeared in Berkeley during the summer of 1907 to prepare for exhibits at the Alameda County Exposition in Oakland's Idora Park and at the First Annual of the Berkeley Art Association. Immediately after she attended an "artists' tea" at Anne Brigman's Oakland home in early December she traveled via Seattle to the gold mines at Treadwell, Alaska, and married the British mining engineer and former Canadian Mountie, Arthur Gerald Leeson, on January 1, 1908.³⁷ The couple established a temporary home near Douglas, Alaska; she often returned to Bay Area. Her photographs were well received at the March 1908 exhibition of the California Guild of Arts and Crafts.³⁸ Two months later she participated in a group show at Oakland's Ebell Clubhouse with the great women photographers of the East Bay, including Laura Adams Armer, Emily Pitchford and Anne Brigman; *The Oakland Tribune* published a full-body photograph of a very elegant Hanscom.³⁹ She won a medal at the California State Fair and contributed to another photo exhibition in Idora Park that fall.⁴⁰ In her review of the latter Brigman noted that Hanscom's *Rubaiyat* prints were as "beautiful as wash drawings."⁴¹ In December of 1908 she exhibited her *Rubaiyat* photo-illustrations at the Second Annual of the Berkeley Art Association.⁴² She was put in charge of the photo section for that exhibit.⁴³ In 1909 she birth to her son, Gerald, in the Bay Area.

She resided in Seattle for the U.S. Census of 1910, the year that her work appeared at the Del Monte Art Gallery in Monterey.⁴⁴ In 1911 Adelaide and her husband settled on a farm in Danville, California, and a year later her daughter, Catherine, was born. She ran the farm in 1914-15 while her husband worked as a mining engineer in Idaho. For the twenty photo-illustrations in the 1916 edition of Elizabeth Browning's *Sonnets of the Portuguese* she again used friends from Berkeley as models. That

publication was twice reprinted. After the death of her husband in World War I she began to suffer severe hallucinations. According to the U.S. Census of 1920, she had returned to the family home on Walnut Street in Berkeley and resided with her two children.⁴⁵ For most of the period between 1921 and late 1922 she was committed to the Agnew State Mental Hospital. She returned to Berkeley and in 1923 advertised her portrait studio at 1525 Walnut Street in the classified section of the Berkeley Directory.⁴⁶ A year later she traveled to England to visit her husband's family and returned to the United States in August of 1927; during her absence *The Oakland Tribune* published her *Rubaiyat* photo of George Sterling.⁴⁷ In the summer of 1928 she settled into her Berkeley home, completed numerous watercolor-illustrations and assembled a collection of her miniatures for a solo exhibition in New York. When she enrolled on the Berkeley voter index of 1930 as a "Republican," she gave her occupation as "housewife" and her address as 2545A Benvenue Avenue.⁴⁸ On November 19, 1931 Hanscom was killed by a hit and run driver in Pasadena, California.⁴⁹ In 1975 the San Francisco Museum of Modern Art included her work in the traveling exhibition "Women of Photography," this show was also seen at the Fine Arts Museum in Santa Fe and in New York.⁵⁰

ENDNOTES FOR HANSCOM: 1. Polk: 1883-84, p.479; 1889-90, p.1014. / 2. Halteman, p.III.63. / 3. *Ibid.*, p.III.84. / 4. *TOI*: March 19, 1906, p.12; July 17, 1907, p.6. / 5. Polk: 1895, p.581; 1898, p.587; 1899, p.598; 1900, p.601. / 6. *BDG*: December 21, 1894, p.4; January 2, 1895, p.4; March 5, 1895, p.4. / 7. *SFL*, January 12, 1896, p.17. / 8. Halteman, pp.I.174; *SFL*, October 16, 1898, p.26. / 9. *SFL*, October 26, 1900, p.11. / 10. Halteman, p.I.48. / 11. *SFC*, December 23, 1900, p.9. / 12. U.S. Census of 1900 [ED 395, Sheet 3]; *TOI*, July 17, 1907, p.6. / 13. Polk 1902, p.612. / 14. *TOI*, March 19, 1906, p.12. / 15. *BDG*, February 18, 1902, p.5; Crocker 1905, p.849; Polk 1905, p.649. / 16. *CMC* 4, 1902, p.215. / 17. *BDG*, April 13, 1901, p.1; *CMC* 3, 1901, pp.8f; *TOI*, February 20, 1902, p.4. / 18. *SFL*, December 7, 1902, p.9-M. / 19. *SNT*: 12.1, 1903, p.77; 12.2, 1903, pp.129-34; 12.6, 1904, p.480; 14.3, 1905, p.300; 16.5, 1906, p.507. / 20. *CMC*: 5, 1902, pp.157, 223; 6, 1902-03, p.56; 7, 1903, pp.2, 13-17, 60; 10, 1905, pp.204, 341. / 21. *CMC* 7, 1903, p.213. / 22. *BDG*: December 14, 1904, p.3; February 9, 1905, p.3; *TOI*, February 11, 1905, p.12. / 23. *SFL*, December 4, 1904, p.19; *CMC* 10, 1905, p.230; *BDG*, December 12, 1905, p.4; *TOI*, December 13, 1905, p.12; Henrietta Breck, "California Women and Artistic Photography," *OVM* 43.2, 1904. / 24. *SFL*: December 10, 1905, p.23; July 22, 1906, p.22; *TOI*, July 17, 1907, p.6; David Martin, *Pioneer Women Photographers*, Frye Art Museum, Seattle, 2002, p.8. / 25. *LAT*, April 15, 1906, p.6-2; *TOI*, July 17, 1907, p.6. / 26. *TOI*, March 19, 1906, p.12; *BDG*, March 19, 1906, p.7; *NYT*, December 4, 1908, p.717. / 27. *BDG*, December 1, 1905, p.1; *TOI*, March 19, 1906, p.12; *OVM* 67.5, 1916, p.369; Heryn, p.72. / 28. *WHP*, February 11, 1906, p.4. / 29. *BKR*, September 4, 1906, p.1; *cl.*, *TCR*: September 8, 1906, p.4; February 2, 1907, p.13; *TOI*, October 21, 1906, p.19. / 30. *CMC* 13, 1906, p.400; *TOI*, January 23, 1907, p.5. / 31. *CMC* 13, 1906, p.231; *TOI*, November 18, 1907, p.7. / 32. *CMC* 14, 1907, pp.77ff; *SAL*, January 27, 1907, p.18. / 33. *BDG*, March 18, 1907, p.5; *SFL*, March 18, 1907, p.6. / 34. *BKR*, June 6, 1907, p.3; *TCR*, June 29, 1907, p.13; *CMC* 14, 1907, p.425; *TOI*, July 17, 1907, p.6; *Altoona Mirror*, September 12, 1907, p.10; *SFL*, November 16, 1909, p.9. / 35. *SFL*, July 14, 1907, p.5-M. / 36. *CMC* 14, 1907, p.294. / 37. *TCR*, August 31, 1907, p.14; *BDG*, September 2, 1907, p.5; Appendix 1, No.2; *TOI*: December 4, 1907, p.7; January 8, 1908, p.3. / 38. *SFL*, March 29, 1908, p.21. / 39. *SFL*, May 24, 1908, p.23; *TCR*, May 30, 1908, p.14; *TOI*, July 14, 1908, p.4. / 40. *TCR*, October 10, 1908, p.14; *SFC*, October 19, 1908, p.5. / 41. *CMC* 15, 1908, pp.465f. / 42. Appendix 1, No.3. / 43. BAA2, p.4. / 44. U.S. Census of 1910 [ED180, Sheet 4B]; *SFL*, August 28, 1910, p.42. / 45. U.S. Census of 1920 [ED195, Sheet 2B]. / 46. Polk 1923, p.1690. / 47. *TOI*, November 18, 1926, p.13; *New York Passenger Lists*, Southampton to New York City, arrived August 19, 1927, T-715. / 48. CVRI, Alameda County, 1930. / 49. Gail M. Indvik et al., *Adelaide Hanscom Leeson: Pictorialist Photographer, 1876-1932*, So. Illinois University, 1981, pp.1-18; Mautz, p.106; Palmquist, *Directory*, pp.155-57; Palmquist, "100 Years," pp.211-13, 313; Heryn, pp.71-73; Hughes, p.483; Jacobsen, p.1388; Sarah Yeo, *A Different Slant of Light, The Art and Life of Adelaide Hanscom Leeson*, 2003. / 50. Margery Mann, *Women of Photography: An Historical Survey*, San Francisco, 1975; *ABQ*, Sept. 12, 1975, p.B-1; *NYT*, Dec. 21, 1975, p.141.

ARMIN CARL HANSEN (1886-1957 / Plate 10a) was born on October 23rd in San Francisco. His German-born father, Hermann Wendelborg Hansen, was of Danish ancestry. After immigrating to California in 1877 Hermann became a lithographer at H. S. Crocker & Company and a very successful painter of the untamed American West.¹ The Hansens resided at 830 Fulton Street until 1891 when they moved across the bay to 2110 Alameda Avenue in Alameda.² In 1897 the family relocated to a larger Alameda residence at 2111 Central Avenue.³ According to the U.S. Census in June of 1900, the thirteen-year-old Armin lived with his father, who officially listed his profession as "artist, watercolors," his Missouri-born mother, Olga Josué Hansen, and his older sister, Frieda.⁴ Hermann was revered as a great artist in the local Alameda press which published stories about his depictions of the cowboys and Indians.⁵ Armin developed a love of the sea while rowing in the local estuaries.⁶ He refused to follow a career in medicine that was favored by his family and was initially denied one as a seaman. The young Hansen was given his earliest training in drafting and drawing by his father.⁷ In 1903 the family moved back to San Francisco. Between 1901 and 1904 Armin studied art at the California School of Design under Charles Judson, Arthur Mathews, John Stanton, Frederick Meyer and Alice Chittenden.⁸ From the accounts of the students' "high jinks" it seems that the young Hansen was popular, very animated and an idealist.⁹

The students of the Mark Hopkins Institute of Art baptized "Robert Faculty Jinks, the offspring of good work and good fellowship," with appropriate ceremonies last night. Young Jinks in real life is Arman [sic] Hansen, a giant, who is studying art for art's sake and not for the shekels it might bring him.

From late 1903 to the spring of 1906 he shared a San Francisco studio at 605 Clay Street with his father and a family home at 707 Broderick Street.¹⁰

In the fall of 1904 Armin's career almost ended before it began with a series of ugly stories. The headline in the *San Francisco Examiner* proclaimed: **Fiendish Cruelty of Art Students Paralyzes Victim.**¹¹ *The San Francisco Call*, which headed its sensational coverage with **Hazers Deny Torture Charges**, provided equally lurid accounts of misconduct.¹² *The San Francisco Chronicle* took a decidedly low-key approach to the incident.¹³ It appears that Hansen was one of several "upper classmen" who decided to initiate new members into the Mark Hopkins Institute of Art "life course" by stripping them naked and administering a weak jolt of electric current from a dry cell battery. Only one of the voluntary inductees, an extremely delicate Albert DeRome, complained days later of near complete paralysis due to the "fierce torment" of his "most atrocious torture."¹⁴ DeRome's influential uncle and father demanded that the city's district attorney prosecute the offenders as felons for "practices that have outraged all decency." Among the students initially implicated and later exonerated were Thomas McGlynn and Douglass Fraser. Arthur Mathews was forced to assemble an investigatory committee of eight of his associates, which included such prominent artists as Lorenzo Latimer, Evelyn McCormick, John Gamble, Harry Seawell and Mary C. Brady. Within days the "bullies" were examined by this committee which concluded that it had no authority to take action. Under considerable political pressure from the University of California the director of the Mark Hopkins Institute, Robert Howe Fletcher, suspended "the ringleaders:" Armin C. Hansen, Atlee F. Hunt and Jackson Hatch Jr. The melodrama was played out in the Superior Court of San Francisco on March 10, 1905 when DeRome, "a sad figure with helpless limbs and the crutches on which he must lean," and his attorney persuaded the judge to swear out arrest warrants for the three expelled students.¹⁵ On March 29th the twelve-man jury was evenly split for conviction and acquittal in part because "a small boy," acting as a voluntary subject, only smiled when subjected to the current from the same battery.¹⁶ In the summer of 1905 the second attempt by the district attorney to prosecute the "hazers" in criminal court also ended in a hung jury.¹⁷ Shortly thereafter Albert DeRome made a miraculous recovery.

In April of 1906 the Hansen family relocated to an Alameda residence at 1711 Santa Clara Avenue.¹⁸ In August of that year Armin Hansen decided to flee the publicity of the hazing, which was having a decidedly negative impact on his career, and applied for a two-year passport. He listed his occupation as "student."¹⁹ On his application he was described as six feet three and a half inches tall with blue eyes, medium blond hair and a pointed chin. He sailed for Hamburg and by October was studying at Stuttgart's Royal Academy with Carlos Grethe.²⁰ One of the marine painters on the Academy's staff took young Hansen on a summer holiday to the North Sea where he embraced the scenery.²¹ Armin concluded his formal instruction in July of 1908 and traveled to München, Paris and Belgium. He worked as a crew member on several vessels along the Flemish coast, primarily in the role of "deckhand," "steward" and "chief cook;" he reportedly served in the coast guard off Norway and carved scale models of his ships.²² He was indirectly involved in the smuggling of cigars and gin to Dover, England, and, whenever possible, sketched on board ship from his large paint box.²³ The captain of one of his vessels commissioned a portrait as well as a forty-foot mural of "Moby Dick" inside his cabin.²⁴ It is highly unlikely that Hansen visited San Francisco in the spring of 1910. At this time Armin appeared on the U.S. Census with his parents at the new family residence, a San Francisco apartment at 235 Powell Street.²⁵ A son absent for so many years was normally not included in the household Census; his father undoubtedly listed him "at home" to confirm his American residence during the prolonged stay abroad. Armin's occupation was given as "artist, painting." While in Belgium he resided in the art colony at Nieupoort, a few miles outside of Ostend. In 1910 his canvas entitled *Low Tide* won a "cash award" at the Exposition Universelle et Internationale de Bruxelles.²⁶ This work was described as "nearly five feet square, showing a number of weather-beaten fishing boats drawn up on the shore, with water receding from the warm, moist sand. The whole is worked up in a minor key, soft and rich in color and low in tone, blended to a harmonious whole beneath a sky of golden in tint from the beauty of the late afternoon light."²⁷ He also had a painting accepted at the München Academy where he won a "special mention from the critical art jury."²⁸ In 1911 as a member of the Société Royale des Beaux-Arts he again exhibited in Brussels at the Salon du Printemps.²⁹ He sailed from Hamburg in early October of 1912 for New York City on the S.S. President Grant.³⁰

Hansen arrived at San Francisco in the late fall of 1912 and resided with his family at 2014 Fell Street through 1919.³¹ By December he had a "temporary studio" in the Lick Building at 35 Montgomery Street.³² Between 1914 and 1916 Hansen listed his studio address at 728 Montgomery Street in San Francisco.³³ In the 1917 Directory he gave only his parental address on Fell Street, but returned to Montgomery Street in 1918 and 1919.³⁴

With the hazing incident apparently forgotten Hansen began to build his career. According to Porter Garnett, art critic for the *San Francisco Call*, Hansen had in December of 1912 over one hundred completed canvases with such titles as *The Old Farmhouse* and *The Blue Hour*.³⁵ Garnett added that his work was "noteworthy for a vigorous individuality expressed in a fine color sense and an unusual faculty for expressing atmosphere." In March of 1913 Hansen held a triumphant one-man show at Helgesen's Gallery.³⁶ In his review Garnett noted that:³⁷

... He returns an artist with a style that is solidly established, and his work so reflects the newer impulses in art that

his present exhibition should command the attention of everyone interested in painting. It must be owned that the gallery with its 34 canvases makes an instantaneous and favorable impression – an impression of fine color, strength and an unusual pictorial perception.

It is difficult to choose between several of the larger paintings, but in the writer's opinion "Autumn Sun," showing the façade of a house in sunshine seen through trees in shadow, is the most successful picture in the collection. It is charming in arrangement, in color and particularly in atmosphere.

The collection contains three striking still lifes, in which the artist has given his feeling for luxuriant color full play. They display a vigor of modernity and are such works as only an artist of unusual power could accomplish.

That spring and summer Hansen continued to exhibit several paintings at Helgesen's as well as at the nearby Rabjohn & Morcom Gallery and Schussler Brothers Gallery.³⁸ In Oakland he staged a joint exhibition with Isabelle Percy at the Ebell Club.³⁹ Also in 1913 he contributed to local exhibitions at the California Club and Sketch Club as well as to the spring Annual of the San Francisco Art Association (SFAA).⁴⁰ At the latter venue he displayed two oils, *Crossing the Bank in a Gale* and *Launching the Life Boat*, and two watercolor/drawings, *The Cathedral-Ostend* and *Laid Up-Oakland*.⁴¹ Also in 1913 he exhibited at the Art Institute of Chicago and showed two seascapes at the Sorosis Club Exhibit in San Francisco: *Beach Folk* and *Uploading Fish at Ostend*.⁴²

In March of 1914 twenty-seven of his pictures from Flanders and California were given a well-publicized solo exhibition at Schussler's.⁴³ The *San Francisco Examiner's* art critic, Michael Williams, said of these "strongly-painted" and "dramatic" paintings:⁴⁴

Hansen's work, indeed, is interesting throughout. To my eyes, he seems at times a bit heavy, almost turgid, but he has splendid life and the "vital urge" – to use the phrase of the Bergsonians. His is a sincere and worth-while temperament, working forward towards self-expression, taking for his material aspects of nature and life which others pass by as commonplace, . . .

That same month one of his paintings was accepted at the Pennsylvania Academy of Fine Arts.⁴⁵ At Schussler's in August he displayed a Dutch scene, *The Blue Night*.⁴⁶ He contributed in November to the Belgium Fund Benefit Exhibition at the San Francisco Press Club.⁴⁷ His canvases at the Los Angeles Museum in Exposition Park in the spring of 1915 elicited this response from the art critic of the *Los Angeles Times*, Antony Anderson:⁴⁸

. . . . Armin Hansen is big and young and strong – the living embodiment of his own pictures.

. . . . For it is the splendid vitality of Hansen's pictures that strikes you first and foremost . . . he got this from himself and nature, not from his fellow artists.

The gray-green tones in "Off for the Night Catch" are very true and very beautiful. The cool mystery of night broods over the figures that stand and look over the bay.

You can hear the swish of the waves, you can feel the salt touch of the spray in your face when you look at "On an Iceland Fishing Boat," . . .

Anderson characterized his *Whale Boatmen* as having a "virile night effect."⁴⁹ Also in the spring Hansen exhibited a pastel entitled *Nieuport Ville* and two paintings, *San Francisco Waterfront* and *Fisherman's Quay-Belgium*, at the First Exhibition of California Artists at the Golden Gate Park Memorial Museum.⁵⁰ He also contributed to the Second Exhibition at that venue the following January.⁵¹ The Memorial Museum solicited for its permanent collection examples of his etchings and canvases.⁵² In the summer of 1915 at San Francisco's Panama-Pacific International Exposition he displayed six etchings, but won a silver medal for his paintings *At the Breakfast Table* and *The Belated Boat*.⁵³ After his return from a trip to New York in late 1915 he offered private instruction to several young artists, including William Lewis Gerstle.⁵⁴

In 1916 he continued to exhibit with some frequency and contributed the occasional canvas to Schussler's in San Francisco.⁵⁵ At the Los Angeles Museum in Exposition Park he submitted *The Mississippi Pilot* to the First Annual Exhibition of Contemporary American Painters in February; a month later his work appeared at the Oakland Art Gallery and he donated his canvas *Canal near Nieuport* to the exhibit and sale for German Relief in San Francisco.⁵⁶ His work was displayed in San Francisco's Palace of Fine Arts in the spring at the Jury-free Exhibition; from this show fifty-four canvases, including one of his own, were selected for a traveling exhibit that fall and winter with destinations in Cleveland, Chicago, St. Louis, Kansas City, Milwaukee, Boston and New York.⁵⁷ Also that fall another traveling exhibition, which originated in Chicago as the "Men Who Paint the Far West," contained Hansen's work.⁵⁸ In August of 1916 he displayed several canvases at Helgesen's, including one of his "descriptive and realistic" Belgium scenes.⁵⁹ Three months later this was expanded into a small one-man exhibit which Blanche Marie d'Harcourt, art critic for *The Wasp*, praised:⁶⁰

Mr. Hansen is one of San Francisco's most promising young artists, whose work shows constant improvement. In this present exhibition are to be found several new notes in composition and color, and while this new work shows very clever handling, we prefer Mr. Hansen's marine canvases, especially of the fisher folk. It is in such a work as "Off for the Night Catch" that the artist reaches his greatest height, for here we have not only clever brush work, but

we have also that subtle something called "atmosphere" which is as elusive as the "charm" of certain personalities. There is a certain dramatic element in the life of a fisherman or sailorman, and it is this note that Mr. Hansen has emphasized. At the present time we have too few folk pictures, or pictures representing types, and we hope Mr. Hansen will continue to bring to mind the lives of these simple people, who daily face death, and who reflect in their bearing something of the grandeur of the vast and mighty ocean with which they are ever in close communion. The very breath of salt air clings about these fisher-folk canvases of Hansen's, . . .

The "Golden Hillside" is truly a golden picture, full of feeling, with a singing quality of autumn glow about it. "Fisherman's Landing" is a blue picture, the lovely Bay of Monterey from the wharf stretches off into the distance in a blue haze that is mystical and enchanting. . . . for when a picture can carry you away beyond any critical point to sheer enjoyment of its color scheme, then it has achieved more than mere perfection in technique.

Mr. Hansen is fearless in his method of presenting his subject. If in a few broad strokes of his brush he can express the figure of a woman seated at a table with a red parasol over her, then he rests content. This canvas "The Red Parasol" tells as much as if he had carefully drawn and outlined the figure and presented it with all the smoothness of a portrait. This simple, direct manner of painting is winning favor every day, and much praise is due these younger men who have had the courage of their convictions and have dared to depart from the old academic traditions. We have learned at last that to reproduce a scene or object with photographic faithfulness is not art, but to tell the most with as little outlay of material as possible has been the aim of all the great artists of the past generation.

One of his canvases from Helgesen's, *Kitty and the Blue Wagon*, was purchased for the Walker Collection at the Palace of Fine Arts. In November of 1916 he exhibited and served on the jury for the SFAA's fall Annual at the Palace of Fine Arts where Laura Bride Powers, art critic for *The Oakland Tribune*, declared that "a canvas of Armin C. Hansen dominates the west wall, rich in color and powerful in its treatment – a tale of the sea, when the world slips from the amber and rose of sunset into the deep blue of twilight."⁶¹ The following January the Oakland Art Gallery staged a solo exhibition with nearly thirty paintings which demonstrated "Hansen's strength in handling of color and directness of stroke," two months later at the Bakersfield Woman's Club nine of his canvases were displayed in a joint show with fifteen of E. Charlton Fortune's paintings.⁶² In the fall of 1917 he donated his work to Oakland's Red Cross Benefit "Auction Comique" and contributed to the Jury-free Exhibition of the SFAA at the Palace of Fine Arts.⁶³ At the latter he showed one work, *A Town in Flanders*, characterized as a "sketch of Nieuport, in Belgium, and the pigments of the canvas are more substantial than are now the real houses of this pictured Flemish town, for the enemy's shells have razed them and the terrain is now a waste. Hansen saw the view from his studio windows."⁶⁴ We know that he began his formal association with the California School of Fine Arts by the spring of 1917 because his military draft registration in May of that year lists this institution as his employer.⁶⁵ That December he was elected one of the School's eleven directors; the previous year he had been a candidate for the board of directors of the SFAA, but was voted down.⁶⁶ Early in 1918 he installed his lintel mural with a scene of Monterey fisherman over the entrance to the Hill Tolerton Print Rooms and contributed to a general exhibition there.⁶⁷ At that spring's SFAA Annual Hansen won the silver medal in painting for *The Noon Hour* and *The Boats-Monterey*; he was also given the Purchase Prize.⁶⁸ Louise Taber of *The Wasp* reviewed his three other paintings:⁶⁹

The first canvas that arrested my attention was one by Armin Hansen, called "De Volder's Shop." It is a Belgian snow scene. The old building with its green front, is seen between the leafless trees. The age, the picturesqueness, and the atmosphere are most delightful. One is held by it, and after leaving it, one perforce, returns again. Nearby hangs "Salmon Fishermen," by the same artist, a characteristic group seen against the rich yet subdued tones of a sunset sky. His "Boy With a Cod," is an attractive canvas done in grays. In all of Mr. Hansen's work the coloring is admirable.

Taber reproduced his canvas entitled *Three Wives*.⁷⁰ In the summer of 1918 he conferred in Carmel with William Ritschel who recognized his immense talent and arranged for Hansen's first solo exhibition in New York City. This show reportedly netted sales of seven thousand dollars and opened "America's top galleries . . . to admit the paintings of this rough-hewn fellow from California."⁷¹

In January of 1919 Willard Huntington Wright, the demanding critic for the *San Francisco Bulletin*, evaluated his work at the Loan Exhibition in the Palace of Fine Arts: "*Crossing the Banks*, by Armin Hansen, rises but little above the level of exalted illustration, and this fact seems particularly regrettable since Mr. Hansen apparently has a capability and facility in the handling of his medium which could be turned to profounder uses;" a month later Hansen attended the "Artists' Ball" of the Oakland Art Association and contributed to its exhibition.⁷² That spring at the Annual of the SFAA his two exhibited oils, *The Cannery Wharf* and *In the Valley*, were characterized by L. B. Powers as "the freshest notes in the gallery . . . rich in color and movement."⁷³ *In the Valley* was reproduced in the exhibition catalogue.⁷⁴ That year he served on the SFAA's jury of

awards.⁷⁵ In October of 1919 his work was included in the Seattle show of California Artists sponsored by the Seattle Fine Arts Society and in a traveling exhibition sponsored by the Carnegie Institute.⁷⁶ A month later he contributed his paintings to the Exhibition of Western Artists at the Museum in Exposition Park, Los Angeles.⁷⁷ About this time he became seriously ill, but recovered sufficiently by the following January to prepare for his forthcoming solo exhibition at The Print Rooms.⁷⁸ When his thirty-three new Monterey works premiered in February, the art critic for the *San Francisco Chronicle*, Anna Cora Winchell, rather sheepishly concluded that they were "handled in a style somewhat at variance with his former work."⁷⁹ The exhibit included oils, charcoal drawings and etchings; three of the canvases measured five feet by four and a half feet.⁸⁰ Near the end of her rambling and overly effusive review, which was headed by the blazing headline **Armin Hansen "Arrives;" Painter Fulfills Prophecy**, L. B. Powers concluded of his work: "The language is heroic, the tones deep and resonant."⁸¹ In his carefully composed critique E. Van Lier Ribbink, art critic for the *San Francisco Examiner*, offered this revealing assessment of The Print Rooms show:⁸²

There is a great difference between the work of Hansen of some years ago, and today. He has cut away from the old style, and shows a daring and originality, coupled with a control of technique, that are remarkable.

Looking at Hansen's marines, one is strongly reminded of the work of Charles Grant of San Francisco, whom many consider the foremost painter of the ocean in the United States. Hansen has not yet achieved Grant's interpretative power of marine painting and he works along different lines. . . .

It is interesting to see how Hansen has, in his new departure, been influenced by Zuloaga, whose works were exhibited in San Francisco's Palace of Fine Arts. . . .

The Zuloaga influence is especially noticeable in Hansen's large canvas "Vespers," showing a priest and a fisherman in the foreground, with Monterey Mission in the background. The same influence is noticeable here and there in the treatment of the sky and clouds, and in the powerful drawing of figures. This latter quality is very striking in his "Men of the Sea," with Monterey town and bay in the perspective.

The swell of the sea and the long undulation of the rollers are reflected in "Hugging the Sea," showing a fisherman in a red sweater standing at the helm of a boat, as it climbs the sloping side of a tremendous deep-blue wave. Hansen is evidently not afraid of combining vivid and contrasting colors in one canvas, and the harmony he achieves resembles that of Jules Pages' work.

. . . . "The Fisherwife" has a wonderful meditative quality and is reminiscent of Joseph Israel's famous canvas "After the Storm." In fact, the influence of this great Dutch interpreter of fishermen's sorrows would seem to be noticeable throughout Hansen's work.

Hansen's *Men of the Sea* was reproduced as an illustration in the *Examiner*. Early that spring Hansen exhibited a single work at the Gump Gallery.⁸³ In April of 1920 his canvases were included in the exhibition of California artists at the Palace of Fine Arts and one of his paintings was donated to the show and auction at the St. Francis Hotel on behalf of the Jack London Memorial Library in Glen Ellen.⁸⁴ At the SFAA's spring Annual in 1920 he received a gold medal in oil painting for his *Salmon Trawlers*.⁸⁵ That painting had been displayed earlier at The Print Rooms and National Academy of Design in New York City.⁸⁶ He continued to exhibit with the SFAA through the mid 1920s.⁸⁷ His work was included in the exhibition of California Artists assembled by The Print Rooms in the early fall of 1920 and sent to the Bishop Galleries in Honolulu.⁸⁸ Later that year he executed two large murals of "peasant fishermen" for the dining salon of the Golden State, one of the largest "passenger steamers" on the Pacific Coast.⁸⁹ The critic for the *Examiner* found both works to be "a little disappointing in the choice of subjects as best calculated to embody the spirit of California."⁹⁰ But L. B. Powers had a decidedly different opinion of the murals: "A vigorous thing is the composition wherein the men of the sea are hauling at the rope. . . . Beautiful in color - higher in key [than] . . . is the Hansen manner. . . . The companion panel is in a lower key, introducing the figures of fisher folk in the light of dying day."⁹¹ He ended that year on a profitable note. The bulk of his February 1920 Print Rooms exhibit, which found few buyers in the San Francisco, sold in the East for high prices "while on tour of the big museums that lie over the Rockies."⁹²

The Peninsula: Monterey

In March of 1913, on the advice of his sister who habitually spent the summers at the Pine Inn of Carmel, Hansen made his first documented trip to the Monterey Peninsula aboard the ship *Eureka*.⁹³ In a 1947 interview Hansen discussed this visit:⁹⁴

. . . . landing at the wharf on a little whaling boat from San Francisco, he took an instant dislike to the town. . . . accustomed to the enormous fishing fleet of Ostend. . . . Monterey's jerk-water wharf with one house at the end of it and only a few fishing boats looked pretty sad.

"It was a hell of a place," he remarked, "and Main Street looked like the devil." Nevertheless, . . . he took a room at the old Federal Hotel and decided to stay a bit. . . . walking to Point Lobos [via Carmel] from Monterey and back he painted there for two months.

He reportedly arrived with only sixteen dollars in his pocket and paid fifty cents a night for the hotel until Mrs. W. E. Parker, "his greatest benefactor," offered him the use of an old house and stable on Pacific Street with the stipulated rent of one painting per year.⁹⁵ He tutored one student, William Creed, an art collector. Also in 1913 he saw the "rough stuff" at the Salinas rodeo and met at the Sherman headquarters in Monterey the Berkeley art class of Xavier Martinez with its fourteen students.⁹⁶ On his return to San Francisco in mid May he "announced his intention of forming a class in landscape painting which will work in the neighborhood of Monterey during the summer months."⁹⁷ That September he contributed to the short-lived semi-annual exhibition of Peninsula Artists held in Pacific Grove under the sponsorship of the Carmel Arts and Crafts Club.⁹⁸ This was followed by regular summer visits to find inspiration on the Peninsula. Hansen socialized in the art colonies and even with William Merritt Chase in 1914.⁹⁹ At that time he and his sister rented the Monterey home of artist Rowena Meeks Abdy.¹⁰⁰ In the fall of 1915, with the money he had earned from the sale of "rodeo scenes" exhibited at New York's Pan American Exposition and teaching "a large class in Belvedere," Hansen accompanied the Abdys on a barge and "automobile tour of the Mississippi Valley." Thereafter they traveled along the Atlantic seaboard, but he apparently left his companions in New York City to return to California.¹⁰¹ By 1916 Hansen, "the San Francisco artist," had established a formal "summer studio" in Monterey at the W. E. Parker residence with his students ensconced in the Murray Villa. In 1917 he taught "a large class of advanced and ambitious students here in Monterey, and more students studying in that other and more picturesque old Spanish Mission village of San Juan Bautista."¹⁰² His Monterey classes were repeated a year later at "Peter's Place" (i.e., Peter's Villa) and by 1919 he was teaching the official "summer school drawing program" for the California School of Fine Arts.¹⁰³ He directed this Monterey "summer school" into the mid 1920s.¹⁰⁴ Hansen instructed as many as sixty pupils a year.¹⁰⁵ Among his more prominent students were: Henry A. Alderton, Albert Barrows, Burton S. Boundey, Mary C. W. Black, Frances Brooks, Ernst Curjel, Leonora Daroux, D. H. Douglas, Alta Duarte, Sybil D. Emerson, Godfrey Fletcher, Helen Forbes, August Gay, Ellwood Graham, Julian Greenwell, Mary B. Groom, R. V. Howard, Edith B. Maguire, Jeanette Maxfield Lewis, Phillips F. Lewis, Louise Mahoney, Gene Baker McComas, Flora McDonald, Charlotte Morgan, Myron Oliver, Ina Perham, Lucy V. Pierce, Clayton S. Price, Frances Rives, Elmer Schmidt, Celia Seymour, Richard Sullivan, Francis Todhunter, Moira Wallace, Paul Whitman, Florence Williams, Leslie Wolff and the Bruton sisters.¹⁰⁶ In 1925 instruction for his art class began on May 15th with a second session on June 21st.¹⁰⁷ By 1930 he was teaching private classes with "one or two students."¹⁰⁸

In 1918 Hansen advertised his studio-home at 716 Pacific Street in Monterey where he registered on the local voter index as a "Republican."¹⁰⁹ However, we learn from the U.S. Census of 1920 that his other studio-residence was at 2014 Fell Street in San Francisco where he was officially listed as a thirty-three year-old unmarried artist.¹¹⁰ Shortly thereafter he established a single domicile in Monterey.¹¹¹ Hansen financed this move from the sale of his paintings which reportedly netted "\$1,800 in one week."¹¹² He married his former student, the Nevada-born Frances E. Rives, on June 16, 1922.¹¹³ In 1922-23 his public studio was listed at 709 (or 716) Pacific Street and his residence with a private studio at 621 Cass Street.¹¹⁴ L. B. Powers, Monterey's most vocal supporter, described the Hansen home:¹¹⁵

. . . . I cannot forbear to speak of their adorable home and studio in old Monterey. It is the simply remodeled farm house of one of the old ranchos of the romantic era of the days of the Dons - the old Escobar place, with its nice old fireplace and its kitchen that had been the rendezvous of the most famous vaqueros of the countryside. It sits in grandiose isolation right in the middle of a field where it had been left when the Gringos ran their roads through. So the house is reached through a shady lane and over a footbridge - an ideal home for a pair of painters. And the studio is a huge room, the product of four; none too big for the husky painter, who paces about when he works and needs room.

By 1924 Hansen had moved from Pacific Street into his new custom-built Monterey studio-home at 762 (later 255) El Dorado Street, but maintained the address at 621 Cass Street for several years.¹¹⁶ His son Wendelborg, nicknamed "Motje" or "pal," was born on November 22, 1924; he did not pursue a career in art, but served as an ensign in the U.S. Navy during World War II, graduated from U.C. Berkeley as an engineer and established a home in Mill Valley with his wife and daughter, Karyl.¹¹⁷ In April of 1927 Armin Hansen purchased additional Monterey real estate from Annie Duarte and her husband in the Los Alamos Tract.¹¹⁸ The U.S. Census of 1930 shows that he shared his residence on El Dorado Street with his artist-wife of eight years and their five-year-old son; a decade the address was unchanged.¹¹⁹ He registered to vote without a party affiliation until 1936, when he again became a "Republican."¹²⁰ The Hansens owned their home which was valued at ten thousand dollars in 1930. His former student, Julian Greenwell, was his neighbor. Armin advertised his studio in the local Directory during the late 1930s and early 1940s.¹²¹

Hansen was an avid supporter of Monterey's cultural scene. For the First Monterey Peninsula Industries and Art Exposition in the summer of 1922 he served on the selection jury for the art exhibit and contributed eleven works to the same: *Running for Cover*, *Idlers*, *Silent Watchers*, *October Evening*, *Fisherman*, *Salmon Fisher-California*, *Resting*

Fleet, Unloading Fish, Up for Repairs, Boat Yard Workers and End of Day.¹²² For the Second (and last) Exposition in 1923 he organized the art section, served on the jury and exhibited several works including the etching *Fishing Launch*.¹²³ The latter was reproduced in *The Oakland Tribune*.¹²⁴ In April of 1926 a small solo show of his paintings was hung in Myron Oliver's Mission Art and Curio Store in Monterey.¹²⁵ That fall Hansen contributed his work to the Inaugural Exhibition at the Art Gallery in the new San Carlos Hotel; he acted in "an advisory capacity" to that Gallery which unfortunately had a short life span.¹²⁶ In the spring of 1929 he and E. Charlton Fortune were the only artists whose paintings were hung in Monterey's new Chamber of Commerce; a delegation of prominent Montereyans, who were lobbying Herbert Hoover for a new breakwater, gave the President Hansen's painting entitled *Fisherman's Crew*.¹²⁷ In 1931 he was a founding member of the Monterey History and Art Association, Ltd., and served on its art and architecture committees, but was not elected to its board of directors until the mid 1930s.¹²⁸ In October of 1931 he exhibited his State Fair prize winner, *Three Fisherman*, at the Monterey County Fair.¹²⁹ Hansen joined Francis McComas and E. Charlton Fortune in 1934 on the "advisory committee" of the federally funded SERA Art Project for the Monterey Peninsula; their job was to advise the artists and approve the quality of the murals produced for public buildings.¹³⁰ In August of 1937 he served on the "hanging committee" of the Monterey County Fair.¹³¹ At that venue two years later he displayed *Crossing the Bar*, his prize winner from the 1938 California State Fair; he also contributed to the art exhibit at the County Fair in 1940.¹³² One of Hansen's "preservationist campaigns" was the successful attempt to save Fishermen's Wharf.¹³³

Hansen was a frequent exhibitor at the Del Monte Art Gallery from 1917 into the late 1930s.¹³⁴ In 1918 the Gallery's director, Josephine Blanch, characterized his *Twilight Monterey Bay* as:¹³⁵

... one of his latest and best little pictures. The whole canvas is subdued to the mystery of twilight, a quiet sea and lonely beach against which the surf gently breaks – two figures are dimly seen in the gathering foam. It is ... atmospheric and big in feeling.

About 1919 he was appointed to the managing "advisory committee" of that Gallery, a position that he periodically held into the mid 1930s.¹³⁶ In the summer of 1920 two of his canvases that were previously seen at The Print Rooms and the SFAA, *Men of the Sea* and *The Trawlers*, appeared at Del Monte.¹³⁷ For the 1925 summer exhibit at that venue he displayed his "rich and vivid" *Deep Sea Fishermen* and two smaller paintings; one was a nocturne entitled *Moonlight* which portrayed "a wholly different mood of the artist."¹³⁸ Between 1925 and 1928 Hansen agreed to paint a large mural seascape and two other panels for the "Grill Room" of the newly renovated Del Monte Hotel.¹³⁹ Gene Hailey offered this summary of the large mural to the readers of *The Carmel Cymbal*:¹⁴⁰

The grill, downstairs, is a low-ceilinged room of great width, hung with red drapes, furnished with Spanish derivative furniture and detail. The dance floor is dominated by a long wide decoration by Armin Hansen, the artist-specialist in Monterey fishermen on shore and sea. His etchings and paintings of their activities have wandered to many foreign places and patrons, fond of salt breezes and scenes. Hansen is well fitted to do this sort of particular decoration. He even increased his scope a bit, when he found that he had to revise the canvas and the color thereon, to blend with the whitish walls after his original scheme was created for a reddish toned surface.

The Hansen decoration is a Spanish galleon meeting a merchantman in mid-ocean. The rough surface of the ocean undulates with a rhythm that dances through the sails across the deck of the sunlit and fleeting shadows of the fore-ground boat, to the distant masses of cloud bank.

The color and composition are exhilarating, and will become more so as the room fills with dancers who glimpse these frigates of the past, through the strains of jazz music and motion. There is something very speedy about the way the galleon crashes across the middle-ground of the composition.

Later he and Paul Whitman were commissioned to paint murals of "Californians making merry" in the Del Monte "Tap Room."¹⁴¹ In February of 1928 Hansen displayed at the Del Monte Art Gallery his "handsomely painted canvas" entitled *Seaward* and that August his oils, watercolors and several etchings were given a small one-man exhibition.¹⁴² In the fall of 1931 he exhibited at that venue *Tropic Night*, described by Josephine Blanch as:¹⁴³

His splendid canvas, a recently painted one, shows him in the fullness of his mature art – masterly technique, richness of color that makes for beauty of tonal values. A composition while not wholly created by the artist – for Hansen has seen moonrise in the tropics and large ships lying at anchor on vast seas, and the darkness of the overshadowing night dispelled by the lurid light of a tropic moon – yet imagination has had its full play in the evolving of his subject and in depicting it in a superb way on canvas.

The *Berkeley Daily Gazette* characterized that same canvas as "possessing a lazy charm . . . [that] catches in great measure the peaceful quiet of southern waters."¹⁴⁴ A year later at another general show he contributed a figure study entitled *Summer Afternoon*.¹⁴⁵ The Del Monte staged solo exhibitions of his paintings in July of 1930 and 1932.¹⁴⁶ Of the former the *Carmel Pine Cone* noted:¹⁴⁷

This collection of recent works . . . includes several canvases of sea life, and a few foreign subjects. A number of etchings and some water colors are also part of the exhibition . . .

"The Spirit of the Rodeo" is one of the most impressive paintings in the display. It is particularly representative of the scope of the painter's art. Fascinating in its abstractness, this spirited scene conveys the impression of speed, daring feats, bucking broncos and the intrinsic color and atmosphere which is part of the rodeo.

In total contrast to the rodeo scene is "The Doldrums," the most beautiful in coloring in the group. Its very stillness seems to imbue one, as sailing vessels are held motionless by the equator calm. Opalescent clouds cover the horizon and their delicate tones are carefully blended and reflected in the smooth water.

Hansen is a great lover of the sea and his most vigorous works are marines. Outstanding among these is "The Fishing Ground." The action of the sea and swiftness of the boats is keenly felt in this decorative canvas. Forgetfulness is achieved through simplicity in "Men of the Sea," a Monterey scene, representing a type of fisherman with natal characteristics carefully accentuated, even to the gleam of a bright red coat.

"Canal in Winter" is a dreary scene, but well executed with snow covered banks and houses bordering the canal. . . .

"In the Garden" is one of the foreign subjects; it is French in composition and appealing in its simplicity.

Some of the other titles in this show included: *Through the Breakers, Making Port, Before the Catch, Loading Nets, Sardine Barge, At the Pier, The Trail of the Sun and Cow Boy Sport*. His one-man Del Monte exhibition in 1932 consisted of twenty-two works, primarily maritime scenes, that Josephine Blanch praised without hesitation:¹⁴⁸

... He paints now a bit of realism, the beauty he sees in an unturned boat upon a glossy stretch of beach while sturdy men stand watching the wreck. Again, he paints a subtle nocturne of cloud and sea, thus revealing his many moods. . . . In the large decorative painting, "Northeastern," . . . is a realism idealized and brought under the mastery of his creative power. Every inch of the picture is vibrating. One feels the surge of wild-moving waters upon which both sea-craft and seamen are at the mercy of its uncontrollable force. . . . Hansen has not only expressed a powerfully realistic scene of elements in combat and the helplessness of man against stronger elemental forces, but he has also had the poet's vision and woven into his canvas a beautiful fantasy of color harmonies and the grace of curving intricate lines . . .

Outstanding pictures . . . are two still-life studies, a departure from his usual subject, but most interesting – one particularly lovely in the subtlety of its color-values and delicacy of technique. *Moonlight* highly effective in tonal values and poetically felt is "Night in Flanders" – so far it holds the popular vote of those who have visited the exhibition. It depicts the tranquility of a harbor at night, a large ship lying at anchor together with lesser sea craft, making dark shadowy forms against a moonlight sky and upon a sea that reflects the blackness of these shadows.

Some of the other titles in this exhibit included: *Stranded, Launching the Life Boat and Drifting Fog*. The *Northeastern* was called by the *San Francisco Chronicle* "the outstanding canvas of the exhibition." Part of the evaluation of Hansen's 1936 Del Monte show by H. L. Dungan in *The Oakland Tribune* includes:¹⁴⁹

... Those canvases have great strength, tremendous appeal to the imagination, truth in subject matter without slavish detail – in fact in most of his canvases there is no detail at all as we understand the word when applied to art. Rather, there is caught the central theme only of something we have seen but so vital is the expression on this one thing that it is enough – it is all self sufficient in itself. Take, for instance, his "Silver Moon," a sailing vessel with all sails spread. A great bank of fog touches its mast tops. Sea, ship and sky blend in gray-greens under the rays of the silver moon. The vessel, indistinct in outline, sails a sea of mystery. Indistinct and vague as it is, the vessel seems a live thing, moving, acting, peopled by men you do not see.

This description explains, in a small way, the feeling most of his works inspire. His still life studies, such as "Fish Market" and "After Luncheon," are more clearly defined, yet painted with the same spirit. "Fish Market" shows three fish ready for sale, fresh fish with their colors still glowing. They are painted with something of the faithfulness of a Japanese, modified by the Hansen touch, a touch that other have tried to imitate without much success.

After a short hiatus Hansen's final solo exhibition at the Del Monte Hotel was staged in the spring of 1938. An unnamed critic for the *Pine Cone* offered lengthy praise for his incomparable skills at interpreting the sea and its men on canvas, as seen in his *Crossing the Bar*, and added:¹⁵⁰

A "semi-marine" involving a skillful use of brilliant reds, is an oil, "Cutting In," showing action on a whale, as he is carved for the try-pots, dark figures of men working, murk as of the smoking fires under the oil pots.

Subjects of other nature afford Hansen with some thrilling opportunities, such as "Spirit of the Rodeo" and "Bull Dogging," in which action and color of the dusty arena blend, or the somber "Land

of Father Serra," in dark mysterious olives, a hillside ranch, old buildings from which the whitewash has nearly all scaled away.

Not to be missed is a study in pale greens of a full rigged ship in a southerly gale, pretty still life studies of California flowers . . . The Monterey Museum of Art has on permanent display a fine selection of Hansen's art from the Jane and Dustin Dart collection.

The Peninsula: Carmel

Hansen was so actively involved with the Carmel art colony during his entire life on the Peninsula that many assumed he had a second studio in that hamlet. Between 1919 and 1924 he was a regular exhibitor at the Annuals of the Carmel Arts and Crafts Club.¹⁵¹ In 1920 his submission to the Fourteenth Annual was entitled *Running for Cover* which was voted by the visiting public the fifth best painting behind E. Charlton Fortune's first place, William Silva in second and third and Anita Murray in fourth.¹⁵² In 1921 he contributed two works to the Carmel Annual: *Nino* and *The Skyline*. At the Club's 1921 Fall Exhibition one of his four displayed pieces was *Running for Home* which the *Pine Cone* called "by far his most interesting contribution. The balancing of the light and dark masses, the simple strength of the figures, the cold wet color of the distance and the cold wet lighted deck that drops to the foreground – all this is excellent."¹⁵³ At the Sixteenth Annual in 1922 he exhibited *The Helmsman* and at the Eighteenth Exhibition of 1924 he displayed *Quiet Water*. In 1922 he served as a juror on the exhibition committee of the Carmel Annual.¹⁵⁴ Hansen was invited to exhibit with the short-lived "Ten Monterey Painters," a somewhat amorphous association of ten of his former students, and contributed "one of his newest canvases" to their only official Carmel exhibition in May of 1925 at the John Hagemeyer Studio-Gallery.¹⁵⁵ That contribution was entitled *Cannery Wharf*, "a high order of illustration, well painted, arriving at effects through tonal values rather than of color. A painter's impression of the work-a-day world, something finer than the painting of the picturesque."¹⁵⁶ Thereafter the "Ten" reorganized without Hansen and briefly exhibited as the "Monterey Group." In September of 1926 Hansen rented a house in the Camel Highlands for two weeks to sketch along the coast.¹⁵⁷ The following February a reporter from the *Pine Cone* visited the artist in his Monterey studio and observed:¹⁵⁸

Armin Hansen is the rare type of Monterey artist whose genius has brought to the Monterey peninsula lasting fame. He has made his own particular niche in the world of art and is as well known and as well liked throughout the east as he is in California.

A little of Hansen's personality may be felt upon entering his Monterey studio, a spacious room with a great northern window and an immense stone fireplace whose mantle holds a number of noteworthy things collected by the artist during his travels. There is a good sized ship with rugged brown sails, a model of a North Sea fishing boat that was made for Hansen by some old fisherman.

There are two bleached skulls, relics of the Spanishquisition of 1555. One is the skull of a Moor, the other of a white man, both of whom were probably killed in the Battle of the Dunes. What extraordinary tales they might tell if they should suddenly come to life again – these grotesque bones that lived and loved more than four centuries ago!

And there is an ancient German clock, dating back hundreds of years, but still marking the hour of day upon its battered, hand-painted dial.

Since his return from the East, Hansen has devoted most of his time to etching. One, just completed, is called "Fisher Harbor" and was made from sketches done in Ostend, Belgium. It pictures the fleet off shore, sailing in at full speed, while the villagers await its coming in long lines on the beach. There is another etching of Ostend harbor when the sailing boats are moored.

Hansen has many splendid oils. Sea pictures are his specialty, but in his work there is very little of the soft grays and violets, and a refreshing absence of that peaceful, melancholy sentiment found in so many seascapes. Color and life are his keynotes and he paints with a lavish, powerful brush.

A good example of this may be seen in his beautiful canvas "Tropical Waters," done several months ago when the artist was down on the Gulf of Mexico. It shows a sailing boat arriving in some southern port. Its full white sails standing out in striking contrast against the rich blue green of the sea and sky. While you stand admiring it, the artist tells you that it was merely a trading vessel laden, no doubt, with a harmless cargo of coffee or Indian spices or sugar cane; but you prefer to think of the pirate ship peopled with tawny-skinned buccaneers off the Spanish Main, . . .

"The Fo'c'sle Head" is another canvas picturing the fore part of a great sailing schooner caught in the swirl of a heavy sea. . . .

There is one, more quiet and softly toned than these, called "Crossing the Bar." . . .

But the picture that holds the most appeal for the writer . . . is called "Cowboy Sport," and its inspiration came from the last Salinas Rodeo. In the foreground, half hidden by a cloud of gray dust, is a whopping cowpuncher astride a wildly bucking bronco; action in every tense muscle of the horse, the thrill of the game in the poise of the rider with his flying neckerchief and gay red chaps. In the background another pony stands at attention, another cowboy waits eagerly to join the sport. Along the white rail fence a line of onlookers cheer the horse and rider.

Odd that a painter of North Sea fishing boats should so capture the spirit of a Salinas bucking bronco. Yet Armin Hansen has done that very thing and I, for one, have never looked at a finer result. He was not an uncommon fixture in the Carmel and Monterey social scenes where he and his wife mingled.¹⁵⁹ Established artists, such as Smith O'Brien and DeWitt Taylor, joined Hansen on sketching trips.¹⁶⁰ It was reported in the Carmel press that he occasionally escaped all his responsibilities: "Armin Hansen, well-known artist, is spending this week in the Big Sur country. He's not going to fish or paint, just loaf."¹⁶¹ After he lost his entire savings "in the stock market crash" of 1929, Hansen told the *Pine Cone* years later: "Then . . . the real painting began. I was always painting everything and anything – nudes, little girls, portraits, rodeos, the sea. But my greatest interest was the sea and the life of fishermen."¹⁶²

Hansen was a late supporter of the Carmel Art Association (CAA), which was founded in August of 1927, due to its initial refusal to host juried exhibitions.¹⁶³ He first exhibited with the CAA in June of 1931 and continued as a regular contributor into the early 1950s.¹⁶⁴ Some of the titles for his exhibited oils, watercolors, and pastels at the CAA Gallery were: *Chinatown in Old Monterey* and *Morning Light* (watercolors) in September of 1935, *Empire Builders* in December of 1936, *Thunder in the Mountains* and *Before the Wind* in June of 1937, *Red Snapper* (a still life with fish) in July of 1937, *In the Footsteps of the Padres* in November of 1937, *Dawn* in December of 1937, *Launching the Lifeboat* in March, June and July of 1938, *Valley Farm* in August of 1938, *Spirit of the Rodeo* in October of 1938, *Idlers* in February of 1939, *Stranded* (watercolor) in July of 1939, *Making her Easting* in January of 1940, *The Catch* (oil) in May of 1940, *Aground* (painted in a "much higher key") in February of 1941, *After Storm* and *Stranded* in May of 1942, *Surf* in January of 1946, *Seascapes* (two watercolors) in March of 1946, *Spirit of the Rodeo* in December of 1946, *Thanks Unto Thee, O Lord* (oil) in June of 1948, *Landscape* in February of 1949 and *Surging Surf* in March of 1949.¹⁶⁵ Hansen was an official signatory to the CAA articles of incorporation in 1934, served on its board of directors from 1934 to 1950 and as president he publicly refused federal aid to pay off the mortgage on the CAA Gallery because it would surrender ownership of the building to the City of Carmel.¹⁶⁶ He was elected president of the CAA from 1934 to 1937 and again in 1947 and from January of 1949 through December of 1950; he held the post of third vice president in 1942-43.¹⁶⁷ In July of 1933 along with E. Charlton Fortune and Stanley Wood he was appointed to the CAA jury and to that same post a year later; he served on its "hanging committee" and jury in December of 1933 and May of 1943.¹⁶⁸ In January of 1934, November of 1937, December of 1938, July of 1941 and August of 1943 he donated his paintings and etchings to the benefit exhibition-raftles on behalf of the CAA Gallery.¹⁶⁹ From 1934 to the early 1950s he worked on the "general committee" that organized the benefit Bal Masque for the CAA; he was in charge of that event in 1934 when he won the second prize (after William Ritschel's first prize) in its poster contest and insisted that all participants have original costumes.¹⁷⁰ According to Hansen's son, one of his father's costumes consisted of a "lighthouse cap" with an actual beam of light that he operated while dancing.¹⁷¹ For the 1936 Bal Masque invitations Hansen's "famous" female nude was placed on the back cover as the official insignia of this CAA event.¹⁷²

In March of 1931 at the Artists' Guild of America, Inc., Galleries in Carmel a retrospective of Hansen's work drew enthusiastic crowds; among the canvases were *Old Monterey*, *Cannery Row*, *Herring Tower* and *Summertime* as well as scenes of the rodeo, nudes, portraiture and still lifes. Irene Alexander, critic for the *Peninsula Herald*, said of the exhibit:¹⁷³

Hansen sees and paints with lusty masculine vigor. His work is never photographic, but subtly selective, always moving. Master of his technique, he suggests with equal skill the acrid dust of the rodeo arena and the flying spume of a northern hurricane. Nor is there a monotony of mood, in the collection of over 38 oil paintings included in the exhibit – emotions vary from the bitter anger of his symbolic "War," to the lyricism of his "Dancing Fleet."

Hansen paints his fisher folk with a loving and discerning brush, evoking with simple lines their Viking traits. One of the outstanding items in the collection . . . is the "Home from the Sea," with its brilliant coloring, striking contrasts, and its four, gaunt, individualized figures. . . .

At the Fourteenth CAA Exhibition in June of 1931 he submitted two canvases, *Before the Wind* and *Racing Home*. Frederic Burt in his critique for *The Carmelite* said that the latter, which depicted "fisher motor-boats," was "full of comfortable, free brushing."¹⁷⁴ For that same exhibit Gloria Stuart observed that:¹⁷⁵

. . . . what the pictures lack in originality, they make up in decisive application of color. His tones vibrate richly. Of the two paintings, *Before the Wind* shows more composition, the line of the sails setting the rhythm for the rest of the painting.

That August the CAA staged a joint show of the four Peninsula members of the National Academy of Design at the Denny-Watrous Gallery.¹⁷⁶ In her review Eleanor Minturn-James referred to Hansen's nude as "lovely" and characterized his other contributions thus:¹⁷⁷

Hansen puts over sweepingly the girth of the sea, the length and breadth and depth of it. Acres and acres of ocean. Fathoms deep. . . .

Hansen's love of the sea is close coupled with his interests in the fisher folk who both serve the sea and make it serve

them. . . . the sturdiness of these . . . people he puts down on his canvas. You feel it all in his "Three Fishermen."

He paints his fishermen sometimes bulking big in the foreground aboard some close hauled fishing smack, yet all the while he is directing your attention to something beyond them concerning the sea. Your awareness of them is meant to be secondary but they continue to matter very much. You find this in his "Over the Bar," where the decks are flooded and scuppers awash, coils of water logged ropes, halyards slatting, blocks swinging, fishermen in oil skins bracing themselves to the list of the boat.

Hansen offers you the mystery of particular moments at sea, cross sections of moods induced by them. Sometimes he prefers dazzling effects, as the blue blaze of "Open Sea," as blue as anything could be, or the glamour of rust red as in "Racing Home" with its highly patterned sails of foreign boats blocking all but a glimpse of a frothy sea churned white as it boils over the shallows. Again it's a pale uniformly gray-green time of day instead of brilliance he is after; fog ridden water, fog blurring a distant schooner and the nearer-at-hand tugboat.

Also numbered among his entries was the portrait of his sturdy blond son, Wendelborg.¹⁷⁸ During the early fall of 1931 in a joint show with Paul Whitman, James Fitzgerald and Homer Levinson at the private Carmel gallery known as Over Tilly's, Minturn-James praised Hansen's "luxuriant" large still life of conventional fruit, "the inevitable glass bottle and package of cigarettes," because he made no attempt to group them: "Everything is strewn about with prepossessing casualness and it all sings with light."¹⁷⁹ According to Minturn-James, Hansen ignored the Monterey cypress as a subject for art because it was not paintable.¹⁸⁰ He contributed in November of 1931 to the exhibit of local artists at Carmel's new Sunset School.¹⁸¹

The following January during an interview in Carmel he was quoted on the transitory nature of Modernism: "when a *modern* canvas is accepted, and is really good, it is not essentially *modern*"¹⁸² At this time it was also revealed that he once painted a very successful portrait from a photograph by using a method he had seen in the Louvre.¹⁸³ At the Seventeenth CAA Exhibition in June of 1932 his "intimate composition of barns and corral," entitled *Valley Ranch*, was reported to be poorly hung and plagued with glare; his other submission was *Dry Dock*.¹⁸⁴ Despite such problems he was successful in selling his work at the CAA Gallery.¹⁸⁵ His painting of a "group of fishermen against a stormy sky" was chosen as "Picture of the Week" at that Gallery in January of 1935.¹⁸⁶ Thelma B. Miller, art critic for the *Pine Cone*, declared Hansen's CAA contribution in February of 1935 to be the "finest thing he has showed for a long time, a rhythmical composition of a stranded schooner against brutal cliffs, veiled by the aqueous air which Hansen paints so convincingly."¹⁸⁷ That same month Miller published a revealing conversation with the artist in the *Carmel Pine Cone*.¹⁸⁸

Armin Hansen is on the verge of one of those transitions through which his painting has already passed several times. He feels it coming, the people who admire his work – and they are legion, scattered over the world – have seen it and wondered what might be brewing.

That question Hansen is unable to answer. He remembers one other period when he was in Holland, living the life he enjoyed, happy as a lark, working furiously. All of a sudden something went wrong. He seemed to be in one of those nightmares all creative artists dread, when the mysterious gift vanishes, or appears to. Nothing would "come right." He was ready to give up in disgust.

After a few years he got out those particular canvases again. He recognized them as the best work he had done, and the world agreed with him. Unwittingly, he had been going through a period of change. He emerged from it better, surer, stronger.

"The whole world is changing now," Hansen feels. "If you are alert, and a part of this age, you must change with it." It is possible that this new phase will be in line with that loosely dubbed "modern." But if it is, it will be sincere. It will still be Hansen, and no imitation or striving for artificial effect.

Hansen does not regard himself as an etcher, but because of the fact that etchings are easy to transport and less expensive, he is known through this medium to thousands who have never had the opportunity to see his paintings. And it was when he was in one of those same doldrums that he discovered this field.

He was living abroad at the time in bachelor quarters with three other artists all broke "as usual." To pass the time and wait for more compelling inspiration he began toying with pen and ink drawings. Someone saw them and said he should be etching.

"Etching, what's that?" Hansen wanted to know. The process was sketchily explained to him, but then there was the problem of materials. Copper plates were prohibitive, but under the kitchen stove was a nice big sheet of zinc. He cut it up into pleasing shapes and sizes and went to work with primitive tools and only a vague idea of what it was all about. When he had a collection finished, he sent them to Brussels to be printed. A great European etcher saw them and wrote offering to exchange some prints. It turned out that the first experimental edition contained some of his best work, some that made him world famous.

If etching is not commanding his attention at present, Hansen recognizes his debt to this method which was always more a pastime than a profound medium of expression. He built his house in Monterey from the proceeds of just one plate!

At the CAA show in March of 1935 it was noted of his submission that: "Hansen's new-mood has entered into his study of fore-shortened wharf and skiff, with fishers loading nets. The coloring is exotic."¹⁸⁹ When H. L. Dungan of the *Oakland Tribune* visited this same exhibit, he nominated Hansen's "night scene of fishermen at work," *Loading Nets*, for his personal "Hall of Masterpieces;" at this time the *Tribune* reported on the humorous debate between Hansen and Paul Whitman over the color of police uniforms in Carmel.¹⁹⁰ In May Hansen served on the advisory committee that raised funds for the restoration of the roof on the Carmel Mission.¹⁹¹ Miller said of his two entries in June of 1935 at the CAA Gallery: "April all in greens, even the sky, as if painted under the water, with a classical feeling in a group of weathered old buildings and a farmer following his farm-horses. The other is one of his famous groups of character-full fishermen, heads and faces only, in earnest conversation."¹⁹² At that venue in midsummer his canvas, *The Night Haul*, was called "the old master's best. A fine feeling for the mystery of the sea at night, men and a tiny fishing boat daring to cope with it."¹⁹³

Through the rest of the 1930s the CAA became the single most important organization for the exhibition of his work. In January of 1936 for an exhibition of CAA members sponsored by the Kingsley Art Club at the Crocker Art Gallery in Sacramento Hansen displayed a painting of a phantom yacht entitled *Silver Moon*.¹⁹⁴ That same month at the CAA Gallery Thelma Miller observed that his painting, *With the Wind* "is distinguished by exquisite color-quality, vibrant motion and a composition of extraordinary interest. He continues his perennial absorption in waterfront life, the fishers, their boats, nets and characteristic attitudes, in a smaller canvas, *Net Fishermen*."¹⁹⁵ Miller referred to his entry at the February CAA show as "a surprise . . . a painting . . . neither the sea, a boat nor a fisherman in evidence. It is a masterly composition, masterfully painted; a diffused and murky sun spending its rays on dark, solid earth and a homestead rooted in and springing there from, all in rhythmic contours."¹⁹⁶ A month later Miller offered this commentary of his CAA submission:¹⁹⁷

Armin Hansen's "Drifting with the Tide" is the loveliest thing he has shown at the gallery; an evidence of coming to new terms with the sea with which he is so fatefully preoccupied. A heart-filling shade of Nile green pervades the canvas, and a touch of rosy sails is an afterthought, a detail in his profound meditation on the vastness of sea and sky. It would seem that Mr. Hansen is probing some hitherto un-penetrated depths of his own personality.

He exhibited four works at the CAA in May of 1936 and Miller mused:¹⁹⁸

The marine of Armin Hansen . . . is turbulent, with jagged dark rocks magnificently silhouetted – no not silhouetted, for there is a feeling of profound depths back of those rocks – but let us say in intimate relationship with the ocean's violence.

Hansen has also two small watercolors in the show, interesting in their contrast with each other, "North Sea Fishermen," full of lively color and detail and sharply lighted, the other, "On the Ways," sparse and restrained; the looming hulk of the boat about to go down to the sea, with sharp contrasts of sun and shadow. His fourth entry is an unusual pastel, "Before the Wind," embodying fine and forceful contrasts.

A month later at that venue his *Black and White* was characterized as "an amusing comment on the substance of the painting, which is lackadaisical Negro stevedores resting on plump bales of cotton, on a dock where a river freighter is anchored."¹⁹⁹ In the summer of 1936 he completed for the new library at Carmel's Sunset School his WPA Federal Art Project mural entitled *The Span of Life*. This painting, "a symbolical creation in light, bright colors, . . . discloses a family group, together with various picturesque animals, domestic and wild, beneath the tree of life . . . a composite oak, pine and cypress" with recognizable scenes of Point Lobos and the Carmel Mission.²⁰⁰ Hansen penned for the *Pine Cone* a detailed article that explained this work and its significance for the cycle of human development.²⁰¹ That fall at the CAA's Exhibition of Oils Miller observed:²⁰²

The Hansen painting, "With the Wind," seems to mark further the emergence of a new method by this outstanding artist. He has never made finer use of color than in some of his recent paintings. In the foreground of this one is the sulfurous yellow and faded scarlet, as if the air were full of spray. In the background, little boats scud along through churning white foam.

A small painting which Armin Hansen calls "Sketch" is a depth of velvet blackness; hills against a sky of palest peach-gold. Of his two entries at the CAA's Christmas show in 1936 Miller found that one was a "blue-water" canvases in his "old method," but the other was executed in the new "symbolism which he is currently practicing" with "a whole new palette full of colors . . . his *Empire Builders*, inspired by the covered wagon period, but not historic or genre."²⁰³ The following January at the CAA his entry, *Lost Bearings*, was said to show "a repulsive mass of dark rocks surmounted by sharply outlined figures; beyond them a wrecked schooner, almost submerged in sullen, grayish foam."²⁰⁴ At the CAA Gallery in June of 1937 his *Thunder in the Mountains* received this critique from Virginia Scardigli, art critic for *The Carmel Cymbal*:²⁰⁵

There is a great intensity to the fairly small, black-framed canvas of Armin Hansen. It is a fine painting, but beyond that it calls forth various emotions . . . land hunger, a fierce welling of possession and desire for soil. If you focus your eye on the warm spot left by the sun in the center of the valley, there is a feeling of great calm, but ominous thunder clouds above strike a note of terror.

For the CAA show that September Miller remarked: "Notably composed and masterfully painted are the two Hansen opuses, a rural scene subjectively titled *In the Footsteps of the Fathers*, and another from the wharf life he loves so well and observes so keenly, *Net Menders*."²⁰⁶ Rosalie James, art critic for the *Pine Cone*, said of his submissions the following month: "Armin Hansen's *October* and *Carmel Coast* are interesting imaginative studies in somber and vivid color."²⁰⁷ At that time his work was included with the group of CAA Artists at the Stanford University Art Gallery.²⁰⁸ For the CAA's 1937 Christmas show James said that his *Late Afternoon* and *Dawn* were "subjects of subtle change which should be well suited to the painter's style. The former, a scene of fishermen returning from the catch, is more satisfying than the latter."²⁰⁹

When Kit Whitman co-established the Carmel Art Institute in April of 1938 with Hansen as the primary instructor of the "indoor and outdoor life classes," the intent was to fill the void created by the cessation of Hansen's private classes and by the collapse of the Carmel Summer School of Art.²¹⁰ The latter was founded in 1914 by William Merritt Chase and ceased operation about 1931.²¹¹ It is significant that Hansen, who named this new art school, did not insist on a second venue for the Institute in Monterey.²¹² Within weeks of the opening of his classes at Carmel's Seven Arts Court Building the enrollment jumped from eleven to seventeen; he used local theatre actresses as models in outdoor settings as far away as Marble Ranch in Carmel Valley.²¹³ Between the spring of 1939 and early 1942 he also taught the Institute's landscape courses; the *Pine Cone* published Hansen's photo in its 1940 story on the school.²¹⁴ He was not listed as an instructor at the Institute in 1947.²¹⁵

Sally Fry, art critic for *The Carmel Cymbal*, was surprised to find his watercolor at the CAA's February 1938 show and said of his oil there:²¹⁶

"October Evening," by Armin Hansen, was unusual. In back of the light hills with the dying sun on them, was a mellow yellow sky and a strip of light came across the barnyard. The composition was intensely interesting. A dark barn on one side, on the other a hay stack lighted across the top with a streak of orange. In the foreground were dark fences.

Concurrently, his work appeared with the first exhibit of CAA artists in Salinas at the Women's Club House.²¹⁷ In April of 1938 at the CAA Gallery Fry had a mixed opinion of his contributions, calling his *Still Life* "a dead canvas with a wishy-washy effect," but praising his *North Sea Fishermen* as "one of the finest things in the exhibit . . . a tiny painting with the richest colors and the finest composition."²¹⁸ A month later at that venue Adrienne Lillico, art critic for *The Carmel Cymbal*, called his single submission, *Waterfront*, "a strong painting done in blues, purples and grays. The composition is excellent and the medium handled so perfectly."²¹⁹ For the CAA show of oils in September the *Pine Cone* described his *Spirit of the Rodeo* thus: "the dancing figures of the horses and riders blurred by whirling dust in a vastness of dry heat, breathes the atmosphere of a Saturday afternoon in the summer."²²⁰ Marjorie Warren, art critic for *The Carmel Cymbal*, said of this painting:²²¹

I saw that first in his studio in 1932, and it's been with me in odd moments ever since. It was good to see it again. That man's handling of color defies analysis. Get close to this canvas and it seems utterly devoid of drawing. Step away from it and you see horses and men caught at the very peak of action. The yellow dust swirls. Oaths and yells fill the air. Is that a special pigment Armin uses, or is he the only man who knows how to get the most out of it?

At the CAA show during February of 1939 he offered two oils and one watercolor, *The Fore Deck*; the latter led Warren to exclaim: "Here, again, he has demonstrated his ability to speak with the authoritativeness of . . . sea and ships, and speak of them through a medium that is usually reserved for less dramatic subject material."²²² In September at that venue he exhibited *The Night Haul* and another oil, *Fish Market*, which *Pine Cone* critic Francis Lloyd found to be a captivating display: "A red rock cod and several mackerel reveal the beauty intrinsic in every fish, no matter how dull or ugly, and in the chunks of ice and the tray itself are discovered further sources of beauty in form and color."²²³ During March of 1940 the CAA Gallery offered his oil, *On the Ways*, and his watercolor, *Broadside On*. The later, according to the *Pine Cone*, "keynotes the exhibition, although its hues are less striking than most of the others, although there are no particular contrasts of color or form."²²⁴ At that venue in December Minturn-James offered this critique in the *Pine Cone* for Hansen's canvas, *On the Sands*: "There's wind and witchery . . . a storm-ridden beach muted in mist; the glimmer of yellow oil skins under the great beached hull, the mystery of seamen garb in the strong salt gale."²²⁵ Kathryn Winslow, the new art critic for *The Carmel Cymbal*, described one of his CAA contributions in April of 1941: "*Launching the Life Boat* is tense against time and life, with the feeling of rescue straining the shadowed curve of men wheeling the boat into an obliterating mist of sea."²²⁶ In the late spring of 1943 he contributed to the exhibition of CAA Artists at the Stanford University Art Gallery.²²⁷ That September Patricia Cunningham, art critic for the *Pine Cone*, characterized his CAA canvas, *In the Night*, as "a beautiful example of this dynamic artist's genius in conveying mood

through color. It is a small painting but monumental in effect. Collectors of Hansen had better take notice."²²⁸ In October of 1945 at CAA Gallery Cunningham called his oil, *Drifting Fog*, "a beautifully characteristic Armin Hansen . . . in the green blues which he handles so superbly. With seemingly effortless virtuosity he creates a mood which seems unique and timeless."²²⁹ A month later Cunningham praised the "vitality and interpretative mood" of his new watercolor, *Stand By*.²³⁰

The Hansen evokes sheer, unadulterated admiration for the masterly drawing, the ease of handling, the overall strength and competence. Drawing, as such, is one of the least understood elements of picture making, both by the layman and the producing artist. The layman isn't supposed to take account of it, of course, but there can be little tolerance or excuse for the artist who neglects it. The very fact that Hansen is unusual in this respect points to the lack of this essential element in most painting.

That same critic in 1946 said this of his CAA canvas *Down Channel*: "visual enjoyment depends on a convincing presentation of a series of compositional motifs related in an order that constructs the over-all pattern in spaces, color, movements."²³¹

At the CAA's "general oil show" in February of 1947 Nancy Lofton, art critic for the *Pine Cone*, said that Hansen's "study of rocks and waves" was "executed in the simplest brush strokes."²³² Later that year his art was given a one-man show at the CAA Gallery and Rosalind Sharpe published a revealing interview on the front-page of the *Pine Cone* where he defended abstract and "modern" art.²³³

Armin Hansen, once considered modern, radical, and impressionist when he first started painting around the turn of the century and now thought to be "academic" since the rise of the non-objective school, says that there is absolutely no difference between painting objects which occur in nature and objects born of the imagination, and he says it vehemently.

"The trends today such as abstraction and surrealism are absolutely natural," said Hansen over at his studio in Monterey the other day. "I can understand it. I was in the same boat thirty years ago. One naturally follows the time, the trend, I don't see where the difference is, provided you paint intelligently whether in the color, the shape of a horse or an abstract object nobody ever saw before. I can understand that and am wholeheartedly in favor of it. It is the only thing that brings progress. I'm not of an age to do it and don't want to do it, but I find it a wonderful stimulant.

. . . "My painting is a purely natural evolution," Hansen went on, "however it turned out was the way I wanted it. I would hate painting abstractionist stuff, although I like to play with it. It's just not me. But I think the man whose place it is to do it couldn't find a better place. The abstractionist is an experimental man in an experimental period. It's a perfectly healthy and sound thing to happen. People who pooh-poo modern art are actually afraid of it.

"Of the landscape here and its swift changes of light," Hansen remarked, "I didn't understand it at first, but I understand it now. It's very difficult on this coast. But no more difficult than any other place else. A place takes a lot of study and you have to understand a place before you can paint it." However, Hansen paints from memory a great deal.

"I paint experiences in Belgium when at sea, and the memory is more vivid with the years. One forgets the uninteresting details. Rhythm goes into it. Subjective painting – what is it? It's rhythm, it's pattern, it's design. The man who buys it doesn't get a story with it."

"Many times," Hansen added, "I don't want to hear music. People can't understand that. It's the penalty of being a creative person that one is unpredictable and any time you might do anything. You are absorbed. So trained do you become that you do that – i.e. creative work – while doing something else." While listening to music, ideas for painting come and the music becomes a distraction.

Several years later Hansen experimented "with painting his impressions of symphonies in non-objective form."²³⁴

In October of 1948 he was an honorary pallbearer at the Carmel funeral of Mary DeNeale Morgan.²³⁵ A month later at the CAA Gallery Mary-Madeleine Riddle, art critic for the *Pine Cone*, declared his new watercolor, *Fishing*, to be: "Really outstanding . . . so simple, but so strong in its understatement – just the hull of a fishing smack, beached – but all the know-how of his years in oils, and of his own experiences on the sea are in it."²³⁶ Riddle said of his CAA canvas in December: "Armin Hansen's somber painting of two mourning fishermen standing over a third prone on the beach, I love . . . because color and form, though not discarded, are so subordinated to emotion, to deep and real feeling, not surface sentimentality. It's all dark and cold, quietly dramatic."²³⁷ In April of 1949 Mary Caluori, *Pine Cone* art critic, characterized his *October* as "a bucolic piece, somber and sturdy. Stout cross-lines that are reassuring, quietude prevails."²³⁸ That August at the Centennial Show in the CAA Gallery he exhibited a still life and three historical paintings entitled: *The Landing of Father Serra*, *Gold Trek* and *Broadside On*.²³⁹ In March of 1951 his work was included in the "Pioneer Artists Exhibition" at the CAA.²⁴⁰ Hansen's paintings were part of a joint exhibition with the work of Mays, Gilbert and Ritschel sponsored by the Artists' Guild of America, Inc. at the CAA Gallery in August of 1952; the following year at that venue he was given a one-man show.²⁴¹

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*. Hansen's paintings were habitually selected for this event, including the years immediately following his death, and were often reproduced in the *Herald*. For the inaugural display his work appeared at the First National Bank of Pacific Grove and his oil, *Herring Tower-Belgium*, was reproduced in the supplement along with a biography and interview.²⁴² At the Second Annual of American Art Week in 1947 his paintings and etchings were displayed at Carmel Realty and the *Herald* put a sketch of Hansen at work on the cover of its art edition and included biographical material, his letter calling for the expansion and modernization of the CAA Gallery as well as a reproduction of his etching *Requiem*.²⁴³ Between 1948 and 1954 at the Third, Fourth, Fifth, Sixth, Seventh, Eighth and Ninth Annuals his works were displayed in the commercial windows of Charmak & Chandler; the *Herald* art supplement reproduced: a photo of Hansen with his oil *Seaward* and a short biography in 1948; his oil *Home from the Sea* in 1949; his canvas *Northwind* in 1950 and 1954; his paintings *Sardine Fishermen* and *Net Mending* with a photo of the artist and an assessment of his career in 1951; his oil *Carmel Mission* and a photo of an emaciated Hansen posing in a white shirt and tie with a palette and canvas (while his wife lights his cigarette) in 1952; and his *Self Portrait* and *Snow Scene* in 1953.²⁴⁴ At the Tenth, Eleventh, Twelfth and Thirteenth Annuals of American Art Week from 1955 to 1958 his work was shown at the First National Bank of Monterey and the *Herald* reproduced his oil *Home From the Sea* in 1955 and his canvas *Sou'wester* a year later.²⁴⁵ His paintings appeared at the Crocker-Anglo National Bank for the Fourteenth and Fifteenth Annuals in 1959-60.²⁴⁶ No other artist in California was so widely recognized as both a master of painting and graphic arts.

Graphic Arts

Hansen exhibited widely his productions in pencil, charcoal and crayon as well as his lithographs and etchings. He achieved international fame for his etched prints.²⁴⁷ As a teacher and an exponent he played a modest role in the revival of etching as a popular art form in California. Because he focused on the heroic lives of fishermen, he was often characterized as the "etcher of the sea." It was said by Blanche Marie d'Harcourt, art critic for *The Wasp*, that Hansen brought to the Pacific the European etching "methods of [Albert] Baertsoen and [Armand] Rassenfosse."²⁴⁸

The California Society of Etchers became the most important organization on the West Coast for the display of his prints. In 1912, when the Society was founded in San Francisco, he became a charter member. He eventually was elected one of its directors and also served on the its executive board and exhibition committee.²⁴⁹ In the rooms of the San Francisco Sketch Club on Post Street at the Society's Second Annual in 1913 he contributed eight etchings of Flemish coastal scenes: *Before the Wind*, *The Shower*, *Flemish Landscape*, *Low Tide*, *At the Landing Stages*, *Harry Vinck*, *Departure of the Fleet* and *Winter*.²⁵⁰ That year he also exhibited with the Society's first traveling show.²⁵¹ In October of 1914 at the N. R. Helgesen Gallery on Sutter Street he displayed for the Third Annual two etchings, *The Depot-Nieuport-Belgium* and *The Canal-Nieuport-Belgium*, as well as a monotype entitled *A Rainy Day*.²⁵² He also contributed that November to the California Society of Etchers' show at the Royer Gallery in Los Angeles.²⁵³ At the Fourth Annual of 1915, which was held at the Schussler Brothers Gallery on Geary Street, he had only a single contribution, an etching entitled *Approaching Storm*.²⁵⁴ In February of 1916 that same *Approaching Storm* was displayed at the Society of Etchers' traveling exhibition in the Los Angeles Museum.²⁵⁵ Between 1916 and 1920 the Annual Exhibitions of the California Society of Etchers were held at The (Hill Tolerton) Print Rooms in San Francisco. In March of 1917 at the Oakland Art Gallery Hansen contributed etchings to a special exhibition of Society.²⁵⁶ That year at the Society's Sixth Annual in April he displayed five etchings: *The Shipyard-Oakland*, *Laid Up*, *The Shipyard-No.2*, *Landscape-Flanders* and *Sunday Morning-Ingleside*.²⁵⁷ At the 1918 Seventh Annual he displayed a single etching, *In Dry Dock-Oakland*.²⁵⁸ He again displayed only one etching, *Over the Rocks*, at the Society's Eighth Annual.²⁵⁹ At that same event in June of 1920 he exhibited *Shipyard* and *Unloading Sardines*.²⁶⁰ In December of 1924 and January of 1925 his work was included in a special show sponsored by the Society at the Stanford University Art Gallery.²⁶¹ For the Society's 1925 Annual at San Francisco's Vickery, Atkins & Torrey Gallery he displayed four prints that Gladys Zehnder, art critic for the *San Francisco Chronicle*, found exceptional: *Fishers of Gravelines* is "beautiful in quality and composition," *Returning Fishermen* "depicts a boatload shoving off in a cold, wet morning," *Toilers* "portrays taut ropes and muscles in flowing lines" and *Fishermen Walking* has "action with all the freedom of a quick pen-and-ink drawing."²⁶² He re-exhibited the last etching with some other "marine scenes" at a special Society show in March of 1926 at the Oakland Art Gallery.²⁶³ That September for the Etchers' Annual at Vickery's he displayed a work entitled *Carmel Valley Farm* which led H. L. Dungan, art critic for *The Oakland Tribune*, to quip: "One would hardly suspect anything so delicate . . . from this painter of rugged seamen."²⁶⁴ At the Twentieth Annual of 1933 in the de Young Memorial Museum his "group of seaside thumbnail sketches" were said to "have a romantic narrative quality" with such titles as *Journey's End* and *Shining Sands*.²⁶⁵ His "impressive" drypoints at the Society's 1934 Annual in the Gump Gallery were said to have a "boldness

of execution [that] gives them a spontaneous vitality."²⁶⁶ In 1935 he exhibited with the California Society of Etchers in three separate locations: Gump's in San Francisco, the Grand Central Galleries in New York City and the San Francisco Museum of Art.²⁶⁷ At Gump's he submitted "tiny, vibrant, active drypoints . . . like sketches in watercolor dashed off in a moment."²⁶⁸ He was a frequent contributor to the Annual and special exhibitions of the California Society of Etchers from 1913 to the 1940s.²⁶⁹

In the summer of 1915 at the Panama-Pacific International Exposition in San Francisco he displayed six etchings: *Harry Vinck*, *At the Landing Stages*, *Flemish Landscape*, *The Shower*, *Low Tide* and *Before the Wind*; part of this 1915 print exhibit, which included some of Hansen's etchings, was displayed twice the following year under the sponsorship of the SFAA at the Oakland Art Gallery.²⁷⁰ Unlike other members of the California Society of Etchers, including George Plowman, Perham Nahl, Xavier Martinez and Pedro Lemos, Hansen was not awarded a medal for his prints at the International Exposition. At the SFAA's fall Annual of 1916 Hansen won the seventy-five-dollar prize for his drawing *Chinatown-Monterey*; at its spring Annual of 1918 he received a silver medal for his drawing entitled *War Baby*, while his other sketch, *Ohio Levee*, was said to hold as much interest as any canvas and was characterized by Louise E. Tabor of *The Wasp* as possessing "vigor, life and strength, as well as excellent drawing."²⁷¹ Also at the 1918 Annual he displayed a print entitled *The Boat Builder* which was called by Tabor "fine and strong in character;" concurrently, at The Print Rooms he contributed etchings to a show which included work by Lewis, Piazzoni and Cuneo.²⁷² Hansen displayed at the SFAA Annual in 1919 a charcoal drawing entitled *In Winter Quarters*.²⁷³ The Print Rooms of San Francisco staged a one-man show of his paintings and graphic work during February and March of 1920 and offered a large number of etchings that included most of the works displayed in 1915 as well as: *Unloading Sardines*, *California*, *In Dry Dock-Oakland*, *Sunday Morning-Ingleside* and *Departure of Fishermen*.²⁷⁴ At the SFAA's spring Annual of 1920 he received a gold medal in "graphic arts."²⁷⁵ For the First Monterey Peninsula Industries and Art Exposition in 1922 he served on the selection jury for the art exhibit and contributed eleven works, five of which were etchings: *Fisherman*, *The Salmon Fisher-California*, *Resting Fleet*, *Unloading Fish*, and *Up for Repairs*; shortly thereafter his print *Salmon Fleet* was in the etching show at the Oakland Art Gallery.²⁷⁶ For the Second (and last) Monterey Exposition in 1923 he again served on the jury and exhibited several works, including the etching *Fishing Launch*, which was reproduced in *The Oakland Tribune*.²⁷⁷ From his 1928 solo show of prints at the Del Monte Art Gallery George P. Gardner, the vice president of the Boston Museum of Art, purchased "a number of his etchings."²⁷⁸ Myron Oliver staged that December at his Mission Art and Curio Store in Monterey a joint exhibition of etchings by three of the Peninsula's most famous print artists: Hansen, Paul Whitman and Gene Kloss.²⁷⁹

Outside of northern California his prints received considerable attention and much praise. In the early 1920s his graphic art was reproduced in *Print Connoisseur* and was well received by the Allied Artists of America and Salmagundi Club in New York City. At the Brooklyn Society of Etchers his work appeared at the Annuals in 1922-23, 1925, 1930 and 1931 and at its International Exhibitions in 1923 and 1925.²⁸⁰ In 1922-23 and 1930 his etchings were displayed at the Art Institute of Chicago with the Chicago Society of Etchers.²⁸¹ At that event in 1930 he displayed two prints: 108: *Toilers*; 109: *Fish Houses*.²⁸² He also became a member of the Wisconsin Print Society. In March of 1923 the etchings of "the Viking painter of Monterey" – the romantic title often given to Hansen – were shown at the Los Angeles Galleries of Cannell & Chaffin.²⁸³ A month later he was given a larger one-man show at the Stendahl Galleries in that same city. In the spring of 1923 Hansen was awarded the Los Angeles Chamber of Commerce gold medal for the best group of prints, which included *The Sardine Barge*, *Unloading Fish* and *Resting Flat*, at the Fourth Annual International Print Makers Exhibition of the Print Makers Society of California. A year later at that same event he received for *The Requiem* the H. E. Huntington Purchase Prize of one hundred dollars.²⁸⁴ *The Requiem*, which depicted a group of fishermen watching the gradual destruction of lumber steamer on the jagged rocks, was also exhibited in 1924 along with *The Sardine Barge* at The Print Rooms and was, according to the *San Francisco Chronicle*, "characterized by boldness and strength, a play of shadows and light."²⁸⁵ His contribution entitled *Fishermen Walking* received much attention at the 1926 International Print Makers.²⁸⁶ In March and April of 1927 three of his prints were included in the International Exhibition of Graphic Arts in Florence, Italy.²⁸⁷ He was awarded the Charles M. Lea Prize for his "preciously small" etching *Fisher Harbor* by the Print Club of Philadelphia at its Fourth Annual Exhibition of American Etchers in 1927.²⁸⁸ Concurrently, he was one of eight prominent Western etchers who contributed to a show at the Los Angeles Biltmore Salon; his work was also included by the American Institute of Graphic Arts in the traveling exhibit of the "Fifty Prints of the Year."²⁸⁹ In February of 1928 at the National Museum of the Smithsonian Institute in Washington D.C. forty-six of his drypoints and etchings were displayed.²⁹⁰ That May he was awarded a first prize at the Fifth Annual Exhibition of American Etchers by the Print Club of Philadelphia which later sent his work on two traveling exhibitions.²⁹¹ His prints entitled *The Large Pier*, *Returning Fishermen* and *The Sardine Barge* were included in an Exhibition of Contemporary American Prints at the Bibliothèque Nationale in Paris during June and July of 1928.²⁹² Also that June he and H. L. Doolittle held a joint exhibition of etchings at the Taylor Galleries in Los Angeles; the Kennedy Galleries in

New York included Hansen's work in a major show of American printmakers.²⁹³ Later that summer Hansen's prints were given a one-man exhibition at the Bartlett Gallery in Los Angeles and were included in the etching display at the Los Angeles Public Library.²⁹⁴ In Los Angeles at the Ninth and Tenth Annual International Print Makers Exhibitions during March of 1928 and 1929 his work was prominent. In the spring of 1929 he received an honorable mention for his six etchings at the Exhibition of Contemporary American Prints in London's Victoria and Albert Museum; his work returned to the Milch Galleries and Kennedy Galleries in New York City.²⁹⁵

During the 1920s the San Francisco Bay Area saw far more of Hansen's prints than his paintings. The traveling exhibitions of the Print Makers Society of California in 1925 and 1926, which included Hansen's *Returning Fishermen*, were displayed at the Oakland Art Gallery.²⁹⁶ Between December of 1925 and February of 1926 several of his etchings appeared at Gump's in San Francisco.²⁹⁷ Two of his prints, *The Sardine Barge* and *The Large Pier*, were donated to the California Palace of the Legion of Honor by Albert M. Bender in the summer of 1926.²⁹⁸ In July of 1927 Gump's staged a small solo exhibition of his etchings and aquatints; one of the latter, entitled *Fathers and Sons*, was reproduced in the *San Francisco Chronicle*.²⁹⁹ This work was later characterized by Aline Kistler as possessing "the feeling of an epic. There is something of the elemental viewpoint of fisher folk . . . that carries romance into the matter of fact processes of life . . . verging not in the least toward the sentimental."³⁰⁰ His "stimulating" etchings, including *The Monterey Fishermen*, were shown as part of a joint exhibition in March of 1928 at the Vickery, Atkins & Torrey Print Rooms of San Francisco.³⁰¹ By May Vickery's was showing five Hansen etchings: *Fish Market*, *Anchored*, *The Landing Party*, *Wooden Davis* and *At Moorings*.³⁰² In July that show was expanded at Gump's into a small one-man exhibition of sixteen etchings and included: *Sardine Fishers*, *Resting Fleet*, *The Little Pier*, *Fisher Wives*, *Toilers*, *Monterey Fishermen* and *Ashore*. According to Kistler, these works proclaim that "beauty is a stern reality, found in calloused hands, weather-beaten faces, hardened muscles; an elemental thing scoring mere prettiness."³⁰³ From the Gump's exhibit the *San Francisco Chronicle* reproduced his etching *Ashore*.³⁰⁴ In June and December of 1929 he contributed to a Gump's show of etchers that included works by Roy Partridge.³⁰⁵

Hansen's prominence in graphic arts continued locally and nationally. His prints appeared at Stendahl's in Los Angeles in 1930 for another solo exhibition and his etching *Fisher Folk* was shown at New York's National Academy of Design and was reproduced in *The Oakland Tribune*; his graphic work was periodically accepted at the Academy as late as 1940.³⁰⁶ At the 1930 Print Exhibition in the Palace of the Legion of Honor Hansen exhibited *The Large Pier* and *The Sardine Barge*.³⁰⁷ That June he displayed several prints, including *Fish Houses* and *Anchorage*, at a Gump's show of graphic art that counted John Winkler and Gene Kloss among its contributors.³⁰⁸ The *San Francisco Call* reproduced his etching, *Resting Fleet-Monterey*, from this exhibit.³⁰⁹ In October of 1930 Vickery's opened the largest and most complete collection of his etchings and drypoints hitherto seen; the *San Francisco Chronicle* reproduced his *Fishermen*.³¹⁰ In her *Chronicle* review Mildred McLouth observed:³¹¹

Armin Hansen is best known for his delineation of fisher types, of fishing boats, and of the sea - its rocks and coast lines and its many moods. Impeccable draftsmanship characterizes Hansen's work, and in his use of graphic medium nothing is more convincing than that of line, which, in every sense of the word, is strong and true.

The work of Hansen falls into two classifications, that of his strong virile type, as exemplified in "Fishermen," storm driven, and that characterized by his use of delicate sensitive treatment in "Fisher Harbor"

His earlier etchings, such as "Belgium Farm" and "Ships in Dry-dock" reveal the influence of his studentship in Brussels, and adhere more closely to the older conservative methods of etching.

The richness of drypoint and its gradations of black give not only the velvet-like quality of texture, but in softened line produces that quality of atmosphere not obtainable in straight etching. A very lovely drypoint titled "Adrift" is built up on tones, such as a painter would use, and contrasts with "Mile Rock Light," which is open in treatment and built up in a vignette or arabesque manner.

Still another treatment is that of three fisher women types, in pure drawing, in which, with a few deft strokes he has caught each individual posture and characteristic attitude. "The Mate" is another characterization worked out in detail.

Hansen's thorough knowledge of the sea, its ships, its types, in its minutest detail, marks his work with a distinction and concedes to him a mastership in this realm that today, perhaps, in this country is unparalleled.

Regarding this same show the *San Francisco Call* critic and artist, John Emmett Gerity, concluded that Hansen's "draughtsmanship responds to this exacting test of etching with suave ease. The subject matter which has become associated with Hansen's work in the public mind - sailors and ships and rodeos - is treated with familiar deftness and quality."³¹² Grace Hubbard, art critic for *The Wasp*, also reviewed the Vickery's exhibit:³¹³

The eminent California etcher and painter, who is nationally known for the delicate perfection of his style, is represented by a number of studies of fishermen and scenes in fishing villages and among shipping, done in the newer trend of massed shadow and

dramatic contrasts, as well as by the more delicate and impressionistic examples possibly more familiar to the public. "Fish Basket" and "Fish Market," "Strom Driven," "Adrift," "Fisher Families," "Fathers and Sons," all accent the atmosphere of "old devil sea," and many of them are tense with sharply suggested action. "Montereyans," fisher types in berets, and "At Moorings," "In Drydocks," and "Sardine Barge," misty studies of old hulks, are among the imaginative and effective creations which have gained the artist his standing as one of America's foremost etchers.

During November of 1930 Hansen exhibited with a group of American etchers at Mills College in Oakland.³¹⁴ A month later his work was included in the Christmas Exhibition of prints at Gump's.³¹⁵ In July of 1931 he had a one-man show at the Courvoisier Gallery in San Francisco.³¹⁶ From this exhibit *The Wasp* reproduced his *Strom Driven*.³¹⁷ He returned to Courvoisier's in December for a show of "etchings by old masters and young artists."³¹⁸ From February 1st to March 16th of 1932 the de Young Memorial Museum staged a solo exhibition of sixty-six of his etchings and drypoints.³¹⁹ The *Berkeley Daily Gazette* offered the following review:³²⁰

Hansen's etchings are most of them deeply bitten with heavy shadows, although a number are of the other more sketchy type. His work is done in conservative feeling and depicts such scenes as "At Moorings," "Across the Harbor," "On the Rocks," "Snug Harbor," "In Dry Dock."

He also depicts the people appropriate to such scenes as "Cosmo Aiello-Man of the Sea," a rugged profile; and "The Mate," a head of another weather-beaten man of many squalls. . . . In addition to his other pictures, Hansen has one of "Cowboy Sport," a scene of characteristic horsemanship, "Over the Top," a scene of horses taking the jumps; and "Over the Roofs," a village scene.

In the adjoining room was an exhibition of the Rockwell Kent block-print illustrations for Melville's *Moby Dick*; one commentator, comparing the two shows, found Hansen to be "conservative in feeling."³²¹ That spring, when Hansen displayed several prints in a general show at Courvoisier's, it was announced that his etching *Over the Top* would tour the country as one of the "Fifty Prints of the Year."³²² He contributed to a print exhibition of primarily southern California artists at the Art Gallery in the Community Art Association of Palos Verdes near Redondo Beach in May of 1932.³²³ His prints reappeared at the Gump's print room and at Courvoisier's in July for the All-Western Exhibition of Etchings.³²⁴ Anna Sommer of *The San Francisco News* observed that Gump's provided a rare occasion when Hansen's work was paired with the etchings of his father, H. W. Hansen.³²⁵

The bucking broncos and two-fisted cowboys of H. W. Hansen, and the fishermen and seascapes of Armin Hansen give an intimate view of western life.

Hansen, the father, started etching late in life, directing is entire efforts to the engraving of plates. Armin Hansen was chiefly interested in printing. As a result of this unusual partnership, some remarkable etchings have been produced, many of which have found their way into notable European and American collections.

At the 1932 exhibition held in conjunction with the Tenth Olympiad in Los Angeles Armin served on the jury for paintings and his prints received an honorable mention.³²⁶ That December his work appeared at the Delgado Museum of Art in New Orleans.

In the spring of 1933 Hansen returned to San Francisco for another print show at Gump's.³²⁷ At that same time his graphic work received a solo exhibition at the Ilseley Print Room in Los Angeles.³²⁸ He was awarded an honorable mention in November of 1933 at the Seventeenth Annual of the Society of American Etchers in New York City, a venue where he was a regular exhibitor in the 1930s.³²⁹ In the summer of 1934 he was represented in the "Masters of Drawing" show of the Los Angeles Art Association and he exhibited a drypoint, *Over the Top*, at the Foundation of Western Art; two years later his etchings returned to the latter venue.³³⁰ A traveling exhibition from the California Society of Etchers opened in February of 1936 at the Witte Museum in San Antonio and included Hansen's work; that September his etchings were exhibited at Mills College in Oakland.³³¹ In April of 1937 at the Print Exhibition of the Bay Region Art Association in Oakland's Capwell Building he displayed two works, a marine and *Cowboy Sport* "wherein cowboys on horses are running riot . . . in a dramatic arrangement;" that December his etchings were given a solo exhibition at the Stanford University Art Gallery.³³² At the 1939 International Exposition of Graphic Arts in Paris Hansen received the gold medal for *Adrift* and three of his other Monterey etchings, but was deprived of his prize by the French embargo on gold.³³³ He and John Winkler were given a joint exhibition of their prints at the San Francisco Museum of Art late that summer. Also during 1939 in New York City his prints appeared at the Grand Central Galleries and at the art exhibit of the World's Fair. In September of 1940 he was included in an exhibition of the "best" twenty-nine etchers at the Print Rooms in Hollywood.³³⁴ The following March he contributed his prints to a Bay Region Art Association show.³³⁵ Hansen staged in San Francisco a solo exhibition of his etchings, drawings and paintings in June of 1944, this time at the Pent House Gallery on Geary Street.³³⁶ In February of 1947 he was awarded the prestigious first prize for *Strom Driven* at the Chicago Society of Etchers show in the Marshall Field Galleries.³³⁷

Through the 1930s and 1940s Carmel remained the principal venue for the exhibition of his graphic art on the Monterey Peninsula. At the studio-home of Willis J. White his etchings were exhibited in mid-March

of 1931 along with prints by Roy Partridge, Frank Brangwyn and many others.³³⁸ That same month at the Artists' Guild of America, Inc., Galleries in Carmel a retrospective with thirty-eight of his paintings was, according to Irene Alexander, supplemented with several of his prize-winning etchings (*Sardine Barge*, *Requiem* and *Adrift*) and other graphic art.³³⁹

... Here are drawings of incredible delicacy as well as strength – studies of dramatic moments at sea, horses taking their jumps; Indians of old Carmel Mission; nets dripping with the catch; fishermen wearily carrying their oars in the midst of a welcoming concourse of women, children, frolicking dogs; a playful litter of pigs; the lacy design of wharf pilings; a network of spars and sail-ropes against the sky.

In November of 1931 at the private Carmel art gallery known as Over Tilly's he displayed several maritime etchings and his new print of steeplechase riders, *Over the Top*, a subject that was "suggested to him by the decorative panel in oil which he has just completed for the Riding Club at Pebble Beach."³⁴⁰ For the "Portfolio Exhibit" at Carmel's Denny-Watrous Gallery in January of 1932 Gloria Stuart, art critic for *The Carmelite*, offered these comments on Hansen's etchings:³⁴¹

"The Rescue" – Restatement of his true and hearty seamanship. Sou'westered men on a slippery, hard, wet beach watching the rescue boat land – the wrecked ship foundering offshore. "On the Rocks" – a freighter with its battered hull lifted on the rocks. Strong figures climb over the rocky shore. The quality of the ship and shore are very good. "Montereyans" – three sea-dogs form the triangles, their faces and postures extruding the same spirit that comes with the kinship of the sea.

In October of 1934 Thelma B. Miller, art critic for the *Carmel Pine Cone*, said of his "group of sketches" at the CAA's Black and White Show that "this artist's real forte is color, and his gifts are repressed by the limitations of the current show."³⁴² That same critic at the December 1935 CAA show observed that "There are three crayon studies by Armin Hansen, suggesting his etcher's technique, a fishing boat, a jovial study of pigs, and an arrangement . . . of scaffolding and workmen at the harbor."³⁴³ The following October Miller found that "Armin Hansen shows the technique of the master etcher in his two drawings, *Monterey Pine* in black and white; *Pine Symphony* in red crayon."³⁴⁴ At the December 1936 CAA show his two etchings, *Storm Driven* and *Cowboy Sport*, were "favorites" among the visitors.³⁴⁵ For the print display at that venue in the spring of 1937 he re-exhibited *Fish Harbor*, his 1927 prize winner at the Print Club of Philadelphia.³⁴⁶ A month later at the CAA Gallery he displayed "a sepia drawing of a group of trees . . . and a fine study of two hands praying" in black and white.³⁴⁷ That May for an exhibition of lithographs at Carmel's new Federal Art Gallery Virginia Scardigli, art critic for *The Carmel Cymbal*, focused on one of his contributions: "Armin Hansen caught the horror of an accident on the pier with his usual live touch. Hansen's pencil rests in the hands of a major artist though some may not care for this particular print."³⁴⁸ An unnamed critic for the *Pine Cone* observed at the CAA Gallery in February of 1939 that "Hansen's pine trees in conte chalk is probably the most beautiful thing in the entire gallery for deft and suggestive handling of a group of tall pine trees."³⁴⁹ For the CAA's Drawing Exhibition that March he displayed "the choice piece," a nude in sanguine.³⁵⁰ He contributed drawings to the CAA's Black and White Show in October of 1942 and July of 1945.³⁵¹ His etchings were given one-man shows at the CAA Gallery May of 1947 and March of 1951 and included in a memorial show during October of 1958. At the May 1947 exhibit Irene Alexander counted among the sixteen displayed works seven of his award-winning prints, including *Adrift*, *Sardine Barge*, *Requiem*, *Fisher Harbor*, *Over the Top* and *Storm Driven*. Alexander concluded that Hansen's creations "are characterized by flawless technique, exciting vitality, and a genius for design."³⁵² A list of his numerous print exhibitions between 1913 and 1958 is appended to Anthony R. White's superb publication on Hansen's graphic art.³⁵³

Exhibited Paintings (outside the Monterey Peninsula) 1920-71

Between January and April of 1921 Hansen exhibited in San Francisco two marines at Schussler's and contributed single paintings to the McCann Building Exhibit as well as to the spring Annual of the Oakland Art Gallery and to the Delphian Clubs Exhibition at the Hotel Oakland.³⁵⁴ That fall at the Forty-fifth Annual of the SFAA he served on the jury and exhibited *Sky-line*, "a happy study of clouds sailing over one of those Monterey barns," and his acclaimed portrait, *Nino*.³⁵⁵ When his work did not appear as promised for the opening of the California Loan Exhibition at the San Francisco Museum of Art in March of 1922, his three-year-old canvas entitled *Carmel* was hastily added to the satisfaction of at least one critic; three months later another of his paintings was lent to the Shriners Exhibition at the St Francis Hotel.³⁵⁶ That October he displayed at San Francisco's California Gallery of American Artists three "scintillating" canvases, including *Clearing Wreckage* and at Morcom's in Oakland he contributed to a general show.³⁵⁷ In February of 1923 his work was included in the Western Painters' Exhibition at the Palace of Fine Arts.³⁵⁸ A rather embarrassing event in June of 1923 explains why Hansen changed his strategy regarding exhibitions in the commercial galleries of the San Francisco Bay Area. Harry Noyes Pratt, art critic for the *San Francisco Chronicle*, provided specifics:³⁵⁹

Armin Hansen was up from Monterey last week in search of a gallery for showing his canvases. That his search was unsuccessful is unfortunate, not so much for Hansen as for San Francisco. It is regrettable that San Francisco should afford no

centrally located gallery for the display of paintings. The commercial galleries are invariably crowded to the doors with their own wares and can seldom give space to a one-man show of any size. This is especially true when the show consists of large canvases – and Hansen's work runs to bigness in size as in quality.

This was not his first rebuff in San Francisco where he faced lingering hostility over the well-publicized hazing incident at the School of Design. He was denied membership in the prestigious Bohemian Club which offered many male artists of northern California a lucrative venue to display and sell their art at prices they determined without paying any fees or overhead to the Club. Consequently, Hansen was content to live in Monterey "with the tenacity of an abalone" and during his short visits to San Francisco he merely crated and shipped his art to other cities.³⁶⁰ He exhibited in the San Francisco Bay Area only when it suited his schedule.

Like William Ritschel and William Silva, Hansen looked to southern California and the Atlantic Coast for a more receptive audience. In March of 1924 Laura B. Powers proclaimed in *The Oakland Tribune*:³⁶¹

And it is to New York that Armin Hansen sends most of his painting of the sea. And his success, both socially and financially, is a matter of record.

He regularly exhibited his "marines" at the National Academy of Design to keep a constant profile on the East Coast.³⁶² In 1920 he won the first Hallgarten Prize at the Academy for his painting *Boy With a Cod* which was owned at that time by the Los Angeles Museum of History, Science and Art.³⁶³ Early in 1922 he traveled to New York City to prepare for exhibitions and to receive his prize from the Salmagundi Club's Thumb-Box Exhibit.³⁶⁴ That December at the winter exhibition in the National Academy a New York critic wrote that Hansen entered his "favorite subject, the red-shirted, red-capped *Nino*, standing in his boat, making for shore; the blue, foam-crested waves create stunning harmony of two hard colors. A vigorous picture, as rugged and determined as the face of the fisherman looking toward the shore."³⁶⁵ His solo show in February of 1923 opened at the Milch Galleries to rave reviews with over twenty paintings which included such titles as: *Salmon Trawlers*, *Enchanted Fleet*, *Cannery Wharf*, *The Valley Farm* and *Sardine Fishermen*.³⁶⁶ According to the *New York Times*, the show also "included a couple of French subjects that are quite the best things in the room . . . one called *Enchanted Fleet*, a vision of red sails in a rosy light . . . [that] swims about the little ships."³⁶⁷ He reportedly sold all his paintings and accepted an invitation for another one-man show at Milch's a year later.³⁶⁸ Also in 1923 he contributed to the Annual at the Art Institute of Chicago and to a traveling exhibition of Western Artists that was displayed in Denver, Santa Fe, Kansas City, Seattle and Portland as well as in several California venues.³⁶⁹ At the 1925 Spring Annual of the National Academy of Design Hansen received the Ranger Fund Purchase Prize of fifteen hundred dollars for his painting *Storm Birds*. The picture depicted the wreck of the lumber steamer *Flavel* and bested over four hundred pictures in the competition.³⁷⁰ In the fall of 1925 he was invited to stage a solo exhibition at the Art Institute of Chicago.³⁷¹

Unlike San Francisco, Los Angeles beckoned with many opportunities. In April of 1924 at the Fifth Annual of the Painters and Sculptors of Southern California he exhibited *Fishing Boats*.³⁷² Also that spring he received an honorable mention for his *Vespers* at the Third Annual Traveling Exhibition of Western Painters in the Los Angeles Museum and his oils appeared at the Friday Morning Club in the same city.³⁷³ He had previously exhibited with the Western Painters in 1922 and 1923.³⁷⁴ In July of 1924 to a show of ten prominent artists at the Biltmore Salon he contributed "a little group of five sketches," including *End of a Day*, "a splendid example of Hansen's art, a subtle blend of art and nature."³⁷⁵ Also that summer during his joint print exhibition with Ralph Pearson at the Stendahl Galleries he displayed his canvas *Boats and Fishermen*.³⁷⁶ In December at the Second Exhibition of The Painters of the West in the Biltmore Salon he contributed the richly colored *Men of Dogger Bank*. The boat depicted in this painting, according to *The Argonaut* critic Elizabeth Bingham, was anchored by only a dark figure, otherwise "it would scud like a great sea-gull before the wind."³⁷⁷ In January of 1925 his small canvases were included in a "bidding sale" at the Stendahl Galleries.³⁷⁸ That April Antony Anderson referred to his "sea paintings" at the Biltmore Salon as "powerful."³⁷⁹

"Wrecked" is a masterly piece of painting and inspiration.

Perhaps even finer is "Crossing the Bar," a green fishing boat on a tossing blue sea. I have never seen water painted with greater verisimilitude. It has weight, volume, dangerous power, and with these it has the horrific and fascinating beauty of the sea.

That summer he received a gold medal for *Crossing the Bar* and *Wrecked* at the 1925 Painters of the West exhibition where he also exhibited a year later.³⁸⁰ His work was shown at the Carmelita Garden House in the Pasadena Art Institute.³⁸¹ In November of 1925 he exhibited *The Returning Fishermen* at the Pan-American Exhibition in Los Angeles.³⁸²

Hansen did not avoid the San Francisco Bay Area entirely and was invited to display several works with group shows, including his *Nino* and *Men at Sea* at the Don Lee Galleries in December of 1923.³⁸³ The following year he contributed to exhibitions at Vickery's Gallery and the Galerie Beaux Arts.³⁸⁴ In the late fall of 1923 he exhibited at the Industrial Exposition in Oakland's Civic Auditorium *Wives of the Sea* which was reproduced in *The Oakland Tribune*.³⁸⁵ He contributed to the Oakland Art Gallery's Annuals of 1923 and 1924; at the latter he displayed *Seaward*, his "poetic conception of a fleet of fishing boats setting out into all the

bleakness and surge of the ocean. . . . full of strength . . . the color and composition have a ruggedness."³⁸⁶ In January of 1925 one of his paintings was lent from a private collection for display at an exhibit of California landscapes on the U.C. Berkeley campus.³⁸⁷ That spring at the Forty-eighth Annual of the SFAA he displayed only a single painting, *Seaward*, the same work that was seen a year earlier in Oakland.³⁸⁸ At this time Harry N. Pratt declared that Hansen was "essentially a dramatist, interested primarily in the expression of life."³⁸⁹ Also in 1925 he completed for a home in Saratoga, California, a maritime mural measuring four by six feet.³⁹⁰ He contributed to the Inaugural Exhibition that September at Oakland's new Mills College Art Gallery where he also served on its "advisory art committee."³⁹¹ In the late summer of 1925 he displayed *Rodeo* and *Resting Fleet* at the Jubilee Exhibition in the Galerie Beaux Arts.³⁹² At that same venue in December of 1925 he exhibited *Heavy Weather*, which offered a "feeling of space . . . often absent from Hansen's work," and *Winter Quarters*.³⁹³ That month he was represented in a long-running show of "contemporary painters" at Berkeley's Hotel Claremont Art Gallery with several submissions, including *Life Saver's Watch* and *Fishermen*.³⁹⁴ In February of 1926 he contributed several small works to San Francisco's "Picture Week" Exhibition.³⁹⁵ That same month, after a hiatus of six years, he finally found a San Francisco venue for a solo exhibition of his paintings and murals at the new gallery of the Beaux Arts Club.³⁹⁶ H. L. Dungan, art critic for *The Oakland Tribune*, marveled at his "manner of handling the brush and his bold notions of composition:"³⁹⁷

. . . . Among the score or more pictures he is exhibiting . . . this Hansen art is illustrated best perhaps in "The Shadow." On the canvas are three fishing boats, so placed that they leave nothing to be desired in the way of composition. The sea is up. The shadow of the boats falls naturally in the waves and yet each bit of this shadow is a decoration in itself; the whole of it, even if taken alone, a charming composition. Light, striking the sides of two boats, gives the whole a dramatic touch.

"Thanks Be To Thee, O Lord" is Hansen's latest canvas. It is a decoration but it is not painted in such flat masses as most of them. The color key is given in a pile of red fish in the foreground. On each side fisher folk are bowed in prayer of thanksgiving for the catch. It is beautifully done.

For this same exhibit the reviewer for the *Christian Science Monitor* observed:³⁹⁸

. . . . His brush stroke is full and creates an illusion of the means being entirely secondary to what he has to say. Heretofore Hansen has always been conservative in his treatment, relying on the bigness of the sea subjects to assist in the inspiration that carries his work to its fulfillment.

. . . . His brush seems overflowing with opalescent combinations of color in subtly greyed tones. There is beauty in bits of his paint before it has ever left his palette.

A few of his works remained at the Galerie Beaux Arts through October when his "dramatic" *Storm Birds* was reproduced in the *San Francisco Chronicle*.³⁹⁹ As an artist-member of that gallery he donated one of his works in 1926 and 1927 for the annual "benefit" drawings by patron-members of the Beaux Arts.⁴⁰⁰ In 1927 a few paintings by Hansen, including *Monterey Fishermen*, were shown at the Gump Gallery in San Francisco.⁴⁰¹ The appearance of his art in San Francisco was still so rare that when two of his watercolors were displayed at the December 1927 Western Artists show in the East-West Gallery, Junius Cravens, art critic for *The Argonaut*, noted: "Armin Hansen, who has been so seldom represented in local exhibition of late, has contributed a luscious water color, *Unloading Sardines*. What is so rare as an Armin Hansen watercolor — and such a water color!"⁴⁰² His other watercolor was entitled *Stranded*.⁴⁰³ When Cravens reviewed his single painting at the 1928 Annual of the Galerie Beaux Arts, Hansen was said to remain "untainted by modernism, and continues to use a solid, conservative method of painting which is free of any deliberately developed mannerisms or affectations. *Seaward* reveals a crisp, masterly handling of medium, and is distinctive for a quiet, but vibrant, tonal quality."⁴⁰⁴ *Seaward* had been seen earlier at the Annuals of the Oakland Art Gallery and SFAA as well as at the Beaux Arts' show in the Mark Hopkins Hotel.⁴⁰⁵ Despite the praise, Hansen continued to exhibit single paintings in the San Francisco Bay Area and favored venues outside of northern California.

In January of 1925 he held his most successful exhibition to date at the Milch Galleries in New York City. His nineteen displayed canvases of the Pacific Coast and North Sea received sterling reviews and were "sent as a whole to . . . the Philadelphia Art Alliance."⁴⁰⁶ This show was transferred in April to the Biltmore Salon Galleries in Los Angeles; it never appeared in northern California. In November of 1926 Hansen staged another solo show at Milch's.⁴⁰⁷ That year Hansen was elected an Associate ("A.N.A.") of the National Academy of Design for "his painting exhibited at the spring academy entitled *Thanks Be To Thee, O Lord*."⁴⁰⁸ At the Seventh Annual of the Painters and Sculptors of Southern California in April of 1927 he displayed *Tropic Waters*.⁴⁰⁹ The Stendahl Galleries held solo exhibitions of his paintings in 1927 and 1928.⁴¹⁰ In 1928 he contributed to a New York City charity auction at Milch Galleries, exhibited at the Smithsonian Institution in Washington, D.C. and served on the jury of awards at the Ninth Annual Print Makers Exhibition in Los Angeles.⁴¹¹ That February his watercolors and graphic art were given a solo exhibition at the Santa Barbara Art League; this show was so successful that it was

reassembled at the Milch Galleries in New York City.⁴¹² In August of 1928 his canvas *The Wreck* was shown at the Pacific Southwest Exposition in Long Beach and his *Boy With a Cod* was displayed at the Los Angeles Museum.⁴¹³

In the early spring of 1929, when a solo exhibition of his watercolors opened at the Milch Galleries, the *New York Times* critic mused: "Vigorous and brisk in handling, they show an evident love of the ocean, although the artist has not achieved any great measure of solidity."⁴¹⁴ When his New York watercolor exhibit resurfaced at Stendahl's in Los Angeles, Arthur Millier said:⁴¹⁵

Armin Hansen is a great American water colorist. The threatening power and the beauty of the old ocean is in them all. Absorbed these many years in the sea and the life of the fisher-folk Hansen has grown the power to recognize a fine theme at a glance and to set it down with the maximum of judgment and the minimum of fuss. The strong washes of color flow into one another at just the right points. There is evident no tricky preparation of the paper. There was the clear, white dry paper and in the artist's eye and mind the idea. He commenced to paint at once with full brush upon the dry paper and there emerged such complete works as the picture of lifeboatmen rigging a breeches-buoy to a foundering, rusty-red freighter in a turmoil of green seas, to that exceptionally beautiful little work in which, beyond a simple foreground of a brown rock, a stretch of brown beach, and two timbers of an old wharf at the right, one looks over surf to a distant ship on gray water.

One of his displayed works, *Sardine Fishers*, was reproduced in the *Times*. That summer two of his paintings at the Stendahl Galleries were praised by Millier for their somber rich colors.⁴¹⁶ Work by Hansen, which had been purchased by the Henry Ward Ranger Fund for the National Academy of Design, was displayed along with other Fund purchases at the National Gallery of Art in Washington, D.C.⁴¹⁷ From the fall of 1929 through the spring of 1930 his work was included with other prominent American artists at the Ebell Club exhibitions in Los Angeles.⁴¹⁸ This was followed at Stendahl's in April of 1930 by a major retrospective which included thirty-six of his paintings. It received the highest praise in the *Los Angeles Times*.⁴¹⁹ That newspaper reproduced his *Helmsman* and *Fishermen of Monterey*. Another of his paintings from Stendahl's, *Rodeo*, was reproduced in *The Art Digest*.⁴²⁰ When the *San Francisco Chronicle* announced this important Los Angeles exhibit, it noted parenthetically with evident embarrassment: "Although Hansen has not exhibited his paintings in San Francisco within the past three years, his etchings are shown here from time to time."⁴²¹ In December of 1930 the editors of *The Wasp* included a critique by Arthur Millier in their probing assessment of the Monterey painter.⁴²²

Armin Hansen's fame rests on his powerful and original interpretations of the sea . . . his ability to weave a tremendous drama and a fine composition out of the slim content of a few waves is always arresting. Arthur Millier, art critic of the *Los Angeles Times*, says of him:

". . . . But back of all the work is his love and knowledge of the sea as the controlling force of the community life. Often he looks down upon the swirling waters in some rock cove and sets down their movement and color in such simple strokes that one can only marvel at the completeness of the results.

"Armin Hansen is a painter of whom California may be proud. His major development has taken place here and he has so completely identified himself with the lives of the Monterey fishermen that another can scarcely attempt these subjects without being accused of imitation."

Aesthetically, technically and emotionally, Hansen is equally absorbing. He is as dramatic in a single brush stroke as he is in theme, and his conception of beauty as vivid, as virile, as one of his seamen. Occasionally, he takes excursions from this dominant theme, and his desertion of the coast and the fisher folk types for the wide open spaces and its inhabitants is a sweeping metamorphoses. In his paintings of cowboys and bucking broncos, he proves to be to the cowboy what Zuloaga is to the Spanish bullring.

Remington and Russell were historians of our frontier days. Hansen goes a step further, he not only dramatizes but aestheticizes. An apparently chaotic fury of color resolves itself into all the picturesque paraphernalia of the rodeo. The very sweep of his brush strokes is as vividly full of motion as the plunging movement of his broncos. His color is luscious, juicy in texture, dramatically placed and with sensuous, swinging tones. But much as his excursions with "landlubbers" interest us, we glory most in his deification of the sea and its daring riders.

Hansen exhibited frequently at Stendahl's through the 1930s.⁴²³ Ironically, that private Los Angeles gallery sent one of Hansen's paintings to the Oakland Art Gallery as part of an exhibition of primarily southern California artists.⁴²⁴ Hansen displayed *Surf* and *Before the Wind* that fall at the California Water Color Society in the Los Angeles Museum.⁴²⁵ In March of 1931 he contributed a portrait to the Twelfth Annual of the American Painters and Sculptors at the Los Angeles Museum.⁴²⁶ Along with William Ritschel and Arthur Hill Gilbert his work appeared in a show of California painters at Tahoe Tavern.⁴²⁷ In the late summer of 1931 he was awarded a third prize in watercolor at the Los Angeles County Fair and he exhibited at that venue a year later.⁴²⁸ In 1932 he began a long run at the Ilsley Galleries, also in Los Angeles.⁴²⁹ With Hansen as one of its "impressive"

contributors the Ilsley Galleries borrowed a recent invention from New York and staged the West's first "Hundred Dollar Exhibition."⁴³⁰ The intent was to entice buyers who had grown reluctant to spend money during the Depression. During the late spring of 1932 he joined Henrietta Shore and a group of primarily southern California artists for "an invitational exhibit under the auspices of the Community Art Association, Palos Verdes Estates;" Hansen contributed watercolors and the paintings *Over the Top*, *Storm Driven* and *Fish Basket*.⁴³¹ That November his work was selected to be part of a traveling exhibition "on an around-the-world steamship with some of the stops to include New York, England, Honolulu, Japan, China, France and the South Seas."⁴³² In 1933 at the Los Angeles Ebell Club's Fourth Annual Exhibition of California Artists Hansen's *With the Wind* received the Art Patrons' Prize.⁴³³

Hansen was a periodic contributor to the State-wide Annual Exhibit of Paintings sponsored by the Santa Cruz Art League. In 1930 at the Third State-wide Annual he received an honorable mention for three watercolors; he was also an exhibitor in 1932.⁴³⁴ His 1933 entry, *Racing Home*, was the most expensive canvas in the show at the price of seven hundred and fifty dollars.⁴³⁵ At that venue in 1936 he exhibited an earlier medal winner, *Stranded*, but he received the one hundred dollar first prize in the "oil" category for his still life of a dining room table entitled *After Lunch*; Hansen donated his prize money to the near bankrupt Santa Cruz Art League.⁴³⁶ H. L. Dungan reproduced *After Lunch* in *The Oakland Tribune* and added that "Hansen has produced something that stirs those emotions that are aroused when a thing is well done - the thrill of a line well phrased, a touchdown skillfully made, death averted by the quick twist of a steering wheel. And Hansen has painted so well what is usually a sordid scene: the dirty dishes after lunch."⁴³⁷ At the 1938 State-wide Annual he exhibited the oil *Before the Wind* which depicted small boats on a rough sea.⁴³⁸ At the Santa Cruz Annual of 1942 he displayed a "decorative" study of a boat in the bay.⁴³⁹ In 1937 and 1942 he served on the juries for selection and awards at that venue.⁴⁴⁰

He was a periodic and successful contributor to the annual summer art shows at the California State Fair in Sacramento. In 1927 he was awarded a fourth prize at the Fair.⁴⁴¹ At that event in 1930 he won the third prize in the "landscape-marine" category for his canvas, *Fishing Grounds*.⁴⁴² In 1931 he received the first prize in the "figure painting" category for his *Three Fishermen*; he exhibited at that venue a year later.⁴⁴³ At the 1938 State Fair he won the first prize in the "marine" category for his canvas, *Crossing the Bar*, and exhibited another marine scene the following year.⁴⁴⁴ He received a second prize in the "landscape-marine" category for his canvas *The Soil* in 1947; his work appeared at the State Fair a year later.⁴⁴⁵

During the 1930s the appearance of Hansen's paintings in the San Francisco Bay Area was more frequent. At the California School of Fine Arts one of his canvases was added to the 1930 show of California artists.⁴⁴⁶ In February of 1932 at the de Young Museum a single work was included in a general show and a month later at the SFAA Annual in the Legion of Honor his painting *The Soil* was voted by visiting artists one of the thirty-five best entries; all of these were re-exhibited at the Oakland Art Gallery in June.⁴⁴⁷ Another of his paintings appeared in July of 1932 at the First Annual Summer Exhibition of California Artists in the Palace of the Legion of Honor; his work was displayed that December in the Burlingame Studio Shop.⁴⁴⁸ In the early fall of 1933 he exhibited his self-portrait in a special show of "Self-Portraiture" by California artists at the Legion of Honor; one local critic felt that Hansen's vanity overcame reality: "he looks like a cover design for *Jugend*."⁴⁴⁹ At San Francisco's Grafton Galleries, which was the successor to the Vickery, Atkins & Torrey Print Rooms, several of his paintings appeared in late 1933 and in 1934 alongside the canvases of William Ritschel, Arthur Hill Gilbert and five other "distinguished" artists who were collectively known as the "Group of Eight."⁴⁵⁰ At that venue in April his paintings were paired with those of William Ritschel in a special joint exhibition.⁴⁵¹ In October of 1933 and November of 1934 he displayed at the Courvoisier Gallery several canvases, including a scene of cowboys described as "conventional in subject, but his impressionistic treatment is dashing and original," and the small but "immortal" painting *Blowing Mist*, showing "the sailor at the wheel of a sailing vessel."⁴⁵² Early in 1935 he contributed to an exhibit sponsored by the Junior Chamber of Commerce at the San Francisco Commercial Club and to the spring Annual of the Oakland Art Gallery.⁴⁵³ His canvas at the latter was voted one of the ten best pictures.⁴⁵⁴ That year he twice displayed paintings with the Bay Region Art Association in Oakland.⁴⁵⁵ In December at the Association's First Annual in the Oakland Art Gallery he won the first prize for *Stranded*, first prize of a marooned steamship.⁴⁵⁶ A year later at that same venue he was the "guest of honor" – as the winner of the previous year's first prize – and exhibited an oil entitled *Drifters* and an etching, *Sardine Fishermen*.⁴⁵⁷

When Hansen won a second prize for his *Making Her Easting* at the 1938 spring Annual for Oils and Sculpture in the Oakland Art Gallery, the critic for *The Argonaut*, Glenn Wessels, believed the prize was undeserved for a "not too serious outdoor piece."⁴⁵⁸ But H. L. Dungan praised this painting as "outstanding" and reproduced it in *The Oakland Tribune*.⁴⁵⁹ When the Stendahl collection was exhibited at the Stanford University Art Gallery in March of 1939 it included Hansen's oil entitled *Monterey Fisher Boat*.⁴⁶⁰ Also in 1939 he held a joint exhibition with John Winkler at the San Francisco Museum of Art and contributed to both the San Francisco Art Lending Library and the Golden Gate International

Exposition on Treasure Island; for the last event he served on the jury.⁴⁶¹ During November of 1939 at the Fifth Annual of the Bay Region Art Association in the Oakland Art Gallery Hansen displayed *Lost Bearings*, a small canvas of a shipwreck with three figures. H. L. Dungan remarked that "Hansen has the unusual ability of making human beings alive on canvas, yet keeping them mere suggestions."⁴⁶² The distinguished critic for the *San Francisco Chronicle*, Alfred Frankenstein, declared this painting to be one of the two outstanding oils – the other was by William Ritschel; he added that it "is considerably more lyric and considerably less dramatic than its title would indicate."⁴⁶³ At the Sixth Annual of the Bay Region Art Association in 1940 his exhibited canvas was *Out of the Sea*, "a three masted schooner or some kind of sailing vessel with sea and clouds hovering around it."⁴⁶⁴ The Pent House Gallery of San Francisco staged a solo exhibit of his paintings and etchings in June of 1944.⁴⁶⁵ At that venue the following April for the "official" First Annual Exhibition of the California chapter of the American Artists' Professional League his exhibited canvas was singled out by John Garth, artist and critic for *The Argonaut*.⁴⁶⁶

The most intriguing single work, to my eye, is probably the Armin Hansen. The composition is not exceptional, the silhouette of a seaman in slicker and a criss-cross of cables and mast, all one dark tone, against a background of churning, yellow-gray sea. But what gray! For sheer color-life in a single value, I cannot recall ever having seen its subtly vivid opalescence surpassed.

He donated his art to a benefit exhibit and sale in January of 1947 on behalf of a new gym for Oakland's Church of Jesus Christ of the Latter Day Saints and he contributed in May of 1950 to the "Art Movements and Public Taste" exhibition at the San Francisco Museum of Art; in March of 1954 his work was in a group show, which included Nicolai Fechin, at San Francisco's Graves Gallery and his textile designs were exhibited along with those of Leon Amyx, John Cunningham and Marjorie Doolittle at the Hales showrooms in Oakland and San Francisco.⁴⁶⁷ During the remainder of Hansen's life there is little evidence for the exhibition of his work in the San Francisco Bay Area.

As for New York City he was exhibiting at the National Academy of Design in the early spring of 1937 and serving on the organizing committee for the Second Annual Exhibition of Contemporary American Art.⁴⁶⁸ Thereafter the appearance of his paintings on the East Coast is increasingly rare. Between the mid 1930s and the 1950s in southern California his work was still revered and exhibited, but he was more and more contrasted with the "Modernists" and grouped with the "conservatives." In July of 1935 he contributed to the Nautical Exhibition at the Faulkner Memorial Art Gallery in Santa Barbara.⁴⁶⁹ In 1934 and 1935 his paintings were included in the exhibitions of the Foundation of Western Art in Los Angeles.⁴⁷⁰ At the Annuals of the Academy of Western Painters in the Los Angeles Museum between 1935 and 1938 he exhibited the following works: *Life Boat*, *Returning Fishermen* and *Nino*.⁴⁷¹ In December of 1935 he contributed to the Second Annual Los Angeles Exhibition of California Contemporary Painters.⁴⁷² The first major exhibition of the Scandinavian-American Society on the West Coast was held in the spring of 1939 at the Stendahl Galleries and Hansen was a major presence; Stendahl also sent his canvas, *Monterey Fisher Boat*, to a show at Stanford University.⁴⁷³ At the same time several of his works reappeared at the Biltmore Salon.⁴⁷⁴ In August of 1939 at the Stendahl Galleries he was paired with Fechin, Wendt, Gilbert and other traditionalists who "have proved their style . . . [and] present no barriers to enjoyment."⁴⁷⁵ The following spring at the State Exposition Building in Los Angeles he was a prominent contributor to the reactionary Society for Sanity in Art which zealously rejected modern trends in favor of "noble conceptions and skillful craftsmanship."⁴⁷⁶ His *Lee Scuppers Under* was shown at the "dominantly conservative" Members Annual of the Foundation of Western Art in March of 1943.⁴⁷⁷ At the Biltmore Hotel's Cowie Art Galleries his paintings were given a one-man show in January of 1946. Most of his contributions, such as *Wrecked*, *Salmon Trawlers*, *Sardine Fishers* and *Fish Market*, had been seen before, but Arthur Millier added:⁴⁷⁸

Some of his finest works are small, "unfinished" pictures.

The forms are rough and un-detailed but all the more dramatic for this, and the colors ring like bells. These are seldom seen out of his studio but this exhibition has brought them here.

His *Salmon Trawlers* reappeared over a year later for a "general show" at the Cowie Art Galleries.⁴⁷⁹ In June of 1948 to celebrate his election as a National Academician of the National Academy of Design ("N.A.") the Cowie Galleries staged an exhibition of his small paintings.⁴⁸⁰ Two years later he contributed to a general exhibit at the Paolos Verdes Library Art Gallery.⁴⁸¹ His work was included in 1955 with that of the late William Ritschel at another Cowie's exhibition.⁴⁸²

Throughout the 1940s he was regarded as one of the great cultural assets of the Monterey Peninsula.⁴⁸³ The *Los Angeles Times* published his photograph alongside Paul Dougherty and Paul Whitman and emphasized his importance to the art community.⁴⁸⁴ Hansen had a jovial side and once accepted an invitation by the American Society of Gourmets to be a judge in the Del Monte culinary competition for the "choicest dish." He sided with the majority and chose sweetbreads.⁴⁸⁵ When he joined the two Monterey Peninsula members of the National Academy of Design, William Ritschel and Arthur Hill Gilbert, in a special 1941 exhibition at Stanford University, the gallery's director, Pedro de Lemos, said of Hansen that he "is versatile, having equal facility in whatever art medium he chooses. . . . The same confident technique of broad rendering is

characteristically seen throughout the subject . . . to convey a strength of expression combined with a happy restraint of craftsmanship, so that each subject is full of charm and interest though boldly executed."⁴⁸⁶

Armin Hansen died in Monterey on April 23, 1957 and was survived by his wife, son and granddaughter.⁴⁸⁷ On June 22, 1957 a memorial exhibition was held at the Carmel Valley Art Gallery and later that year a retrospective was opened at the Cowie Galleries in the Biltmore Hotel.⁴⁸⁸ In 1958 memorial shows were held at the CAA and the Palace of the Legion of Honor. Two of his canvases, *The Sea* and *Running for Cover*, were part of the Winston Art Collection that traveled through the Midwest in 1960.⁴⁸⁹ In an exhibition of primarily California artists at Oakland's Athenian-Nile Club his *Belgium City* was displayed in 1964.⁴⁹⁰ Hansen's "richly brushed oils" were included in a general exhibition at the Oakland Art Museum in July of 1962 and July of 1970; at the latter Miriam D. Cross noted that he "painted *San Francisco Coal Docks* and *Monterey Dock Shadows* with a forward look at abstract shapes, action painting and pure color."⁴⁹¹ The Downey Art Museum displayed his work in August of 1971 as part of the Bowser Collection.⁴⁹² In 1987 at the CAA's 60th Anniversary Exhibition, "The First Ten Years: A Tribute to the Founding Members," Hansen's "*Untitled* oil of three men whose torsos end as octopus tentacles" was displayed. Several secondary sources provide examples of his works and summary commentaries on his life.⁴⁹³

ENDNOTES FOR HANSEN: 1. *TOI*, April 13, 1924, p.S-5. / 2. Crocker: 1888, p.564; 1890, p.596; 1891, p.651; Polk: 1892, p.605; 1894, p.511; 1896, p.495. / 3. Polk: 1897, p.540; 1899, p.513; 1902, p.468; 1904, p.522. / 4. U.S. Census of 1900 [ED 315, Sheet 3A]. / 5. *ADA*: June 20, 1903, p.5; August 29, 1903, p.3; September 5, 1903, p.3. / 6. *CPC*: September 26, 1930, p.9. / 7. *CPC*: September 26, 1930, p.9; April 11, 1947, p.11. / 8. Halteman, p.148. / 9. *BDG*: December 19, 1903, p.2; cf. *SFL*, December 19, 1903, p.7. / 10. Crocker: 1903, p.2003; 1904, p.2025; 1905, p.1999; *ADA*, November 7, 1904, p.4. / 11. *SFX*: November 25, 1904, pp.1-2; November 26, 1904, pp.1-2; November 27, 1904, p.29; November 28, 1904, p.4; November 30, 1904, p.2. / 12. *SFL*: November 26, 1904, p.3; November 27, 1904, p.28; November 28, 1904, p.3; November 29, 1904, p.7. / 13. *SFC*: November 26, 1904, p.5. / 14. *BDG*: November 25, 1904, p.1; November 29, 1904, p.7. / 15. *BDG*: March 11, 1905, p.6. / 16. *BDG*: March 29, 1905, p.5. / 17. *BDG*: June 12, 1905, p.2; *SFL*, September 19, 1905, p.16. / 18. *SFL*, February 4, 1907, p.5; Polk: 1908, p.1561; 1909, p.1285. / 19. U.S. Passport Application No. 20018, issued on August 20, 1906 in Oakland. / 20. *WHOA*, vol.15, 1928-29, p.955. / 21. *MPH*, November 5, 1951, p.A-2. / 22. *CPC*: September 18, 1931, p.11; June 4, 1937, p.7; August 25, 1939, p.5. / 23. *CPC*, June 24, 1938, p.8. / 24. *MPH*, November 5, 1951, p.A-2. / 25. U.S. Census of 1910 [ED 305, Sheet 1B]. / 26. *WHOA*, vol.15, 1928-29, p.955. / 27. *SFL*, September 4, 1910, p.40. / 28. *SFL*, September 4, 1910, p.40. / 29. Bernier, p.170. / 30. *Hamburg Passenger Lists*, October 5, 1912; *New York Passenger Lists*, Hamburg to New York City, arrived October 18, 1912, T-715. / 31. Crocker: 1911, p.756; 1913, pp.830, 832; *CVRI*, City and County of San Francisco: 1916-1918. / 32. *SFL*, December 22, 1912, p.52. / 33. *AAA* 14, 1917, p.504; cf. Crocker: 1914, pp.859, 2018; 1915, pp.869, 2069; 1916, p.2069; *TOI*, October 29, 1916, p.29. / 34. Crocker: 1917, pp.917, 2190; 1918, p.1836; 1919, p.729. / 35. *SFL*, December 29, 1912, p.31. / 36. *SFL*, March 9, 1913, p.31. / 37. *SFL*, March 2, 1913, p.29. / 38. *SFL*: May 18, 1913, p.31; June 15, 1913, p.32; June 29, 1913, p.32. / 39. *SFL*, May 18, 1913, p.31. / 40. *SFL*, April 16, 1913, p.30; *SFX*, November 30, 1913, p.34; *SFC*: April 6, 1913, p.27; December 14, 1913, p.62. / 41. Halteman, p.174. / 42. Schwartz, *Northern*, p.66. / 43. *SFC*: February 8, 1914, p.21; March 15, 1914, p.19; *SFX*, March 8, 1914, p.32. / 44. *SFX*, March 15, 1914, p.27. / 45. *SFC*, March 22, 1914, p.19. / 46. *SFC*, August 2, 1914, p.25. / 47. *SFC*, November 15, 1914, p.15. / 48. *LAT*, May 23, 1915, p.3-15; cf. *LAT*, May 16, 1915, p.3-17. / 49. *LAT*, July 18, 1915, p.3-4. / 50. Schwartz, *Northern*, p.66. / 51. *SFC*, January 22, 1916, p.8. / 52. *SFC*, April 9, 1916, p.23; *TOI*, May 7, 1916, p.22. / 53. *Trask*, pp.170, 172, 196, 212, 320, 401; *SFC*: July 25, 1915, p.17; *LAT*, August 1, 1915, p.3-4; *WHOA*, vol.15, 1928-29, p.955. / 54. *SFC*, July 23, 1916, p.19. / 55. *SFC*: March 5, 1916, p.19; March 12, 1916, p.19. / 56. *LAT*: February 19, 1916, p.1-12; March 19, 1916, p.3-4; *TOI*: March 12, 1916, p.25; April 30, 1916, p.48. / 57. *TOI*: June 11, 1916, p.13; June 18, 1916, p.14. / 58. *TOI*, October 8, 1916, p.27; *TWP*, November 11, 1916, p.11. / 59. *SFC*: August 6, 1916, p.19; August 13, 1916, p.24. / 60. *TWP*, November 11, 1916, p.10; cf. *TOI*: October 29, 1916, p.29; November 12, 1916, p.27; *SFC*, November 19, 1916, p.27; *TWP*, December 30, 1916, p.11. / 61. *TOI*: October 29, 1916, p.29; November 12, 1916, p.27. / 62. *TOI*: January 7, 1917, p.24; January 21, 1917, p.24; January 28, 1917, p.24; *SFC*, February 11, 1917, p.D-3; *The Bakersfield Californian*, April 5, 1917, p.2. / 63. *TOI*: October 7, 1917, p.20; December 2, 1917, p.21. / 64. *TWP*, December 8, 1917, p.15. / 65. *WWDR*, No.111-2239-39, May 29, 1917. / 66. *TOI*, December 24, 1916, p.24; *SFC*, December 16, 1917, p.8-S. / 67. *SFC*: January 27, 1918, p.6-S; February 17, 1918, p.4-E. / 68. *TOI*: March 24, 1918, p.36; April 25, 1918, p.7; May 5, 1918, p.24; *NYT*, May 12, 1918, p.7-15. / 69. *TWP*, March 30, 1918, p.16. / 70. *TWP*, March 30, 1918, p.17. / 71. *CSP*, February 18, 1954, pp.3, 8. / 72. *SFB*, January 25, 1919, p.6; *TOI*: February 9, 1919, p.29; March 9, 1919, p.31. / 73. *TOI*, March 23, 1919, p.10. / 74. *SFAI*. / 75. *SFC*, January 26, 1919, p.6-S; *TOI*: April 10, 1919, p.3; April 13, 1919, p.10. / 76. *SFC*, October 5, 1919, p.E-5; *TOI*, March 28, 1920, p.4-S. / 77. *SFC*, November 16, 1919, p.E-5; *TOI*, November 16, 1919, p.S-7. / 78. *SFC*, January 11, 1920, p.E-3. / 79. *SFC*, February 22, 1920, p.E-3. / 80. *SFC*, March 7, 1920, p.E-3. / 81. *TOI*, February 29, 1920, p.S-7. / 82. *SFX*, March 7, 1920, p.N-4. / 83. *SFC*, March 21, 1920, p.E-3. / 84. *TOI*, March 28, 1920, p.4-S; *SFX*, April 18, 1920, p.4-N. / 85. *TOI*: April 18, 1920, p.6-S; May 9, 1920, p.11; *SFX*, May 9, 1920, p.6-N; *MDC*, May 10, 1920, p.3; *TWP*, May 15, 1920, p.9. / 86. *SFC*, April 13, 1919, p.S-11. / 87. *SFB*, March 24, 1919, p.15; *TOI*: November 26, 1922, p.7-S; May 3, 1925, p.S-7. / 88. *BDI*, September 25, 1920, p.3; *SFC*, September 26, 1920, p.8-S; *TOI*: September 26, 1920, p.6-S; December 12, 1920, p.B-11. / 89. *CPC*, January 13, 1921, p.2. / 90. *SFX*, March 27, 1921, p.N-13; cf. *TOI*: January 9, 1921, p.4-S; February 20, 1921, p.W-5. / 91. *TOI*, March 20, 1921, p.S-9. / 92. *TOI*, December 12, 1920, p.B-11. / 93. *CPC*, August 25, 1939, p.5. / 94. *CPC*, April 11, 1947, p.11; cf. *CSP*, February 18, 1954, p.8. / 95. *MPH*: November 1, 1946, p.A-10; November 5, 1951, p.A-2. / 96. *CPC*, April 11, 1947, p.11. / 97. *SFL*, May 18, 1913, p.31; cf. *CPC*, December 19, 1930, p.8. / 98. *SFC*, September 14, 1913, p.21. / 99. *TOI*, July 28, 1914, p.15. / 100. *SFC*, May 31, 1914, p.30. / 101. *SFC*: October 31, 1915, p.16; March 26, 1916, p.19; *CPC*, April 11, 1947, p.11. / 102. *TWP*: June 30, 1917, p.11; September 8, 1917, p.11. / 103. *TWP*, June 1, 1918, p.17; *TOI*: May 18, 1919, p.11; June 22, 1919, p.11; July 13, 1919, p.11; *SFC*, August 17, 1919, p.6-E. / 104. *BDG*, July 2, 1921, p.6; *CPC*, July 7, 1923, p.9; *SFC*, June 22, 1924, p.6-D. / 105. *MPH*, November 1, 1946, p.A-10. / 106. *TOI*: May 13, 1917, p.14; May 27, 1917, p.14; July 1, 1917, p.11; August 5,

1917, pp.20f; September 9, 1917, p.20; April 13, 1919, p.10; June 22, 1919, p.11; May 18, 1919, p.11; July 13, 1919, p.11; January 8, 1922, p.4-S; August 14, 1932, p.6-S; *TWP*, April 27, 1918, p.16; *MDC*, June 11, 1919, p.4; *CPC*: June 19, 1919, p.3; January 28, 1927, p.11; April 29, 1927, p.10; November 8, 1927, p.4; January 30, 1931, p.6; April 11, 1947, p.11; *SFC*, March 10, 1929, p.D-5; *LAT*: September 1, 1929, p.3-18; February 3, 1935, p.2-10; *CCY*, September 13, 1940, p.7; *MPH*, December 3, 1943, pp.1f; *CSP*, February 18, 1954, p.8; Macky, p.31. / 107. *SFC*, March 1, 1925, p.D-3; *AAG*, July 1925, p.8. / 108. *CPC*, September 26, 1930, p.9. / 109. *CVRI*, Monterey County, 1918; *AAA* 16, 1919, p.390. / 110. U.S. Census of 1920 [ED 330, Sheet 6B]; Crocker 1920, p.797. / 111. *SFC*, February 22, 1920, p.E-3. / 112. *CPC*, April 11, 1947, p.11. / 113. *REG*, September 18, 1928, p.4; *WHOA*, vol.15, 1928-29, p.955. / 114. *Perry/Polk* 1922-23, p.29. / 115. *TOI*, September 10, 1922, p.S-9. / 116. *SFC*, February 3, 1924, p.6-D; *TOI*, September 6, 1925, p.S-5; *AAA*: 20, 1923, pp.544f; 22, 1925, p.518; 24, 1927, p.586; 26, 1929, p.624; *CVRI*, Monterey County: 1924-1926; *Perry/Polk*: 1926, p.185; 1928, p.218; *CPC*, June 24, 1938, p.8. / 117. *CPC*, November 29, 1924, p.8; *SFC*, December 7, 1924, p.D-7; *MPH*: November 1, 1946, p.A-10; November 5, 1951, p.A-2. / 118. *CPC*, April 29, 1927, p.10. / 119. U.S. Census of 1930 [ED 27-23, Sheet 4B]; U.S. Census of 1940 [ED 27-31, Sheet 7A]. / 120. *CVRI*, Monterey County: 1932-1944. / 121. *Perry/Polk*: 1937, pp.224, 480, 621; 1939, pp.239, 434; 1941, pp.280, 506. / 122. *CPC*: August 17, 1922, p.1; August 24, 1922, p.1; *TOI*: August 20, 1922, p.B-3; August 27, 1922, p.4-S; September 10, 1922, p.S-9; *BDG*, September 2, 1922, p.5. / 123. *CPC*: July 14, 1923, p.1; August 18, 1923, p.1; August 25, 1923, p.1. / 124. *TOI*, August 19, 1923, p.S-7. / 125. *CPC*, April 3, 1926, p.3. / 126. *CPC*, October 15, 1926, p.11; *SFC*, October 24, 1926, p.6-F. / 127. *TOI*: April 15, 1929, p.4-D; May 6, 1929, p.4-B; May 14, 1929, p.25. / 128. *CPC*: January 16, 1931, p.7; January 24, 1936, p.16; *MPH*, January 20, 1931, pp.1, 7; John Walton, *Storied Land: Community and Memory in Monterey*, Berkeley, 2001, pp.218f, 230. / 129. *CPC*: September 11, 1931, p.7; October 9, 1931, p.8; *CRM*, October 8, 1931, p.7. / 130. *CPC*: November 23, 1934, p.5; March 29, 1935, p.7; April 19, 1935, p.1. / 131. *CCY*, August 30, 1937, p.3. / 132. *CPC*, September 22, 1939, p.3; *CCY*, October 4, 1940, p.7. / 133. *MPH*: September 21, 1937, pp.1f. / 134. *TOI*: August 5, 1917, p.20; July 4, 1920, p.5-S; July 3, 1921, p.S-3; October 9, 1921, S-8; August 19, 1923, p.S-7; November 15, 1931, p.6-S; *TWP*, November 10, 1917, p.13; *LAT*: March 14, 1920, p.3-2; July 10, 1921, p.3-2; September 1, 1929, p.3-18; *SFC*: August 8, 1920, p.E-3; February 17, 1924, p.6-D; May 27, 1928, p.D-7; September 8, 1929, p.D-5; December 11, 1932, p.D-3; *BDG*: June 25, 1921, p.6; September 9, 1922, p.6; June 1, 1928, p.11; June 28, 1932, p.8; *MDC*: June 30, 1921, p.2; July 7, 1921, p.2; *CPC*: September 12, 1925, p.5; June 18, 1926, p.10; November 5, 1926, p.11; January 27, 1928, p.4; February 10, 1928, p.4; *SFL*, November 28, 1931, p.7; *CRM*, August 28, 1930, p.2. / 135. *TWP*, January 5, 1918, p.15. / 136. *AAA*: 17, 1920, p.111; 18, 1921, p.100; *BDG*, October 23, 1926, p.5; *CPC*, August 24, 1934, p.4. / 137. *TOI*, July 4, 1920, p.5-S. / 138. *SFC*, October 6, 1925, p.D-3. / 139. *SFC*: February 28, 1926, p.D-3; June 20, 1926, p.8-F; *TOI*, May 2, 1926, p.S-7; *CRM*, November 21, 1928, p.9. / 140. *CCY*, July 20, 1926, p.3. / 141. *TOI*, March 6, 1938, p.5-S. / 142. *ARG*, February 1928, p.4; *SFC*, July 29, 1928, p.D-7. / 143. *CRM*, October 22, 1931, p.4. / 144. *BDG*, November 5, 1931, p.7. / 145. *CPC*, December 9, 1932, p.6. / 146. *SFC*: July 6, 1930, p.D-5; March 13, 1932, p.D-3; *CPC*, March 18, 1932, p.6. / 147. *CPC*, July 4, 1930, p.4; cf. B & B, June 11, 2003, No.4212. / 148. *CPC*, June 22, 1932, p.8; *SFC*, July 24, 1932, p.D-3. / 149. *TOI*, June 21, 1936, p.B-5. / 150. *CPC*, May 6, 1938, p.5. / 151. Appendix 2. / 152. *CPC*, September 9, 1920, p.3. / 153. *CPC*, October 20, 1921, p.9. / 154. *CPC*, June 29, 1922, p.1. / 155. *CPC*, May 9, 1925, p.1; *TOI*, May 10, 1925, p.6-S; cf. *SFC*, September 5, 1926, p.8-F. / 156. *MPH*, May 16, 1925, pp.1, 5. / 157. *CPC*, September 3, 1926, p.3. / 158. *CPC*, February 25, 1927, p.10. / 159. *CCY*, July 6, 1926, p.12; *CPC*, October 8, 1926, p.3; August 31, 1934, p.4; September 7, 1934, p.4; September 14, 1934, p.5; September 21, 1934, p.1; September 28, 1934, p.1; September 13, 1935, p.5; September 27, 1935, p.16; September 25, 1936, p.15; December 1, 1939, p.9. / 160. *SFC*, May 30, 1926, p.8-F. / 161. *CPC*, November 3, 1921, p.1. / 162. *CPC*, April 11, 1947, p.11. / 163. Refer to narrative in Chapter 7. / 164. 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 at the CAA: Appendix 4; *CPC*: March 30, 1934, p.6; June 22, 1934, p.5; January 11, 1935, p.3; August 23, 1935, p.11; October 11, 1935, p.9; November 11, 1938, p.6; May 12, 1939, p.4; July 28, 1939, p.11; November 10, 1939, p.4; December 8, 1939, p.13; February 28, 1941, p.10; February 13, 1942, p.12; May 7, 1943, p.3; March 17, 1944, p.1; May 26, 1944, p.1; July 20, 1945, p.3; April 26, 1946, p.9; June 7, 1946, p.7; June 28, 1946, p.9; August 9, 1946, p.7; April 11, 1947, p.5; October 3, 1947, p.1; November 7, 1947, p.5; December 12, 1947, p.11; February 6, 1948, p.8; February 27, 1948, p.6; July 9, 1948, p.5; August 6, 1948, p.5; July 15, 1949, p.5; *CSN*: April 19, 1934, p.4; June 21, 1934, p.1; August 2, 1934, p.3; *BDG*: March 19, 1936, p.5; May 14, 1936, p.9; *CRN*: July 7, 1937, p.8; October 6, 1937, p.9; *CCY*: August 13, 1937, p.7; August 5, 1938, p.2; May 12, 1939, p.3; July 7, 1939, p.3; October 13, 1939, p.10; November 17, 1939, p.3; July 5, 1940, p.4; December 6, 1940, p.14; January 17, 1941, p.7; May 15, 1941, p.9; February 19, 1942, p.1; *CSP*, March 10, 1949, p.3. / 165. The following citations provide only the titles of displayed works and dates of exhibition at the CAA without any useful commentaries: *CPC*: September 13, 1935, p.7; June 11, 1937, p.11; July 16, 1937, p.13; November 12, 1937, p.7; March 18, 1938, p.2; July 29, 1938, p.10; August 26, 1938, p.14; October 14, 1938, p.3; February 17, 1939, p.2; January 12, 1940, p.2; May 17, 1940, p.12; May 22, 1942, p.3; January 18, 1946, p.3; March 22, 1946, p.1; December 6, 1946, p.9; June 4, 1948, p.5; February 11, 1949, p.3; March 4, 1949, p.3; *CRN*, December 22, 1936, p.3; *CCY*: July 16, 1937, p.17; December 17, 1937, p.4; March 11, 1938, p.9; October 14, 1938, p.5; July 14, 1939, p.26; February 14, 1941, p.4. / 166. *TOI*, September 7, 1935, p.11; cf., *CSN*, December 7, 1933, p.1; *CPC*: December 8, 1933, p.7; August 24, 1934, p.27; August 12, 1938, p.4; August 23, 1940, p.2; January 16, 1942, p.4; August 14, 1942, p.3; August 13, 1943, p.12; August 18, 1944, p.1; August 17, 1945, p.10; August 29, 1947, p.20; January 21, 1949, p.13; *CCY*: August 13, 1937, p.2; August 12, 1938, p.2; *CSP*, March 31, 1949, p.8. / 167. *AAA*: 31, 1934, p.73; 32, 1935, p.81; 33, 1936, p.83; *TOI*: January 27, 1934, p.3; February 25, 1934, p.8-S; August 16, 1936, p.6-S; *CPC*: February 23, 1934, p.6; August 16, 1935, p.5; August 14, 1936, p.2; August 21, 1942, p.2; January 21, 1949, p.13; *BDG*, April 17, 1936, p.12; *MPH*: October 31, 1947, p.A-2; October 31, 1949, p.A-3. / 168. *CPC*: July 7, 1933, p.1; December 15, 1933, p.18; July 27, 1934, p.2; April 30, 1943, p.1; May 21, 1943, p.1. / 169. *CSN*, January 11, 1934, p.1; *CPC*: February 23, 1934, p.1; March 23, 1934, p.5; June 15, 1934, p.1; 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; August 13, 1943, p.12; August 27, 1943, p.1; September 3, 1943, pp.1, 12; *CRN*: November 24, 1937, p.2; December 4, 1937, p.2; *CCY*: November 26, 1937, p.2; December 24, 1937, p.4. / 170. *CPC*: August 31, 1934, p.4; September 7, 1934, p.4; September 14, 1934, p.5; September 21, 1934, p.1; September 28, 1934, p.1; September 13, 1935, p.5; September 27, 1935, p.16; September 25, 1936, p.15; *LAT*, September 16, 1934, p.3-2; *TOI*: December 20, 1935, p.6-S; September 10, 1935, p.21; September 21, 1936, p.B-9; September 27, 1936, p.S-3; January 31, 1952, p.14-D; February 14, 1952, p.22. / 171. *CPC*, May 25, 1934, p.13; Wendelborg also

noted that his father liked to play cards and whittle on wood. / **172. CPC**, September 11, 1936, p.11. / **173. MPH**, March 9, 1931, p.5. / **174. CRM**, June 8, 1931, p.3. / **175. CRM**, June 6, 1931, p.3. / **176. CRM**, August 11, 1931, p.3; August 27, 1931, p.1. / **177. CPC**, August 14, 1931, p.9. / **178. CPC**, September 4, 1931, p.9. / **179. CPC**, October 23, 1931, p.8; cf. **CPC**, September 18, 1931, p.11; October 16, 1931, p.10; **CRM**, October 15, 1931, p.7. / **180. CPC**, October 30, 1931, p.8. / **181. CPC**, November 13, 1931, p.8. / **182. CPC**, January 1, 1932, p.7. / **183. CPC**, January 8, 1932, p.9. / **184. CRM**, June 23, 1932, p.3; **CPC**, June 24, 1932, p.8. / **185. CPC**, August 3, 1934, p.5. / **186. CPC**, January 18, 1935, p.4. / **187. CPC**, February 8, 1935, p.8. / **188. CPC**, February 8, 1935, p.12. / **189. CPC**, March 8, 1935, p.9. / **190. TOT**, March 28, 1935, p.17; March 31, 1935, p.5-7. / **191. CPC**, May 10, 1935, p.1; **TOT**, May 12, 1935, p.2-B. / **192. CPC**, June 7, 1935, p.10. / **193. CPC**, August 9, 1935, p.7. / **194. CPC**, January 17, 1936, p.7. / **195. Ibid.**, p.5. / **196. CPC**, February 7, 1936, p.10. / **197. CPC**, March 20, 1936, p.6. / **198. CPC**, May 15, 1936, p.7. / **199. CPC**, June 12, 1936, p.9. / **200. CPC**, August 21, 1936, p.3; October 16, 1936, p.1. / **201. CPC**, November 27, 1936, p.6. / **202. CPC**, November 20, 1936, p.5. / **203. CPC**, December 11, 1936, p.16. / **204. CPC**, January 15, 1937, p.8. / **205. CCY**, June 4, 1937, p.7. / **206. CPC**, September 10, 1937, p.3. / **207. CPC**, October 8, 1937, p.6. / **208. CPC**, October 29, 1937, p.1; **TOT**, October 31, 1937, p.5-5. / **209. CPC**, December 10, 1937, p.7. / **210. CPC**, April 8, 1938, p.1; June 24, 1938, p.8; **CCY**, April 8, 1938, pp.1, 15; May 6, 1938, p.8; July 22, 1938, p.2; August 26, 1938, p.3; **MPH**, September 17, 1978, p.4. / **211. AAA** 27 1930, p.317. / **212. CPC**, July 29, 1949, p.4. / **213. CPC**, April 15, 1938, p.1; May 6, 1938, p.8; **CCY**, May 27, 1938, p.3; August 5, 1938, p.11; November 8, 1940, p.5. / **214. CPC**, June 2, 1939, p.7; October 20, 1939, pp.12f; April 19, 1940, p.4; May 16, 1941, p.1; **AAA** 35 1941-42, p.471. / **215. CPC**, May 2, 1947, p.7. / **216. CCY**, February 11, 1938, p.6. / **217. CPC**, February 18, 1938, p.7. / **218. CCY**, April 8, 1938, p.13. / **219. CCY**, May 6, 1938, p.10. / **220. CPC**, September 16, 1938, p.6. / **221. CCY**, September 9, 1938, p.7. / **222. CCY**, February 10, 1939, p.10; cf. Plate 10a. / **223. CPC**, September 29, 1939, p.3. / **224. CPC**, March 8, 1940, p.3. / **225. CPC**, December 6, 1940, p.9. / **226. CCY**, April 18, 1941, p.12. / **227. TOT**, May 16, 1943, p.8; **CPC**, May 21, 1943, p.10. / **228. CPC**, September 24, 1943, p.4. / **229. CPC**, October 19, 1945, p.2. / **230. CPC**, November 23, 1945, p.5. / **231. CPC**, February 22, 1946, p.5. / **232. CPC**, February 7, 1947, p.5. / **233. CPC**, April 11, 1947, pp.1, 11; cf. **CPC**, June 24, 1938, p.8. / **234. CSP**, February 18, 1954, p.9. / **235. CPC**, October 15, 1948, p.5. / **236. CPC**, November 5, 1948, p.8; cf. his *Boatyard - Monterey* in B & B, April 6-7, 2011, No.1045. / **237. CPC**, December 3, 1948, p.5. / **238. CPC**, April 22, 1949, p.20. / **239. CPC**, August 12, 1949, p.9; August 19, 1949, p.16. / **240. MPH**, October 29, 1960, p.A-7. / **241. MPH**, November 3, 1952, p.A-13; November 2, 1953, p.7. / **242. MPH**, November 1, 1946, pp.A-1, A-10. / **243. MPH**, October 31, 1947, pp.A-1, A-2, A-12f. / **244. MPH**, October 29, 1948, pp.A-1f; October 31, 1949, pp.A-1f; October 31, 1950, pp.A-1, A-11; November 5, 1951, pp.A-1f; November 3, 1952, pp.A-1, A-12f; November 2, 1953, pp.A-1f, A-6; November 1, 1954, pp.A-1f; **TAT**, November 24, 1950, p.16. / **245. MPH**, October 30, 1955, pp.A-1, A-6; November 3, 1956, pp.A-1, A-12; November 2, 1957, p.A-2; November 1, 1958, p.A-1. / **246. MPH**, October 31, 1959, p.A-1; October 29, 1960, p.A-1. / **247. Cf.** A. Kistler, "Armin Hansen," *Prints* 5.1, 1934, pp.1-10; **NYT**, December 23, 1934, p.D-9. / **248. TWP**, August 26, 1926, p.11. / **249. SFC**, February 4, 1917, p.18. / **250. Schwartz**, *Northern*, p.66; **TOT**, April 27, 1913, p.38; **SFL**, March 30, 1913, p.28. / **251. SFC**, December 14, 1913, p.62. / **252. Schwartz**, *Northern*, p.66. / **253. LAT**, November 15, 1914, p.3-10. / **254. CSEE**, 1915; **Schwartz**, *Northern*, p.66. / **255. LAT**, February 6, 1916, p.3-4. / **256. TOT**, March 11, 1917, p.24. / **257. CSEE**, 1917; **TOT**, April 15, 1917, p.24; May 13, 1917, p.24. / **258. CSEE**, 1918. / **259. CSEE**, 1919; **TOT**, August 10, 1919, p.8; **SFB**, August 27, 1919, p.7. / **260. CSEE**, 1920. / **261. DPT**, December 27, 1924, p.8; **TOT**, January 11, 1925, p.5-7. / **262. SFC**, August 30, 1925, p.D-3. / **263. TOT**, March 21, 1926, p.5-7. / **264. TOT**, September 26, 1926, p.4-S; cf. **CPC**, September 17, 1926, p.11; September 24, 1926, p.7. / **265. SFC**, November 12, 1933, p.D-3. / **266. SFC**, April 1, 1934, p.D-3. / **267. NYT**, June 12, 1935, p.19; **TOT**, December 8, 1935, p.5-7. / **268. SFC**, May 5, 1935, p.D-3. / **269.** Annual exhibitions of the Society were habitually held in San Francisco and other shows were staged throughout the Bay Area. Citations that have the titles of his submissions and any significant commentaries are inserted in the body of the text. The following citations provide only some of the dates when Hansen's work was immediately forthcoming or on display at the Society's Annual and/or special exhibitions: **TWP**, April 7, 1917, p.10; November 3, 1934, p.13; November 10, 1934, pp.12f; November 17, 1934, p.12; May 5, 1935, p.12; **SFC**, August 4, 1918, p.E-6; October 19, 1924, p.D-3; January 11, 1925, p.D-3; September 9, 1928, p.D-7; November 11, 1928, p.D-7; December 23, 1928, p.D-7; December 14, 1930, p.4-D; November 11, 1934, p.D-3; **BDG**, June 9, 1923, p.6; August 30, 1924, p.6; September 13, 1928, p.5; November 3, 1933, p.5; November 9, 1933, p.9; April 5, 1934, p.5; November 1, 1934, p.7; December 13, 1935, p.6; 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; **TOT**, June 7, 1925, p.6-S; August 16, 1925, p.5-S; September 6, 1925, p.5-S; November 5, 1933, p.8-S; November 4, 1934, p.5-S; 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; **CPC**, December 14, 1928, p.16; **ARG**, October 1927, p.6; **TAT**, October 1, 1927, p.9; October 13, 1939, p.25; **DPT**, December 11, 1928, p.6; **CSM**, May 11, 1935, p.6; **TAD**, January 15, 1937, p.24; **SFW**, October 23, 1937, p.7. / **270.** Trask, pp.170, 172, 196, 212, 320, 401; **SFC**, July 25, 1915, p.17; **LAT**, August 1, 1915, p.3-4; **TOT**, March 12, 1916, p.25; September 17, 1916, p.42. / **271. TWP**, May 11, 1918, p.16; cf. **TOT**, November 26, 1916, p.34; March 24, 1918, p.36; April 25, 1918, p.7; May 5, 1918, p.24; **TWP**, March 30, 1918, p.17; **NYT**, May 12, 1918, p.7-15. / **272. TOT**, April 6, 1918, p.9; **TWP**, May 16, 1918, p.16. / **273. SFAI**. / **274. SFC**, February 22, 1920, p.E-3; March 7, 1920, p.E-3; **TOT**, February 29, 1920, p.5-7; **SFX**, March 7, 1920, p.N-4. In December of 1922, when the Print Rooms had a smaller show of Hansen's work, *The Oakland Tribune* reproduced *The Salmon Fisher*; **TOT**, December 10, 1922, p.6-S. / **275. TOT**, April 18, 1920, p.6-S; May 9, 1920, p.11; **SFX**, May 9, 1920, p.6-N; **MDC**, May 10, 1920, p.3. / **276. TOT**, August 20, 1922, p.B-3; August 27, 1922, p.4-S; September 10, 1922, p.5-S; December 17, 1922, p.5-S; **BDG**, September 2, 1922, p.5. / **277. TOT**, August 19, 1923, p.5-S. / **278. TOT**, September 2, 1928, p.5-S. / **279. CPC**, December 14, 1928, p.13. / **280. SFC**, September 19, 1920, p.5-7; **NYT**, March 5, 1922, p.6-8; **TOT**, November 19, 1922, p.5-S. / **281. SFC**, September 3, 1922, p.4-D; October 8, 1922, p.4-D; **TOT**, July 1, 1923, p.6-S; **SFC**, February 16, 1930, p.4-S; **BDG**, February 21, 1930, p.7; **TWP**, February 22, 1930, p.12. / **282. CHSE**, January 30 to March 9, 1930. / **283. LAT**, March 11, 1923, p.3-14. / **284. LAT**, March 4, 1923, p.2-6; March 11, 1923, p.3-14; April 15, 1923, p.3-17; March 9, 1924, p.3-35; **SFC**, March 23, 1924, p.6-D; **TOT**, January 13, 1924, p.2-A; March 30, 1924, p.5-S; **AMG** 15.6, 1924, p.299; **AAA** 21, 1924, p.127; **INS** 78, 1924, pp.383ff; **WHOA**, vol.15, 1928-29, p.955. *The Oakland Tribune* reproduced *The Requiem*. / **285. SFC**, February 3, 1924, p.6-D. / **286. LAT**, April 4, 1926, p.3-31. / **287. CPC**, February 18, 1927, p.11. / **288. SFC**, July 10, 1927, p.D-7; **BDG**, February 4, 1932, p.7. / **289. LAT**, July 3, 1927, p.3-23. / **290. SFC**, July 6, 1930, p.D-5. / **291. BDG**, October 23, 1930, p.7. / **292. LAT**, August 16, 1928, p.2-4. / **293. LAT**, June 17, 1928, p.3-8. / **294. LAT**, September 2, 1928, p.3-6; September 9, 1928, p.3-26. / **295. LAT**, June 2, 1929, p.3-18. / **296. TOT**, January 11, 1925, p.5-7; January 3, 1926, p.5-S; January 10, 1926, p.8-S. / **297. SFC**, December 113, 1925, p.D-3; January 17, 1926, p.D-3; February 14, 1926, p.D-3; **TOT**, February 21, 1926, p.5-S. / **298. BDG**, July 8, 1926, p.6; **TWP**, July 17, 1926, p.23. / **299. SFC**, July 10, 1927, p.D-7. / **300. SFC**, July 8, 1928, p.D-7. / **301. SFC**, March 18, 1928, p.D-7; **TOT**, March 25, 1928, p.5-S; **ARG**, March 1928, p.16; **CPC**, March 23, 1928, p.6. / **302. SFC**, May 13, 1928, p.D-7; **CPC**, May 18, 1928, p.4; **MPH**, May 18, 1928, p.2. / **303. SFC**, July 8, 1928, p.D-7. / **304. SFC**, August 12, 1928, p.D-7. / **305. SFC**, December 15, 1929, p.D-5; **BDG**, December 19, 1929, p.10. / **306. CPC**, February 28, 1930, p.10; **TOT**, November 30, 1930, p.5-S. / **307. BDG**, March 13, 1930, p.7. / **308. SFC**, June 15, 1930, p.D-5; June 22, 1930, p.D-5; **TWP**, June 21, 1930, p.12. / **309. SFL**, June 28, 1930, p.6; cf. **BDG**, June 19, 1930, p.7. / **310. SFC**, October 19, 1930, p.4-D. / **311. SFC**, October 26, 1930, p.4-D. / **312. SFL**, October 25, 1930, p.14; cf. **BDG**, October 23, 1930, p.7. / **313. TWP**, November 1, 1930, p.12. / **314. BDG**, November 27, 1930, p.7. / **315. BDG**, December 18, 1930, p.7; **SFL**, December 20, 1930, p.14. / **316. SFC**, July 19, 1931, p.8-D; **BDG**, July 23, 1931, p.6. / **317. TWP**, June 6, 1931, p.12. / **318. SFL**, December 19, 1931, p.9. / **319. BDG**, January 28, 1932, p.8; **SFL**, February 13, 1932, p.10; **TAT**, February 19, 1932, p.13. / **320. BDG**, February 4, 1932, p.7. / **321. TWP**, February 13, 1932, p.12. / **322. SFC**, March 13, 1932, p.D-3; April 3, 1932, p.D-3; **TWP**, April 9, 1932, p.12. / **323. LAT**, May 17, 1932, p.1-6; May 22, 1932, p.3-10. / **324. SFL**, July 2, 1932, p.8; July 30, 1932, p.11; **SFC**, July 3, 1932, p.D-3. / **325. SFW**, July 30, 1932, p.7. / **326. LAT**, May 22, 1932, p.3-10. / **327. TWP**, May 13, 1933, p.12. / **328. LAT**, April 9, 1933, p.2-6. / **329. CSM**, December 17, 1932, p.12; **NYT**, November 28, 1933, p.19; November 29, 1933, p.17. / **330. LAT**, July 29, 1934, p.2-8; September 16, 1934, p.2-8; September 13, 1936, p.3-9. / **331. SAE**, February 23, 1936, p.A-1; **TOT**, September 20, 1936, p.6-B. / **332. TOT**, April 25, 1937, p.5-B; **SFC**, December 5, 1937, p.28-W. / **333. MPH**, July 6, 1939, p.1; **CPC**, July 7, 1939, p.1; **LAT**, July 21, 1939, p.2. / **334. LAT**, September 22, 1940, p.3-8. / **335. TOT**, March 2, 1941, p.7-B. / **336. TOT**, June 25, 1944, p.2-B. / **337. MPH**, February 20, 1947, p.1. / **338. CPC**, March 12, 1931, p.7. / **339. MPH**, March 9, 1931, p.5. / **340. CPC**, November 27, 1931, p.8; December 18, 1931, pp.4, 6; the *Camel Pine Cone* reproduced *Over the Top*. / **341. CRM**, January 7, 1932, p.6. / **342. CPC**, October 19, 1934, p.4. / **343. CPC**, December 13, 1935, p.16. / **344. CPC**, October 16, 1936, p.3. / **345. CRN**, December 22, 1936, p.3. / **346. CCY**, April 16, 1937, p.7. / **347. CCY**, May 7, 1937, p.6. / **348. CCY**, May 7, 1937, p.8; May 21, 1937, p.10. / **349. CPC**, February 17, 1939, p.2. / **350. CCY**, March 31, 1939, p.12. / **351. CPC**, October 16, 1942, p.1; July 20, 1945, p.3. / **352. MPH**, May 5, 1947, p.2. / **353.** Anthony R. White, Raymond L. Wilson et al., *The Graphic Art of Armin C. Hansen, A Catalogue Raisonné*, Los Angeles, 1986, pp.189-92; cf., McGlauffin, p.186; Ball, p.280; Falk, p.1449. / **354. SFC**, January 16, 1921, p.6; February 6, 1921, p.6-S; **CPC**, January 20, 1921, p.6; February 3, 1921, p.3; **TOT**, February 13, 1921, p.5-S; February 20, 1921, p.W-5; March 20, 1921, p.S-9; **TAT**, March 5, 1921, p.159; **BDG**, April 2, 1921, p.6. / **355. TOT**, October 12, 1921, p.13; October 16, 1921, p.5-S; November 6, 1921, p.2-B. / **356. TOT**, April 2, 1922, p.5-S; June 4, 1922, p.A-13. / **357. TOT**, October 1, 1922, p.4-S; October 22, 1922, p.7-S; October 29, 1922, p.9-S; **SFC**, October 8, 1922, p.4-D; October 29, 1922, p.4-D. / **358. TOT**, February 4, 1923, p.8-S. / **359. SFC**, July 1, 1923, p.6-D. / **360. TOT**, June 25, 1922, p.5-S; **SFC**, July 20, 1924, p.D-3. / **361. TOT**, March 2, 1924, p.6-S; cf. **BDG**, March 5, 1921, p.6. / **362. SFC**, January 1, 1922, p.E-5; **TOT**, December 17, 1922, p.5-S. / **363. SFC**, April 11, 1920, p.E-3; July 11, 1920, p.E-3; **WHOA**, vol.15, 1928-29, p.955. / **364. SFC**, February 12, 1922, p.6-D; **BDG**, February 18, 1922, p.5; **TOT**, November 19, 1922, p.5-S; December 3, 1922, p.7-S. / **365.** As cited in **CPC**, December 23, 1922, p.9. / **366. CSM**, February 7, 1923, p.6; March 13, 1923, p.17; **SFC**, February 11, 1923, p.4-D; February 25, 1923, p.4-D; **CPC**, February 24, 1923, p.1; **TOT**, March 4, 1923, p.5-S. / **367. NYT**, February 4, 1923, p.5-7. / **368. TOT**, December 23, 1923, p.B-7. / **369. SFC**, January 21, 1923, p.4-D; July 13, 1924, p.D-3; **LAT**, December 2, 1923, p.3-42. / **370. TOT**, May 3, 1925, p.5-S; **SFC**, May 10, 1925, p.D-3; **NYT**, December 8, 1929, p.23. / **371. TOT**, September 6, 1925, p.5-S. / **372. Mours**, p.58. / **373. LAT**, May 18, 1924, p.3-32; June 1, 1924, p.3-38; June 5, 1924, p.2-11; June 8, 1924, p.3-29. / **374. Mours**, p.58. / **375. LAT**, July 27, 1924, p.3-31; **TAT**, August 2, 1924, p.17. / **376. LAT**, August 17, 1924, p.3-44; November 2, 1924, p.3-39. / **377. TAT**, December 6, 1924, p.20; December 12, 1924, p.32. / **378. TAT**, January 10, 1925, p.20. / **379. LAT**, April 12, 1925, p.3-34. / **380. LAT**, June 7, 1925, p.3-29; June 21, 1925, p.3-13; January 17, 1926, p.3-36. / **381. LAT**, August 2, 1925, p.3-26. / **382. TOT**, September 6, 1925, p.5-S. / **383. TOT**, November 27, 1923, p.16; December 2, 1923, p.5-S; **SFC**, December 2, 1923, p.6-D. / **384. SFC**, June 22, 1924, p.6-D; July 6, 1924, p.6-D; October 5, 1924, D-3; cf. **TWP**, December 20-27, 1924, p.22. / **385. TOT**, November 18, 1923, p.9-S. / **386. BDG**, May 26, 1923, p.9; **TOT**, November 16, 1924, p.5-S; December 7, 1924, p.5-S; **SFC**, November 23, 1924, p.D-3. / **387. TOT**, January 18, 1925, p.A-11. / **388. SFAI**; Hansen's canvas was reproduced in the exhibition catalogue. / **389. AMG**, 16.4, 1925, p.199. / **390. TOT**, September 6, 1925, p.5-S. / **391. TOT**, September 18, 1925, p.4-8; September 27, 1925, p.6-S; October 18, 1925, p.5-S. / **392. SFC**, August 30, 1925, p.D-3; **TOT**, September 6, 1925, p.5-S. / **393. SFC**, December 13, 1925, p.D-3; **TOT**, December 13, 1925, p.5-S; cf. **TOT**, August 22, 1926, p.5-S. / **394. TOT**, December 6, 1925, p.5-S; December 13, 1925, p.5-S; January 10, 1926, p.8-S; April 25, 1926, p.5-S; January 9, 1927, p.6-S; **BDG**, January 6, 1926, p.6; **TWP**, January 16, 1926, p.23; **SFC**, January 17, 1926, p.D-3. / **395. SFC**, February 14, 1926, p.D-3. / **396. SFC**, January 31, 1926, p.D-3; February 7, 1926, p.D-3; **TOT**, January 31, 1926, p.5-S. / **397. TOT**, February 7, 1926, p.5-S. / **398. CSM**, February 24, 1926, p.8; cf. **TAT**, June 12, 1926, p.12. / **399. BDG**, August 25, 1926, p.7; **TWP**, September 4, 1926, p.23; **CPC**, October 15, 1926, p.11. / **400. SFC**, June 13, 1926, p.8-F; June 20, 1926, p.8-F; May 29, 1927, p.D-7; **TOT**, June 20, 1926, p.6-S; **BDG**, June 4, 1927, p.6; July 7, 1927, p.6. / **401. TOT**, September 25, 1927, p.4-S; **CPC**, December 9, 1927, p.4. / **402. TAT**, December 17, 1927, p.13; cf., **SFC**, December 11, 1927, p.D-7; December 18, 1927, p.D-7; January 1, 1928, p.D-7; **TOT**, December 11, 1927, p.8-S; December 18, 1927, p.5-S; December 25, 1927, p.5-S; **CPC**, December 30, 1927, p.4; **ARG**, January 1928, p.7. / **403. SFC**, December 25, 1927, p.D-7. / **404. TAT**, June 23, 1928, p.13; cf. **CPC**, July 6, 1928, p.4. / **405. SFC**, March 4, 1928, p.D-7; June 3, 1928, p.D-7; June 24, 1928, p.D-7; **CPC**, June 8, 1928, p.4. / **406. SFC**, March 1, 1925, p.D-3. / **407. SFC**, October 24, 1926, p.6-F; January 30, 1927, p.D-7. / **408. SFC**, May 16, 1926, p.8-F; **WHOA**, vol.15, 1928-29, p.955; this painting is also titled *Thanks Unto Thee*, O Lord. / **409. Mours**, p.8-B. / **410. LAT**, February 27, 1927, p.3-16; October 28, 1928, p.3-16. / **411. LAT**, March 11, 1928, p.3-24; **NYT**, March 18, 1928, p.28. / **412. CSM**, February 20, 1928, p.8; **CRM**, February 29, 1928, p.7; **CPC**, March 2, 1928, p.4. / **413. LAT**, August 12, 1928, p.3-22; August 19, 1928, p.3-24. / **414. NYT**, March 31, 1929, p.A&L-113; cf. **CSM**, April 8, 1929, p.8. / **415. LAT**, May 5, 1929, p.3-16; cf. **CPC**, May 24, 1929, p.6, 14. / **416. LAT**, August 18, 1929, p.3-18. / **417. SFC**, December 15, 1929, p.D-5; **SFX**, December 29, 1929, p.10-E. / **418. LAT**, September 29, 1929, p.3-18; February 9, 1930, p.3-17; March 16, 1930, p.3-19. /

SFC, May 18, 1930, p.D-5. / 422. TWP, December 20-27, 1930, p.19; Hansen's canvas *Noon Day* was reproduced with the article. / 423. LAT, June 28, 1931, p.3-21; July 28, 1935, p.2-7; October 2, 1938, p.3-7. / 424. TOT, August 17, 1930, p.6-5. / 425. LAT, October 12, 1930, p.3-16; Moore, p.A-21. / 426. Moore, p.B-58. / 427. CRM, July 20, 1931, p.2. / 428. LAT, October 11, 1931, p.3-8; September 11, 1932, p.3-18. / 429. LAT, June 12, 1932, p.3-14; August 28, 1932, p.3-16; August 27, 1933, p.2a-10; July 15, 1934, p.2-8; TWP, July 9, 1932, p.12. / 430. LAT, July 17, 1932, p.3-6. / 431. CRM, May 12, 1932, p.3; TOT, July 31, 1932, p.8-S. / 432. CPC, November 11, 1932, p.5. / 433. LAT, May 14, 1933, p.2-4. / 434. BDG, January 30, 1930, p.7; SFC, February 2, 1930, p.D-5; TOT, February 2, 1930, p.S-7; CPC, February 7, 1930, p.12; AAA 28, 1931, p.564; February 7, 1932, p.6-S. / 435. *Catalogue, Sixth Annual State-wide Art Exhibit of Paintings*, Santa Cruz Art League, February 5-19, 1933, p.5; TOT, February 12, 1933, p.8-S. / 436. SFW, February 8, 1936, p.7; TOT, February 9, 1936, p.S-7; BDG, February 13, 1936, p.7; SFC, February 16, 1936, p.4-D; IAT, February 21, 1936, p.21. / 437. TOT, February 16, 1936, p.7-S. / 438. TOT, February 13, 1938, p.5-S. / 439. TOT, February 8, 1942, p.S-5. / 440. BDG, February 12, 1937, p.5; TOT, February 1, 1942, p.5-S. / 441. MPH, August 25, 1927, p.1; CPC, September 2, 1927, p.7; TOT, September 11, 1927, p.6-5; ARG, October 1927, p.7. / 442. SFC, September 7, 1930, p.4-D; CPC, September 12, 1930, p.6; TOT, September 14, 1930, p.6-S; TWP, September 20, 1939, p.12. / 443. CPC, September 11, 1931, p.2; August 26, 1932, p.5; SFL, September 12, 1931, p.11; TOT, September 13, 1931, p.6-S; BDG, September 17, 1931, p.7. / 444. CPC, September 9, 1938, p.11; IAT, September 23, 1938, p.20; TOT, September 10, 1939, p.B-7. / 445. CPC, August 29, 1947, p.13; August 13, 1948, p.3; TOT, August 22, 1948, p.C-5. / 446. TWP, May 3, 1930, p.12; CPC, May 9, 1930, p.4. / 447. TOT, February 14, 1932, p.6-S; June 12, 1932, p.8-S. / 448. SFL, July 9, 1932, p.9; October 29, 1932, p.9; SFX, July 10, 1932, p.6-E; SFC, July 10, 1932, p.D-3; TOT, July 17, 1932, p.8-S; CPC, July 22, 1932, p.7. / 449. TOT, September 24, 1933, p.8-S; cf., SFW, September 16, 1933, p.5; BDG, September 21, 1933, p.9; IAT, September 22, 1933, p.13. / 450. TOT, December 17, 1933, p.8-S; SFX, December 17, 1933, p.8-E; TWP, December 23-30, 1933, p.31; January 13, 1934, p.12; May 12, 1934, p.12; October 13, 1934, p.12; IAT, February 9, 1934, p.13; March 30, 1934, p.13; October 12, 1934, p.15. / 451. TWP, April 7, 1934, p.12; April 14, 1934, p.12; April 21, 1934, p.12; TOT, April 8, 1934, p.12-S; BDG, April 13, 1934, p.7; SFW, April 14, 1934, p.8; SFC, April 15, 1934, p.D-3. / 452. TOT, October 22, 1933, p.8-S; SFC, November 25, 1934, p.D-3; cf., TOT, October 8, 1933, p.8-S; TWP, October 14, 1933, p.12; November 24, 1934, p.12; December 8, 1934, p.12; BDG, November 23, 1934, p.7. / 453. TWP, May 25, 1935, p.12; IAT, March 29, 1935, p.14; May 24, 1935, p.14. / 454. SFW, March 30, 1935, p.20. / 455. TOT, March 17, 1935, p.S-7; April 28, 1935, p.S-7; BDG, December 5, 1935, p.7. / 456. TOT, November 17, 1935, p.S-7; December 8, 1935, p.S-7; BDG, December 13, 1935, p.16. / 457. BDG, November 5, 1936, p.7; TOT, November 15, 1936, p.6-B; October 27, 1940, p.7-B; IAT, November 20, 1936, p.13. / 458. IAT, April 8, 1938, p.20. / 459. TOT, March 6, 1938, p.5-S; March 13, 1938, p.5-S; April 3, 1938, p.S-9. / 460. BDG, March 18, 1939, p.7. / 461. CSM, October 26, 1938, p.13; SFC, June 11, 1939, p.23-W; August 25, 1940, p.16-W; IAT, June 16, 1939, p.15; June 23, 1939, p.16; TOT, May 12, 1940, p.B-7. / 462. SFW, November 18, 1939, p.15; TOT, November 19, 1939, p.9-B; November 26, 1939, p.B-9. / 463. SFC, November 19, 1939, p.22-W. / 464. TOT, November 24, 1940, p.B-7. / 465. IAT, June 9, 1944, p.17; June 16, 1944, p.15; TOT, June 25, 1944, p.2-B. / 466. IAT, April 20, 1945, p.19. / 467. TOT, January 12, 1947, p.A-13; May 28, 1950, p.C-3; June 18, 1950, p.C-3; March 14, 1954, p.6-S; IAT, March 12, 1954, p.17. / 468. CPC, March 26, 1937, p.9; June 18, 1937, p.7. / 469. CPC, July 12, 1935, p.16. / 470. LAT, August 5, 1934, p.2-8; TOT, March 3, 1935, p.S-7. / 471. Moore, p.B-58; CSM, January 12, 1935, p.8; LAT, January 12, 1935, p.3-9. / 472. LAT, December 8, 1935, p.3-10. / 473. CPC, March 17, 1939, p.7; LAT, April 5, 1939, p.2-12. / 474. LAT, April 16, 1939, p.3-6. / 475. LAT, August 27, 1939, p.3-8. / 476. LAT, April 7, 1940, p.3-8. / 477. LAT, March 14, 1943, p.3-5. / 478. LAT, January 6, 1946, p.3-4. / 479. LAT, August 10, 1947, p.3-4. / 480. LAT, June 13, 1948, p.3-4. / 481. LAT, June 4, 1950, p.4-5. / 482. LAT, August 7, 1955, p.4-8. / 483. IAT, May 9, 1947, p.16. / 484. LAT, August 8, 1937, pp.M-7, 12; cf. MPH, November 1, 1946, p.10-S. / 485. LAT, March 16, 1936, p.1-9. / 486. TOT, November 23, 1941, p.S-5. / 487. California Death Index; TOT, April 25, 1957, p.E-11; SFX, April 25, 1957, p.2-19; NYT, April 26, 1957, p.26; MPH, November 2, 1957, p.A-2. / 488. LAT, June 23, 1957, p.5-7. / 489. *Globe Gazette* (Mason City, Iowa): June 4, 1960, p.10; July 1, 1960, p.6. / 490. TOT, January 14, 1964, p.D-21. / 491. TOT, July 29, 1962, p.5-EL; July 19, 1970, p.26-EN. / 492. TPD, August 8, 1971, p.6. / 493. MPH, August 23, 1987, p.6-D; cf., Anthony R. White, "Armin Carl Hansen: Painter, Etcher, Teacher," in *Armin Hansen: The Jane and Justin Dart Collection*, Catalogue of the Monterey Peninsula Museum of Art, Monterey, 1993, pp.7-11; Raymond L. Wilson, "The Rise of Etching in America's Far West," *Print Quarterly* 2.3, 1985, pp.194ff; Raymond L. Wilson in Westphal, *The North*, pp.86-91; Hailey, vol.9, pp.105-33; Heyman, p.12; Baird et al., pp.17f; Josephine Blanch, "Armin Hansen, Painter of the Sea," *OMG* 1, 1927, pp.22f; Jessie D. Selkingshaus, "Etchers of California," *INS* 78, 1924, pp.383ff; *Mrs. Armin C. Hansen, Reminiscences*, Tape Recorded Interviews conducted by Betty L. Hoag and L. Ferbrache on April 23, 1957, Archives of California Art, The Oakland Museum of California; Samuels, p.205; Seavey, p.23; Falk, p.1449; Gerdts and South, pp.68ff; Orr-Cahall, p.103; Jacobsen, pp.1388f; Hughes, pp.483f; Spangenberg, pp.58-61; Wall Moore, p.225; Gilliam, pp.153f.

EMELINE H. HARRINGTON (1862-1956) was born on January 12th in Wisconsin. From the U.S. Census of 1870 we learn that she, her parents and six siblings lived on a farm in Lind, Wisconsin.¹ The extent of her early art education is unknown, but in 1883 she was listed as a student in Madison.² When she was living at her parents' home in 1910, one of the two "lodgers" was Elizabeth Bonita, an art teacher.³ By 1914 she had moved to Carmel where she registered on the local voter index as a "Republican" and by 1918 listed her occupation as "minister."⁴ In October of 1916 she ran for election to the Board of City Trustees, but lost, coming in eighth out of a field of eleven candidates.⁵ She periodically involved herself in local politics.⁶ She received instruction at the local Summer School of Art and contributed a work entitled *A Southern Slope* to the Fourteenth Annual Exhibition of the Arts and Crafts Club in 1920.⁷ According to the U.S. Census of 1920, she resided on Santa Lucia Avenue, had no specified occupation and owned her own home without a mortgage.⁸ Eventually, she relocated her studio-home to Fourteenth Avenue between Casanova Street and Camino Real. She was one of the Carmelites who contributed to the relief fund for Japanese earthquake victims in 1923 and was socially active in the community.⁹ In the 1930 Directory her profession was listed as "Reverend."¹⁰ The U.S. Census of

1930 specified that her church was "nondenominational."¹¹ In 1935 she was referred to as a "retired pastor."¹² Thereafter, when she enrolled in the Carmel voter index, her profession was listed as either "housewife" or "retired."¹³ Miss Harrington died on January 24, 1956 in Carmel.¹⁴

ENDNOTES FOR HARRINGTON: 1. U.S. Census of 1870 [ED Lind, Sheet 25]. / 2. *Madison City Directory*, 1883, p.127. / 3. U.S. Census of 1910 [ED 99, Sheet 7A]. / 4. CVRI, Monterey County: 1914-1930. / 5. CPC, Nov. 1, 1916, p.1. / 6. CPC, March 15, 1924, p.9. / 7. Appendix 2. / 8. U.S. Census of 1920 [ED 15, Sheet 3B]. / 9. CPC: Sept. 15, 1923, p.1; Apr. 19, 1924, p.1. / 10. Perry/Polk 1930, p.435. / 11. U.S. Census of 1930 [ED 15, Sheet 3B]. / 12. CPC, Dec. 20, 1935, p.9. / 13. CVRI, Monterey: 1934-1944. / 14. California Death Index; Hughes, p.491; Jacobsen, p.1406.

EDDA MAXWELL HEATH (Pappel) (1874-1972) was born on October 27th in Brooklyn, New York. Because of ill health, her parents withdrew Edda from high school and encouraged her to study art locally at the Pratt Institute, Adelphi College and Art Students League. At Adelphi she met Josephine Culbertson. She trained under William Merritt Chase, Luis Mora, Arthur Dove, Robert Henri and Frank DuMond.¹ According to the U.S. Census of 1900, she continued to reside with her New York-born parents on Decatur Street in Brooklyn.² At this time Edda was listed without a profession. She belonged to a variety of art societies in Brooklyn and Westchester County as well as the American Artists' Professional League. Heath was commissioned to paint from photographs portraits of William H. Taft, Theodore Roosevelt and Woodrow Wilson. Between 1923 and 1925 she exhibited at the Salons of America and sketched during the summers in the art colony at Ogunquit, Maine. In February of 1928 this "marine artist from New York" occupied a Carmel studio at Monte Verde and Twelfth Street.³ She returned to the East Coast in April of 1929 and scheduled the following month a display of Carmel seascapes at the Babcock Galleries in New York City.⁴ Reviews in the *New York Herald Tribune* and *The Art Digest* characterized her landscapes of the Monterey area as "a little heavy" in color, but "generally well-balanced," "sincere" and "lacking in superficial cleverness."⁵ For two years thereafter she summured in Carmel. She maintained her official residence on Rockland Avenue in Yonkers, New York, and her professional address at Babcock's.⁶

By 1931 Heath had established a permanent studio-residence on Casanova Street near Ocean Avenue in Carmel, although her professional address was still at Babcock's, her official "agents."⁷ Her mother was in residence during the mid 1930s.⁸ In the 1940s Miss Heath established a new studio on Lincoln Street near Thirteenth Avenue.⁹ From 1928 to the 1950s she frequently exhibited her landscapes, still lifes and portraits in oils and watercolors at the Carmel Art Association (CAA).¹⁰ Although she was not a founding member of that organization, Miss Heath served as its elected treasurer between 1931 and 1933 and again between 1937 and 1939; she held the post of corresponding secretary in 1933-34 and sat on the board of directors from 1934 to 1939.¹¹ She and Barnett Segal led the drive to convert the old studio of Ira Remsen into the CAA Gallery and headquarters.¹² In January of 1934 and December of 1938 she donated her paintings to the "benefit" exhibition-raffles on behalf of the CAA Gallery.¹³ Also in 1934 she attended the CAA's members' meeting and voted for incorporation.¹⁴ Between 1928 and 1949 some of her displayed titles at the CAA were: *Bit of the Pacific* and *The Crab-Apple Tree* in March of 1928, *The Village Street* and *Down by the Docks* in March of 1929, *California Landscape* in June of 1931, *Mañana* and *Harbor* in November of 1931, *Little Sister* (portrait) in February of 1932, *Village by the Sea* in June of 1932, *The Storm* in March of 1937, *Late Afternoon* in September of 1937, *Marine* in July of 1938, *Sunset Glow* in August of 1938, *Delphiniums* in September of 1938, *Asters* in October of 1938, *Mums in Autumn* in February of 1939, *Landscape* in September of 1939, *Crescent Lake-Washington* and *Fog in Carmel Valley* in January of 1940, *The Point* in March of 1940, *The Cove* in September of 1940, *Summer* in November of 1940, *Autumn* in April of 1941, *Purple Thistles* in May of 1942, *Rolling In* (seascape) in March of 1944, *White and Yellow* (landscape) in July of 1944, *After the Storm* in November of 1944, *Blue and White* (bouquet of delphiniums) in August of 1945, *The Inlet* in December of 1946, *Calla Lilies* in March of 1948 and *African Marigolds* in April of 1949.¹⁵

In Carmel's highly competitive art colony her work was generally well received. At the CAA's Ninth Exhibition during January and February of 1929 she contributed "the largest canvas of the exhibit, the subject of which is the turbulent Pacific against solid rocks."¹⁶ That March at the Tenth CAA Exhibition she displayed a large painting entitled *Reefs*, "with a foreground of massive rocks and a turbulent sea."¹⁷ In July of 1931 she showed in her studio "a collection of her paintings recently exhibited in the Babcock Galleries of New York City."¹⁸ Regarding this exhibit *The Carmelite* reported:¹⁹

Miss Heath is a marine painter of sincerity and thoroughness. Her canvases, nearly all Point Lobos and Pebble Beach scenes, have a salty atmosphere shining through them. The rocks look sea worn and sea weedy, and Monterey pines are given diversified interpretation.

But it is with sea currents, so complex and unending here on this coast, that Miss Heath does her best work. Her brush strokes indicate with feminine strength the swirl and suction of currents sweeping past indomitable rocks.

Miss Heath is a reporter of the fortunes of this war of elements. When the urge of weather is from the land the scene becomes placid and almost languorous. Then the sea gathers for assault, when the urge is from the west.

That November she displayed in her studio a large still life of California fruit that was recently completed for the president of Equitable Life in New York and contributed to the exhibition of local artists in the foyer of Carmel's new Sunset School.²⁰ In June of 1933 she began to cultivate an interest in "baby portraiture" and for the CAA show two years later she displayed "a charming young mother and her brown-eyed babe . . . informally posed."²¹ Topography continued as her primary focus for in July of 1935 she exhibited at the CAA a Point Lobos scene in storm and fog.²² At that venue in December she showed "an eastern autumn landscape . . . exotic among the prevalent California tints."²³ Her canvas of a redwood forest and grazing deer at the CAA's show in January of 1936 was called by Thelma B. Miller, art critic for the *Carmel Pine Cone*, "more credible, less overwhelming" than similar studies.²⁴ Miller characterized as "well composed" her scene "of sand dunes and cypress in light tones" at the CAA exhibit a month later.²⁵ The artist had a tendency to romanticize her subjects as Miller noted in the CAA's March 1936 show: "Heath has done her share to immortalize the *Evangeline Village* that sprang up for the movies on Point Lobos several years ago. Her *Village by the Sea* could also be an idealized representation of Carmel as seen from the Seventeen Mile Drive."²⁶ That July her CAA canvas, *At the End of the Day*, was called a "restrained and tranquil sunset over Carmel bay."²⁷ Her canvas "Autumn fruit and flowers" was singled out for praise by Miller in November of 1936 as "nicely composed and well-balanced in color, with rosy-cheeked peaches and pears against the pale green and purple bloom of grapes, all brooded over by the fading gold of autumn flowers."²⁸ Marjorie Warren, art critic for *The Carmel Cymbal*, characterized Heath's two submissions to the CAA exhibit in July of 1939 thus: "two still-lives, *Blue and White* and *Lilies*, are decorative and beautifully painted and . . . add a great deal of color and interest to the show and make the east wall a thing of well-balanced beauty."²⁹ In February of 1941 the art critic for the *Pine Cone*, Eleanor Minturn-James, said of her CAA submission: "Edda Heath's brown bowl, bursting with red flowers and great white lilies veined with rose, gracious on their tiny stiff stems, is a charming still-life."³⁰ At Carmel's Sketch Box Gallery on Lincoln Street Heath staged in July of 1942 a one-man exhibition of what was regarded at that time as "conservative" work. A sympathetic reviewer for the *Pine Cone* wrote that the show "is a delightful change from the modernism and cubistic tendencies of so many of the present day artists. . . . For those who like quiet dignity in portrait and landscape, and a certain windswept quality in marine oils, her work will please and interest."³¹ At the April 1946 CAA exhibit Pat Cunningham reported for the *Pine Cone* that "E. M. Heath in her canvas of Point Lobos has achieved a very real feeling of surge and movement, so characteristic of that famous bit of landscape – and almost always left out of the hundreds of paintings of it and the neighboring coastline."³² Heath was also noted for her studies of the Yosemite Valley and the redwoods.³³ In March of 1948 she held an open studio every Sunday afternoon to reacquaint friends and the public with her marines and landscapes.³⁴ In June of 1964 twenty of her paintings, including portraits, still lifes and landscapes, were given a solo exhibition at the CAA Gallery.³⁵

Outside of Carmel her record of exhibitions in California is slight. Heath exhibited *Beauty*, a "portrait of a white Persian cat," at the 1931 Monterey County Fair.³⁶ It was reported that she only painted cats as a "sideline" and preferred her "intimate" seashore scenes of Maine and her "big" Carmel marines.³⁷ In February of 1932 she contributed to the State-wide Annual of the Santa Cruz Art League.³⁸ A year later at that same venue she exhibited an oil entitled *Her First Ball*.³⁹ Heath's paintings were displayed at the 1933 spring Annual of the Oakland Art Gallery and that summer at the California State Fair in Sacramento.⁴⁰ In 1938 she was one of the artists included with the first exhibition of Carmel painters in Salinas at the Women's Club House.⁴¹ She contributed to the art exhibit at the 1940 Monterey County Fair.⁴² In December of 1943 she exhibited with San Francisco's conservative Society for Sanity in Art; a year later her work was part of the art exhibit at the USO-Artists' Ball.⁴³ When the *Monterey Peninsula Herald* listed her as a member of the American Artists' Professional League in 1947, a rather artful photo of the painter was included with the article.⁴⁴ A year later for the Third Annual Exhibition of American Art Week on the Monterey Peninsula her work was shown at the Monte Vista Park Model Homes; the *Herald* reproduced in its special art supplement her oil *The Dear West* and a short biography.⁴⁵ For the Fourth Annual of that event in 1949 her paintings were displayed in the Village Shoe Tree and her canvas *The Coming Storm* illustrated the *Herald*.⁴⁶ In the *Herald's* 1953 art supplement her self-portrait was reproduced.⁴⁷ She married a Mr. Pappel in the 1940s. Edda M. Heath died on November 6, 1972 in Salinas.⁴⁸

ENDNOTES FOR HEATH: 1. *CPC*, January 29, 1933, p.7; *MPH*, June 10, 1964, p.21. / 2. U.S. Census of 1900 [ED 413, Sheet 3B]. / 3. *CPC*, February 17, 1928, p.4; *CRM*, February 22, 1928, p.7. / 4. *CPC*, April 5, 1929, p.9. / 5. *IAD*, May 1, 1929, p.19. / 6. *AAA* 26, 1929, p.631. / 7. *CPC*, January 29, 1932, p.7; *AAA* 30, 1933, p.551; *McGlauffin*, p.193; *Ball*, p.290. / 8. *CPC*, October 30, 1936, p.18. / 9. *CPC*, March 12, 1948, p.13. / 10. Citations that have the titles of her submissions and any significant commentaries are inserted in the body of the text; the following references provide some of the dates when her work was exhibited at the CAA: Appendix 4; *CSN*: April 19, 1934, p.4; June 21, 1934, p.1; August 2, 1934, p.3; *CPC*: June 22, 1934, p.5; March 8, 1935, p.9; June 12, 1936, p.9; December 11, 1936, p.16; October 8, 1937, p.6; November 12, 1937, p.7; December 10, 1937, p.7; April 29, 1938, p.16; May 20, 1938, p.6; November 11, 1938, p.6; July 28, 1939, p.11; May 7, 1943, p.3; August 27, 1943, p.1; November 17, 1944, p.1; July 20, 1945, p.3; November 23, 1945, p.5; December 21, 1945, p.14; January 18, 1946, p.3; February 22, 1946, p.5; March 1, 1946, p.6; March 22, 1946, p.15; June 28, 1946, p.9; August 9, 1946, p.7; November 7, 1947, p.5;

December 12, 1947, p.11; August 6, 1948, p.5; April 15, 1949, p.15; July 15, 1949, p.5; February 10, 1950, p.1; *CCY*: August 13, 1937, p.7; December 17, 1937, p.4; April 8, 1938, p.13; May 6, 1938, p.10; June 10, 1938, p.12; August 5, 1938, p.2; October 14, 1938, p.5; February 10, 1939, p.10; July 14, 1939, p.26; October 13, 1939, p.10; September 13, 1940, p.7; December 6, 1940, p.14; *CRN*, October 6, 1937, p.9. / 11. *CRM*: July 9, 1931, p.1; July 10, 1931, p.1; September 15, 1932, p.2; *CPC*: July 10, 1931, p.16; November 24, 1933, p.1; August 24, 1934, p.27; August 16, 1935, p.5; August 14, 1936, p.2; August 12, 1938, p.4; February 10, 1950, pp.1, 13f; *AAA*: 29, 1932, p.72; 30, 1933, p.61; 34, 1937-38, p.99; *CSN*, December 7, 1931, p.1; *CCY*: August 13, 1937, p.2; August 12, 1938, p.2. / 12. *CPC*: December 8, 1933, p.7; February 10, 1950, p.13. / 13. *CSN*, January 11, 1934, p.1; *CPC*: February 23, 1934, p.1; March 23, 1934, p.5; December 23, 1938, p.2. / 14. *CSP*, March 31, 1949, p.8. / 15. The following citations provide only the titles of exhibited works without any significant commentaries: *CRM*: March 7, 1928, p.7; June 3, 1931, p.2; June 8, 1931, p.3; February 4, 1932, p.9; June 23, 1932, p.3; *CPC*: March 9, 1928, p.7; March 15, 1929, p.6; November 27, 1931, p.8; March 19, 1937, p.6; September 10, 1937, p.3; July 29, 1938, p.10; August 26, 1938, p.14; September 16, 1938, p.6; October 14, 1938, p.3; February 17, 1939, p.2; September 29, 1939, p.3; January 12, 1940, p.2; March 8, 1940, p.3; September 6, 1940, p.7; November 8, 1940, p.16; April 11, 1941, p.5; May 22, 1942, p.3; March 17, 1944, p.12; July 21, 1944, p.3; November 17, 1944, p.4; August 10, 1945, p.12; December 6, 1946, p.9; March 26, 1948, p.12; April 22, 1949, p.20; *CCY*, September 9, 1938, p.7. / 16. *CPC*, January 11, 1929, p.3. / 17. *CPC*, March 15, 1929, p.6. / 18. *CRM*: July 21, 1931, p.2; August 1, 1931, p.2. / 19. *CRM*, July 27, 1931, p.1. / 20. *CPC*, November 13, 1931, pp.6, 8. / 21. *CPC*: June 2, 1933, p.17; June 7, 1935, p.10. / 22. *CPC*, July 5, 1935, p.8. / 23. *CPC*, December 13, 1935, p.16. / 24. Heath re-exhibited this redwood scene at the CAA in August of 1936; *CPC*: January 17, 1936, p.5; August 21, 1936, p.4. / 25. *CPC*, February 7, 1936, p.10. / 26. *CPC*, March 20, 1936, p.6. / 27. *CPC*, July 10, 1936, p.10. / 28. *CPC*, November 20, 1936, p.5. / 29. *CCY*, July 7, 1939, p.3. / 30. *CPC*, February 28, 1941, p.10. / 31. *CPC*, July 24, 1942, p.12. / 32. *CPC*, April 26, 1946, p.9. / 33. *MPH*, November 1, 1946, p.A-11. / 34. *CPC*, March 12, 1948, p.13. / 35. *MPH*, June 10, 1964, p.21. / 36. *CPC*: October 2, 1931, p.10; October 9, 1931, p.8; *CRM*, October 8, 1931, p.7. / 37. *CPC*: December 25, 1931, p.7; January 1, 1932, p.7. / 38. *TOT*, February 7, 1932, p.6-S. / 39. *Catalogue*, *Sixth Annual State-wide Art Exhibition of Paintings*, Santa Cruz Art League, February 5-19, 1933, p.5. / 40. *CPC*: March 24, 1933, p.8; September 22, 1933, p.6. / 41. *CPC*, February 18, 1938, p.7. / 42. *CCY*, October 4, 1940, p.7. / 43. *TOT*, December 19, 1943, p.2-B; *CPC*, November 10, 1944, p.10. / 44. *MPH*, October 31, 1947, p.A-4. / 45. *MPH*, October 29, 1948, pp.A-1, A-10. / 46. *MPH*, October 31, 1949, p.A-1. / 47. *MPH*, November 2, 1953, p.A-1. / 48. California Death Index; *MPH*, November 6, 1972, p.4; cf., Kovicnik, p.362; Petseys, p.327; Jacobsen, p.1455; Hughes, p.505; Falk, p.1511.

EDITH HARVEY HERON (1895-1980) was born on January 2nd in San Jose, California, the first child of her Scottish-born father, William S. Heron, whose occupation was listed as "orchardist."¹ Her Canadian-born mother, Edith "Ada" Harvey Heron, was the sister of Horace Harvey, the Chief Justice of Edmonton; Ada gave birth to a son, Colin Heron, about 1907.² Upon graduation from the local public high school young Edith briefly studied art at Stanford University and then attended the California State Normal School of San Jose where she completed a credential in education. During this period she registered as a "Republican" on the local voter index with an address at 406 South Eleventh Street.³ In the spring of 1917 she moved to Berkeley and enrolled for one year at the California School of Arts and Crafts.⁴ Here she studied under Xavier Martinez, Calthea Vivian and the renowned watercolorist, James Griffin. Early in 1920 Heron was briefly hired as a teacher for the Stockton State Hospital where she registered on the local voter index as a "Democrat."⁵ Later that year she accepted the post of "Occupational Therapist" at the Livermore Sanitarium.⁶ In 1923 and 1924 she took summer sketching holidays in Hawaii.⁷ She returned to San Jose and completed in 1929 a B.A. at the local state college. Her address was given again as Eleventh Street where she continued to enroll on the local voter index as a "Democrat."⁸

From the U.S. Census of 1930 we learn that she lived in San Jose with her brother and listed her occupation as "teacher in public schools."⁹ She took private art lessons in Carmel from two famous watercolorists, Stanley Wood and Edith Maguire, and later studied with Sir David Murray; the latter was the co-founder of the Glasgow Art Academy.¹⁰ Finding her career as an educator a disappointment, she moved to Pacific Grove by 1931 and became a professional artist.¹¹ She first exhibited with the Carmel Art Association (CAA) in July of 1930.¹² To the Fifteenth CAA Exhibition in November of 1931 she contributed her *Monterey Custom House*.¹³ At this time she was praised by Eleanor Minturn-James, art critic for the *Carmel Pine Cone*, for her studies of boats, "their anatomy as well as their picturesqueness;" one of her marine scenes was reproduced in the *San Jose Mercury Herald*.¹⁴ For the Seventeenth CAA show in June of 1932 her watercolors *Reflections* and *Monterey Oak* were called "as pleasing as ever."¹⁵ At this time she was the only artist to advertise a Monterey studio in the *Carmel Pine Cone*; her address was given as 254 Larkin Street. In August of 1932 Heron generated a considerable amount of publicity in Carmel when she was mistakenly evicted from the grounds of the nearby mission for painting without permission.¹⁶ She was elected to the board of directors of the CAA that summer, but left that post after a year.¹⁷ Thereafter she contributed to only two CAA exhibits in June of 1934 and January of 1935. At the latter her work was said to capture "an unusual effect of sun and shadow in a study of Monterey fishing boats."¹⁸

Heron achieved considerable recognition as a painter outside of Carmel. In January of 1932 she contributed to the Exhibition of California Water Color Artists at the California Palace of the Legion of Honor in San Francisco.¹⁹ The following month she exhibited at the State-wide Annual in Santa Cruz.²⁰ That spring at the 1932 Annual of the Oakland Art Gallery three of her paintings were accepted by the jury for display and one, a harbor scene entitled *Old Tom-Monterey*, won fifth place in the popular vote.²¹ That painting was reproduced in *The Oakland Tribune* and was

exhibited at the Pennsylvania Academy of Fine Arts.²² On June 6, 1932 she opened a two-week solo exhibition of twenty-four of her Monterey Peninsula watercolors at the Gump Gallery in San Francisco; Junius Cravens, the demanding art critic for *The Argonaut*, offered the following assessment:²³

The Heron water colors, which depict familiar scenes around Monterey, vary surprisingly in technique. Some of them are positive, vivid and simple in handling. Of these, "Sand Elevator," "Fisherman's Hut" and "Unrestored Adobe" particularly suggest that the artist may have been somewhat influenced by Stanley Wood's water color methods. In some of the other subjects, such as "Mission Tower" and "Adobe, Scott Street," Heron's technique tends to become tight and finicky. One painting, "House Thru the Trees," falls into a category by itself, and with its all over pattern of wooded hillside which forms an unusual composition, appeals to us as being one of her most satisfying works.

The *San Francisco Chronicle* had a decidedly positive view of this exhibit and referred to her "keen observation and good drawing" as well as her "energy and truthfulness."²⁴ The *Chronicle* reproduced one of her Monterey scenes.²⁵ H. L. Dungan, art critic for *The Oakland Tribune*, praised her "solid display" of watercolors: "Miss Heron is at her best when she paints old adobes. She gets lovely colors in the shadows and her drawing is good. . . . marked by bold and easy handling."²⁶ Anna Sommer of *The San Francisco News* observed that Heron achieved "a brilliant warmth of color seldom attained in her chosen medium . . . a broad, free brush stroke stamps her realistic conceptions with the seal of modernism."²⁷ The *San Francisco-Call Bulletin* summarized this exhibit as "vivid color, arresting pattern and understandable draughtsmanship" and also reproduced one of her "brilliant" paintings.²⁸ Gump's popular "one-man show," which included her watercolor, *Old Tom*, was moved on June 23rd to Carmel's Seven Arts Gallery; the *Pine Cone* reproduced two of her watercolors and *The Carmelite* reproduced her *Monterey Harbor Scene*.²⁹ That September she contributed to the Jury-free Annual at the Oakland Art Gallery.³⁰ A one-man show of her work was staged in Los Angeles in December.³¹

In February of 1933 she contributed two watercolors, *Monterey Oaks* and *Reflections*, to the State-wide Annual of Santa Cruz Art League.³² The following month she sailed from San Francisco to New York and England via the Panama Canal.³³ In the British capital Heron received lessons from A. L. Solon and held in the summer of 1933 a one-man show of her watercolors which was reviewed in the *London Morning Post*.³⁴

. . . . Miss Edith Heron, whose work at the Graham Gallery, 72 New Bond-street, shows that she is in complete sympathy with, if she has not quite mastered, that willful but infinitely fluid medium. Clear-eyed Miss Heron visualises her subjects, and, her brush well-charged with colour, she flushes it on to her drawings with transparent washes, thus assuring the freshness and sparkle peculiar to the medium which cannot be retained if otherwise treated.

Among the most attractive of her drawings are two views of the "R. L. Stevenson's House" in Monterey (13) and (15), "Boat in Repair" (17), "The Gray Boat" (16), "Sand Elevator" (26), "Fisherman's Hut" (37), "Boat Yard, Pacific Grove" (44), and the excellent "Snow on El Toro" (37).

After visits to France and Switzerland Heron returned to New York late that October.³⁵ While traveling extensively along the East Coast and in Central America, she arranged for the exhibition of her work at Bartlett's Gallery in Los Angeles.³⁶ Her work was also exhibited in Minneapolis and Vancouver.³⁷ She returned to a home in Monterey in May of 1934 and staged a solo exhibition of her "foreign" watercolors at the Oakland Art Gallery that June.³⁸ The *San Francisco Chronicle* reproduced her painting entitled *Fifth Avenue-Central Park-New York City*, Junius Cravens, now the art critic for *The San Francisco News*, was displeased with the general quality of her Oakland show.³⁹

The 45 landscapes in water color by Edith Heron of Monterey . . . might be said to reflect the topographical qualities of the English academic school, but they lack its delicacy, charm and sound draughtsmanship. Their "blood" - if any - is certainly not Gallic.

In many of her works, which apparently pretend to be realistic interpretations of architectural subjects, Miss Heron's structure, drawing and faulty perspective leave much to be desired. She seems to revel in complicated city vistas which, in most cases, she does not seem to be capable, as a draughtsman, of handling successfully.

But it is not in architecture alone that Miss Heron's realism fails to be convincing. In her paintings of the River Shannon, Roseneath Point, and a Nicaraguan scene, the stretches of water which form the foregrounds are reproduced by a lifeless wash which might as easily have been mistaken for almost anything as for water. And if her "Niagara Falls" has a watery quality, I'll take vanilla - which I despise. It is only where she has resorted to the old "mirrored reflection" device that one can be sure of just what she means.

Most of Miss Heron's water colors give me the impression of having been joyless and all-too-colorless tasks which, for some reason, she may have felt that it was necessary to perform - perhaps as records of her travels hither and yon, records which might have been made more accurately and perhaps more appealingly with a camera. Her two best works, in my opinion, are a view of the

Piccadilly underground station, which is comparatively simple in composition and mellow in color, and the Law Courts in Fleet Street, in which she has caught somewhat the textural quality of Old World architecture.

H. L. Dungan was far more receptive to the show:⁴⁰

. . . . The exhibition covers about everything from Chicago's tall buildings to grass huts in Guatemala, from palms to pines, from warm sun to snow-capped mountains.

. . . . In most of her new paintings she has changes from the rugged, rather vividly colored paintings, typical of many California watercolorists, to the more subdued, more carefully worked out paintings of the British artist. The change may be wise or it may not be. Time will tell. She has sacrificed some of the virility of her earlier works in a painstaking endeavor to produce more carefully executed pictures.

In her tropical scenes and a view of a path in a woods near Klamath, she has kept closely to her old style. The Klamath scene is in lovely greens, well touched by light and well balance by shadow. "Edinburgh Castle" stands on a high rocky hill, which Miss Heron has built solidly and colored well. She shows an interior of Westminster Abbey and the exterior of many other notable buildings.

This exhibit, which was reassembled in July of 1934 at the El Adobe Gift Shop in Monterey, was well received by the local press which cited a London review:⁴¹

Concerning the fishing boat subject which was exhibited in the Women Artists showing last winter in London, the *Hippodrome* art magazine says: "The painting we reproduce, *Old Tom-Monterey*, shows us a fine old vessel lying in the California harbour and conveys in a striking way the graceful art of watercolor painting. In this picture we notice the same intuitive appreciation of light, life and colour, so apparent in many other of her works."

Miss Heron recently exhibited at the Oakland Auditorium and attracted much favorable notice

The *Pine Cone* reproduced two of her watercolors, *Corinth* and *Douglas Memorial Bridge*.⁴² That summer Heron's paintings were accepted at the California State Fair.⁴³ Her watercolors were shown in November and December of 1934 at Stanford University where she had once studied art.⁴⁴ The *Berkeley Daily Gazette* reported that her scenes of Europe and North America were "painted in rich colors in a direct manner and have received favorable comment from the artists and connoisseurs for their good draughtsmanship as well as their painted qualities."⁴⁵ Her Stanford show of fifty watercolors was sent to the Edmonton Museum in Alberta where it:⁴⁶

. . . . was most kindly received, newspaper critics concurring with other art lovers on the strength, vitality and color facility of the Monterey artist. . . .

"To anyone who has a love of color," says the *Edmonton Bulletin*, "these pictures must appeal strongly, for there is a boldness of interpretation about them that is characterized by . . . a distinctive clarity In all her pictures there is a tremendous vitality and force. Even to the more serene landscape paintings is brought a certain life and motion."

After the close of the Edmonton show she apparently sketched in Canada, returned to California and then in July traveled to New York "by way of San Diego, Carlsbad Caverns, New Orleans, and Washington."⁴⁷

From October 28th to November 9th of 1935 she held her ninth one-man show, but her first in New York City, at the Morton Galleries on West Fifty-seventh Street.⁴⁸ The *Pine Cone* reported on this exhibition:⁴⁹

Miss Heron received very good notices, the critics being unanimous in approval of her water colors of the Stevenson House and of Monterey's old Custom House. Of her foreign scenes, the one particularly praised was her study of Edinburgh castle. "Urban subjects reveal her architectural sense; tropical themes have permitted her to display to advantage a feeling for sharp light and atmosphere," comments the *New York Times*. The show was also reviewed by the *Herald Tribune*, the *New York Sun* and the *Christian Science Monitor*. Of the 34 water-colors in the exhibit, 13 are Monterey Peninsula scenes.

Following the exhibit she "headed for San Jose, via Chicago, Kansas City, St. Louis, Colorado, the Grand Canyon, Santa Fe and Los Angeles."⁵⁰ She joined the Pacific Coast Women's Press Association and published articles on art in local newspapers. In 1936 Heron maintained a studio address at 18 Joice Street in San Francisco and a residence in San Jose at 156 South Tenth Street; that year she gave her watercolor of Mission Carmel to Eleanor Roosevelt and received a personal letter of thanks.⁵¹ She was an exhibiting member of the National Association of Women Painters and Sculptors by 1937. That May at the Eleventh Annual Art Exhibition of the National League of American Pen Women in Cleveland Heron was awarded a first prize for her oft-exhibited Monterey watercolor, *Old Tom*.⁵² She received several prizes in San Francisco at the regional division exhibitions of the American Pen Women from 1937 to 1939; her watercolor *After the Rain* received the first prize in 1938.⁵³ Her 1937 award-winning watercolor, *Stevenson House*, was reproduced in *The San Francisco News* and was re-exhibited at the Emporium store for National Art Week and at San Francisco's National Art Galleries.⁵⁴ Heron was given in 1939 the Logan Medal for Watercolor by the conservative Society for Sanity in Art for her painting *Gloucester Fishing Wharf* which also won the first prize in watercolor at the regional exhibition of the National League of American

Pen Women.⁵⁵ In 1940 she exhibited with the Sanity in Art at its Second Annual in the Palace of the Legion of Honor and at its special exhibition in the Women's Club on Treasure Island where she attended a celebratory "tea" with Percy Gray, Frances Todhunter, William Ritschel, Arthur Hill Gilbert and Ferdinand Burgdorff.⁵⁶ Her work appeared at the Golden Gate International Exposition in 1939-40.

In the summer of 1941, during her solo exhibition at the Montalvo Foundation Art Gallery, she was a Berkeley resident.⁵⁷ Shortly thereafter she relocated to Chicago and won the first prize in watercolor at the local South Side Art Association, again for her *Old Tom*.⁵⁸ Miss Heron returned to California and moved first to San Mateo and finally to Oakland. She exhibited with the Berkeley Branch of the National League of American Pen Women at the Oakland Art Gallery in November of 1952, October of 1954 and January of 1956; at the latter show she displayed the watercolor *Night Heron*.⁵⁹ In June of 1957 she exhibited with the Pen Women at the Richmond Art Center.⁶⁰ Her work was included in another Pen Women show at Oakland in January of 1956.⁶¹ Miss Edith Heron died in Oakland on March 6, 1980.⁶²

ENDNOTES FOR HERON: 1. U.S. Census of 1900 [ED 63, Sheet 7B]. / 2. *CPC*, January 25, 1935, p.7; U.S. Census of 1910 [ED 102, Sheet 17B]. / 3. *CVRI*, Santa Clara County: 1916, 1918. / 4. *BDG*, June 2, 1932, p.7. / 5. U.S. Census of 1920 [ED 176, Sheet 2A]; *CVRI*, San Joaquin County, 1920. 6. *ATC* 9, 1921-22, p.40; *CVRI*, Alameda County, 1920. / 7. *California Passenger and Crew Lists*, Honolulu to San Francisco, arrived September 29, 1923 and August 20, 1924. / 8. *CVRI*, Santa Clara County, 1928. / 9. U.S. Census of 1930 [ED 43-59, Sheet 12A]. / 10. *CPC*, October 23, 1931, p.7; June 10, 1932, p.7. / 11. *CPC*, October 2, 1931, p.10. / 12. *Appendix 4*. / 13. *CPC*, November 27, 1931, p.8. / 14. *CPC*, December 18, 1931, p.4. / 15. *CRM*, June 23, 1932, p.3; *CPC*, June 24, 1932, p.8. / 16. *CPC*, August 5, 1932, pp.1f, 7; August 12, 1932, p.22. / 17. *CRM*, September 15, 1932, p.2. / 18. *CSN*, June 21, 1934, p.1; *CPC*, June 22, 1934, p.5; January 11, 1935, p.3. / 19. *BDG*, January 21, 1932, p.5; *SFC*, January 24, 1932, p.D-3. / 20. *TOI*, February 7, 1932, p.6-S. / 21. *TOI*, March 27, 1932, p.6-S; *BDG*, June 2, 1932, p.7. / 22. *TOI*, May 29, 1932, p.S-5; *BDG*, June 15, 1934, p.7. / 23. *IAT*, June 10, 1932, p.14; cf., *TOI*, April 3, 1932, p.S-5; *BDG*, June 2, 1932, p.22. / 24. *SFC*, June 11, 1932, p.12. / 25. *SFC*, June 12, 1932, p.D-3. / 26. *TOI*, June 12, 1932, p.8-S. / 27. *SFW*, June 11, 1932, p.7. / 28. *SFL*, June 4, 1932, p.9; *SFL*, June 11, 1932, p.8. / 29. *CPC*, June 10, 1932, p.7; June 17, 1932, p.1; *CRM*, June 16, 1932, p.8; June 23, 1932, p.3. / 30. *TOI*, September 4, 1932, p.8-S. / 31. *CPC*, December 23, 1932, p.1. / 32. *Catalogue*, *Sixth Annual State-wide Art Exhibit of Paintings*, Santa Cruz Art League, February 5-19, 1933, p.6. / 33. *New York Passenger Lists*, San Francisco to New York City, arrived March 28, 1933; T-715. / 34. As cited in *TOI*, October 1, 1933, p.8-S; cf. *BDG*, October 5, 1933, p.5. / 35. *New York Passenger Lists*, London to New York City, arrived October 30, 1933; T-715; *TOI*, November 12, 1933, p.8-S. / 36. *BDG*, June 15, 1934, p.7. / 37. *CPC*, April 6, 1934, p.12. / 38. *TOI*, May 13, 1934, p.10-S; May 20, 1934, p.12-S; June 10, 1934, p.10-S; *BDG*, June 15, 1934, p.7; *CPC*, June 15, 1934, p.10; *IAT*, June 29, 1934, p.18. / 39. *SFC*, June 10, 1934, p.D-3; *SFW*, June 23, 1934, p.8. / 40. *TOI*, June 24, 1934, p.8-S. / 41. *CPC*, July 13, 1934, p.16. / 42. *CPC*, August 10, 1934, p.16; September 21, 1934, p.8; November 16, 1934, p.6. / 43. *TOI*, September 9, 1934, p.8-S. / 44. *CPC*, November 9, 1934, p.3; *TOI*, November 11, 1934, p.S-5; December 9, 1934, p.S-7; December 23, 1934, p.S-7; *IWP*, December 1, 1934, p.12; *IAT*, December 14, 1934, p.17. / 45. *BDG*, November 23, 1934, p.7. / 46. *CPC*, December 14, 1934, p.7; January 25, 1935, p.7. / 47. *CPC*, November 15, 1935, p.7. / 48. *TOI*, December 1, 1935, p.S-7. / 49. *CPC*, November 15, 1935, p.7. / 50. *CPC*, November 15, 1935, p.7. / 51. *TOI*, July 10, 1936, p.17; December 6, 1936, p.6-B; *CVRI*, Santa Clara County, 1936. / 52. *CPC*, June 11, 1937, p.7; *IAT*, June 25, 1937, p.16; *REG*, April 9, 1938, p.10. / 53. *REG*, December 3, 1938, p.10. / 54. *SFW*, November 6, 1937, p.7. / 55. *BDG*, June 26, 1939, p.7; *TOI*, August 6, 1939, p.B-7; September 10, 1939, p.B-7; *SFW*, August 12, 1939, p.6; Ball, p.296. / 56. *TOI*, June 16, 1940, p.B-7; August 29, 1940, p.25-B; September 15, 1940, p.B-7; *SFW*, August 17, 1940, p.15. / 57. *SFC*, June 15, 1941, p.26-W; *TOI*, June 22, 1941, p.B-7. / 58. *Southeast Economist* (Illinois), June 18, 1942, p.7; *TOI*, July 19, 1942, p.S-5. / 59. *TOI*, October 17, 1952, p.25; January 22, 1956, p.25; *IAT*, November 28, 1952, p.17; *BDG*, October 7, 1954, p.12. / 60. *TOI*, June 17, 1957, p.D-9. / 61. *BDG*, January 5, 1956, p.16. / 62. *California Death Index*; cf., *Petteys*, p.333; *Kovnick*, p.138; *Falk*, p.1541; *Hughes*, p.515; *Jacobsen*, p.1486.

MYRTLE HILL (McQuarrie, Thomsen) (1887-1966) was born on October 4th in Sacramento, California, and within one year moved with her family to Center Street in Berkeley.¹ Her father, Albert, maintained his dental practice in San Francisco and by 1896 had purchased the family's permanent Berkeley home at 2909 Adeline Street.² According to the U.S. Census of 1900, his wife, Amy, gave birth in 1891 to a second child, Robert.³ Myrtle first appeared in public at the "summer carnival" for Berkeley's St. Matthew's Episcopal Church where she gave a "recitation."⁴ From an early age she was regarded as an artistic prodigy and her parents paid for private art lessons at the studios of Henry D. Gremke and Kathryn Hopkins. By the age of 15 she was attending the drawing classes of Charles Judson at U. C. Berkeley. Her work was so highly regarded in the local art colony that during her senior year in high school Myrtle's paintings were given a successful solo exhibition and sale to help finance future art studies in New York, Paris and Rome.⁵ She wanted to follow the example of Elizabeth Strong and pay for her higher education from the sale of her own art. Soon she began to do commissioned pieces, which ranged from trompe-l'œil to place cards, and became such a celebrity that her sketching vacations were reported in the local press.⁶ Miss Hill was frequently listed at events on the social pages of the press.⁷

Albert Hill, who had moved his office to Berkeley after the destruction of San Francisco, died quite unexpectedly in late 1907.⁸ With support for the Hill family dependent on meager savings the nineteen-year-old Myrtle cancelled her plans for instruction abroad and instead attended the California School of Arts and Crafts where she studied with Xavier Martinez and Perham Nahl.⁹ During her first semester she was put in charge of the "decorations" for the school's "jinks;" she graduated in May of 1911.¹⁰ That summer Hill began teaching drawing and manual training on

a part-time basis at the California School for the Deaf and Blind which was then located across the street from her family home.¹¹ In 1913 she was doing commercial work in San Francisco, but a year later she became a full-time instructor at the School for the Deaf and Blind where she was quickly promoted to head of the Handicraft Department.¹² By late 1914 she had married the physician John Gray McQuarrie, who was seventeen years her senior, and continued to live with her mother.¹³ In 1916 Myrtle took a summer course in watercolor at the CSAC with James Griffin.¹⁴

In June of 1919 she resigned her appointment at the School for the Deaf and Blind and taught weaving at the summer session of the University of California. Her husband was appointed "head physician" at The Emporium in San Francisco.¹⁵ By the end of that year the couple had moved to San Francisco and resided at 2899 Jackson Street.¹⁶ Myrtle experimented with interior decoration and was in charge of the flower shows at the St. Francis Hotel.¹⁷ She garnered considerable praise for her hand-colored illustrations in the book *Popular Studies of California Wild Flowers*.¹⁸ Several years thereafter she separated from her husband and returned to the East Bay. In 1924 Myrtle was a leading performer in a stage tragedy at Oakland's Ebell Club.¹⁹ Her public art exhibitions included the: First Annual of the Berkeley Art Association in 1907, Oakland Art Gallery in 1917 and Berkeley League of Fine Arts in the mid 1920s.²⁰ In 1926 she married Carl Thomsen. Today her murals can still be found in the theatres and clubs of the San Francisco Bay Area. Myrtle Hill died in Alameda County on November 9, 1966.²¹

ENDNOTES FOR HILL: 1. *Polk* 1889-90, p.1017. / 2. *Polk*: 1897, p.639; 1900, p.604; 1903, p.589. / 3. U.S. Census of 1900 [ED 98, Sheet 14B]. / 4. *TOI*, July 30, 1904, p.8. / 5. *Appendix 1*, No.9B; *BDG*, November 30, 1906, p.5; *TOI*, December 14, 1906, p.10. / 6. *BKR*: July 23, 1906, p.6; July 28, 1906, p.6; *BDG*, May 23, 1907, p.5. / 7. *TOI*: July 3, 1907, p.4; November 3, 1908, p.4; July 10, 1912, p.8; December 8, 1913, p.15. / 8. *Polk* 1907, p.1613. / 9. *TCR*, December 12, 1908, p.14; *Polk*: 1910, p.1050; 1913, p.123; U.S. Census of 1910 [ED 59, Sheet 2A]. / 10. *TCR*, November 21, 1908, p.14; *BDG*, December 18, 1908, p.2; *BDG*, May 15, 1909, p.8; *TOI*, May 19, 1911, p.10. / 11. *BDG*, May 19, 1911, p.5. / 12. *ATC*: 1, 1913, p.26; 2, 1914, p.14; 3, 1915, p.21. / 13. *Polk*: 1915, p.1001; 1917, p.859; 1918, p.743. / 14. *ATC* 4, 1916, p.20. / 15. *ATC* 7, 1919, p.33. / 16. U.S. Census of 1920 [ED 157, Sheet 6A]. / 17. *ATC*: 8, 1920, p.37; 9, 1921-22, p.36. / 18. Bertha and Ronald Rice, *Popular Studies of California Wild Flowers*, San Francisco, 1920. / 19. *TOI*, April 6, 1924, p.4-S. / 20. *Appendix 1*, No.2. / 21. *California Death Index*; cf. *Hughes*, p.754; *Jacobsen*, p.2084.

DAVID HOWARD HITCHCOCK (1861-1943) was born on May 15th in Hilo, Hawaii, and became one of the Islands' finest artists. He began his art training at the School of Design in San Francisco under Virgil Williams and thereafter was a pupil for four years of Jules Tavernier in Hawaii. He also studied at the National Academy of Design in New York City and from 1891 to 1893 at the Académie Julian in Paris under William Adolphe Bouguereau and Gabriel Joseph Ferrier. His work was accepted at the Paris Salon of 1893.¹ In 1894 he was a co-founder and exhibiting member of the Kiloana Art League. For several years he held the post of League president. He was elected a member of New York City's Salmagundi Club in 1904. In 1909 Hitchcock received a prize at the Alaska-Yukon-Pacific Exposition in Seattle. According to the U.S. Census in May of 1910, his residence and "artist studio" were at 25 Judd Street in Honolulu where he resided with his wife of eleven years, a daughter and two sons.² He also maintained an inland bungalow for seasonal painting.³ In June of 1910 he sailed for California and spent several weeks in Mill Valley where he painted the diverse landscapes of Marin County. In July he held a two-week solo exhibition of his paintings from Hawaii and California at the Schussler Brothers Gallery in San Francisco. Margaret Doyle, art critic for the *San Francisco Call*, said of the largest painting in this exhibit, *Sunshine and Storm*, that "Hitchcock caught the effect of the lashing waves, light green in hue and foam flecked, touched to every color of the prisms by the mingled sun and mist. It is a beautiful sea beneath a wonderful Hawaiian sky, with the vivid light of the islands at midday enhancing the delicacy of color."⁴ He spent most of July and August in Carmel while he exhibited his oils and watercolors at the Fourth Annual of the Arts and Crafts Club.⁵ Thereafter he traveled to Los Angeles and the East Coast for exhibitions of his work.⁶

Before Hitchcock sailed to Hawaii he staged in 1912 a solo show at San Francisco's St. Francis Hotel. He returned to San Francisco by January of 1913 to hold an exhibition of his Hawaiian scenes at the Vickery, Atkins & Torrey Gallery.⁷ At this time he traveled to Carmel and in February he displayed at San Francisco's Rabjohn & Morcom Gallery a recently completed "Monterey sand dune" on a large "panel-shaped canvas" that provided the necessary "scope for the sweep of the dunes . . . in whose undulations the sand lies shimmering."⁸ The highlights of his extensive exhibition record include the: 1915 Panama-California Exposition in San Diego, Rabjohn & Morcom Gallery in 1920,⁹ Honolulu Art Society in 1920, Hawaiian Art Exhibition at the St. Francis Hotel in 1924,¹⁰ First Hawaiian and South Seas Exhibition in 1924 at the Los Angeles Museum in Exposition Park,¹¹ Honolulu Academy of Arts in 1929, New York World's Fair in 1939 and Golden Gate International Exposition in 1939-40. In April of 1929, when he exhibited with ten other Honolulu artists at the S. and G. Gump Waikiki Gallery, *The Art Digest* referred to Hitchcock as the "dean of Hawaiian painters."¹² The Honolulu Academy of Arts held a retrospective of his work in 1936; he became president of the Honolulu Art Society.¹³ He continued to maintain his permanent residence in Honolulu.¹⁴ David Hitchcock died there in January of 1943.¹⁵ That September one of his dramatic Hawaiian paintings of an erupting volcano was donated to the Mills College Art Gallery in Oakland.¹⁶

ENDNOTES FOR HITCHCOCK: 1. Fink, p.357; Falk, p.1576. / 2. U.S. Census of 1910 [ED 40, Sheet 23A]. / 3. SFL, July 17, 1910, p.41. / 4. Ibid. / 5. Appendix 2. / 6. MDC, July 20, 1910, p.1. / 7. SFL, January 19, 1913, p.35. / 8. SFC, February 16, 1913, p.26. / 9. SFC, September 26, 1920, p.8-S; October 10, 1920, p.S-6. / 10. SFX, November 2, 1924, p.N-7. / 11. TAT, December 20, 1924, p.20. / 12. IAD, September 1929, p.7. / 13. Ball, p.303. / 14. U.S. Census of 1920 [ED 163, Sheet 2]; AAA: 14, 1917, p.514; 16, 1919, p.400; 1925, p.532; 30, 1933, p.558; McGlauffin, p.202. / 15. Cf., William H. Gerds, *The Plains States and the West, Art Across America, Two Centuries of Regional Painting, 1710-1920*, New York, 1990, pp.342f; David Forbes, *Encounters with Paradise*, 1992, pp.209, 227-31; Falk, p.1576; Jacobsen, p.1527; Hughes, p.531. / 16. IOT, September 26, 1943, p.2-B.

CLARK HOBART (1868-1948 / **Plate 26a**) was born in Rockford, Illinois, and during the early 1890s received in California his initial art training "in still-life and outdoor sketching" with Giuseppe Cadenasso and William Keith.¹ Thereafter he briefly studied at San Francisco's Mark Hopkins Institute of Art under the supervision of John A. Stanton, Amédée Joullin, Raymond Yelland and Arthur Mathews. In 1894 he married his first wife, Emma. Three years later he listed his address as 1643 Filbert Street in Oakland and exhibited for the first time with the San Francisco Art Association (SFAA).² His four landscapes at this venue included two scenes of Oakland and one near Seattle.³ One of his paintings was purchased by the Hopkins Institute of Art. In June of 1898 he contributed to the Red Cross Benefit Exhibition at the San Francisco Press Club.⁴ About this time the Hobarts moved to New York City and Clark studied for three years with Robert Blum and George Bridgman at the Art Students League.⁵ Hobart was selected in late 1898 to paint four murals in the Ethnology Building at the Pan-American Exposition in Buffalo.⁶ In New York City he assisted the muralist Albert Herter. About 1900 he began three years of informal study in Paris. Between 1903 and 1911 he was a New York City resident and the editor of the *Burr-McIntosh Monthly*.⁷ In 1906 he exhibited his illustrations for books and magazines at the Twenty-fifth Annual of the Architectural League of New York.⁸ According to the U.S. Census of 1910, he and his wife lived as "tenants" on East Forty-fifth Street and his occupation was "publisher."⁹ By 1912 the couple was living in the San Francisco Bay Area. Hobart displayed his "decorations" at the 1913 exhibition of the San Francisco Architectural Club.¹⁰

In 1913 he relocated his residence to the Monterey Peninsula and began experiments with brightly colored monotypes. That January he exhibited work at the Del Monte Hotel Art Gallery included *September Noon* and *Spring Song*. The *Chronicle* praised the latter for its:¹¹

... freshness and lovely colorings, and possessing the out-of-door quality. A group of idyllic figures standing under tall trees that seem to sway to the passing zephyrs, forms the central motive of the composition. In this work the artist has maintained a fine balance of intellectual perception, emotional power and esthetic feeling.

Shortly thereafter he contributed to Del Monte four other landscapes: *Jack's Acres*, *Morning Light*, *Carrale Vieja* and *The Sentinels*.¹² In the summer of 1913 he exhibited at the Seventh Annual of the Carmel Arts and Crafts Club three paintings: *Contra Costa Hills*, *The Oak* and *A Prairie Scene*.¹³ The latter was a scene of the "Nebraska country . . . admired for its fine sunshine and color."¹⁴ His work also appeared at the short-lived semi-annual Exhibition of Peninsula Artists which was sponsored by the Arts and Crafts Club in Pacific Grove.¹⁵ At this time Hobart probably made a sketching trip to Yosemite.¹⁶ In the fall of 1913 his work was displayed in San Francisco at the exhibitions sponsored by the Sorosis Club and California Club.¹⁷ At the former he exhibited *Sentinel Pines* and *Spring Clouds*.¹⁸ His large canvas entitled *Summer Fantasy* at the Rabjohn & Morcom Gallery in San Francisco elicited this response from the art critic at the *San Francisco Chronicle*, Anna Cora Winchell:¹⁹

It is a distinctively decorative creation and handled with a view toward projecting the value and cheer of color. The application of pigments seems at times heroic and devoid of all smoothness, but in viewing the work from a respectful distance the results are pleasing and commendable, and the picture extremely effective through its type. The landscape is of the woods, where the trees are plentiful but widely spaced; in the middle distance is a stream, beside which are dim figures disporting themselves. The atmosphere is that of summer warmth, happiness and the care-free spirit, and the picture is the sort that cheers.

In the spring of 1914 at the SFAA he exhibited three paintings, including a scene of the Stevenson House and another of the Seventeen Mile Drive.²⁰ A pivotal moment in his career came that summer when William Merritt Chase acted as the sole judge for an exhibition by the short-lived Society of Monterey Artists.²¹ Hobart received the second prize for *A Study* – just behind E. Charlton Fortune's gold medal – and may have met privately with Chase to discuss techniques of monotype printing. In October his depiction of "a veritable mountain of sand" was included in the Carmel and Southern California Artists exhibition at Rabjohn's.²² By late 1915 he had moved back to San Francisco; he kept his Monterey studio until early 1916.²³

In April of 1915 San Francisco's Helgesen Art Gallery displayed thirty-six of his critically acclaimed monotypes, primarily landscapes, and published a fourteen-page catalogue.²⁴ Among the exhibited titles were: *Pagan Days*, *Top of the Hill*, *Springtime*, *Autumn* and *Spring Dance*. The critic Winchell observed that "Hobart seems to free himself from all restriction in the creating of monotypes, a restriction that sometimes hampers his efforts in oil or other medium and renders them too mechanical."²⁵ Later that spring he exhibited his work at the new art gallery in Pacific Grove.²⁶ In San Francisco he contributed in 1915 to both the

California Society of Etchers and the First Exhibition of California Artists at the Golden Gate Park Memorial Museum. At the former he displayed two color monotypes and at the latter he exhibited a portrait, a landscape of oaks and a Monterey adobe.²⁷ He also contributed to the Second Exhibition of California Artists in January of 1916.²⁸ He received a silver medal for his monotypes in the summer of 1915 at the Panama-Pacific International Exposition.²⁹ His prints there carried such titles as: *Nymph at the Pool*, *The Greeting*, *Camp Mystery*, *Ready for the Ball*, *Idyl*, *Spring*, *Lover's Quarrel*, *Memories*, *Woodchopper's Hut* and *The Blue Bay: Monterey*. He spent the entire month of June in Los Angeles where he lectured on art appreciation at the Friday Morning Club and exhibited fifty monotypes at the Museum of Art in Exposition Park.³⁰ Antony Anderson in the *Los Angeles Times* mused that each "little monotype, be it a landscape or a figure study . . . is a complete impression, and is done with a freedom and a breadth that are truly marvelous. . . . with rose-pinks strewn everywhere like tender, lambent flames."³¹ Hobart's work returned to that venue a year later for an exhibition of the California Society of Etchers and again in 1918.³² In the fall of 1915 he contributed to the Annual Exhibition of the Pennsylvania Academy of Fine Arts. That December he displayed at Helgesen's a "new" collection of over forty monotypes with such titles as: *The Homeward Trail*, *The Quest*, *California Night*, *The Sylvan Glade* and *Sleep*.³³ Winchell declared that the subjects of this "superior exhibition . . . may be mystic or real or pronouncedly imaginative, but they all hold a spirit breathing of inspiration;" this show was so popular that it was held over.³⁴

In February of 1916 at the Inaugural Exhibition of the Oakland Art Gallery his "greatly admired" paintings appeared in the general show and a solo display of his monotypes filled an entire room.³⁵ His work was solicited that April for the permanent collection of the Golden Gate Park Memorial Museum.³⁶ At this time in Helgesen's Gallery he exhibited an elaborately framed triptych which measured twenty-seven inches by six feet; it portrayed a "gracefully conceived" sylvan landscape in California done entirely in oil.³⁷ During the summer of 1916 at that gallery four of his new "wholly decorative" oils possessed "a truth of atmosphere" that was created when Hobart "flooded his pictures with sunlight."³⁸ That August in her lengthy article on Hobart as the preeminent "Modernist" and the great exponent of monotypes Blanche Marie d'Harcourt, art critic for *The Wasp*, proclaimed of his current contributions to the Palace of Fine Arts:³⁹

... of all the modern men working in San Francisco today this artist is putting more intellectual energy, more sincere endeavor to achieve the big point of view in art, into his canvases than any man whose work we have seen in the past year. He is growing by leaps and bounds, and each new canvas is a revelation of the mental activity of the man.

The Palace . . . contains three or four landscapes by Hobart, beside the little room full of his distinctive monotypes. It is well worth while to study these landscapes now, and become familiar with certain characteristics of the artist, before he holds an exhibition of the work he has been doing in the past few months, for then you will be called upon to judge some of the most advanced paintings of the day. Advanced in an intellectual sense which implies a deep knowledge of the importance of Cézanne's theories and methods. Hobart is painting for the future, and has gone far beyond the point of view of the present already.

[d'Harcourt quotes N. R. Helgesen on Hobart] ". . . .

Fascinated by the unlimited possibilities suggested by the medium, he has devoted to it much of the time formerly given to his regular landscapes and figure work, with the result that his monotypes have won from the artists and critics the highest possible praise for their originality, their color, and for their imaginative qualities. In the monotype Hobart has found a medium peculiarly and particularly suited to his self-expression, over which he has developed a wonderful control. His success with figures and their introduction into the landscape is especially happy and poetic. However, it is his versatility and his brilliancy as a colorist that may be justly considered the most remarkable of his attainments."

His monotypes and portraits on exhibit in New York City during 1916 were praised at the National Academy of Design, Architectural League and Kennedy Galleries.⁴⁰ *The Wasp* announced that Hobart had taken as his San Francisco studio-residence the former digs of Carl Oscar Borg in the Studio Building at 1371 Post Street.⁴¹ He maintained this address through the mid 1920s and developed a reputation as the preeminent creator of colorful monotypes and later for his exceptional portraits.⁴² In The Studio Building his immediate neighbors at 1369 and 1367 Post Street were fellow artists Anne Bremer and Louise Mahoney. His portraits of the latter and George Hyde were said to be "forthright, eloquent expressions of personalities . . . the language is direct and in the case of Miss Mahoney, true."⁴³ He contributed in 1916 and 1917 to the Jury-free Exhibitions at the Palace of Fine Arts.⁴⁴ In November of 1916 at the Annual of the SFAA he displayed his *Portrait of Helene Maxwell* (with her dog): "a stunning clean-cut modern thing that bespeaks unity of purpose between artist and subject," as well as a group of monotypes which included such titles as: *Bathing Pool*, *Fairy Tales*, *The Peacock*, *Sunday Afternoon*, *The White Cloud*, *Between Showers-Monterey*, *Dance of the Fays*, *Moraga Hill* and *Up Carmel Valley*; several of the monotypes were chosen for exhibition at the Oakland Art Gallery.⁴⁵

One his great triumphs was the solo exhibition of his color monotypes in January of 1917 at San Francisco's Hill Toleron Print Rooms

which published an informative brochure on his work.⁴⁶ The approximately two dozen paintings had been exhibited during the previous summer in New York City and were said to have colors that embraced "everything in the rainbow, offering the most brilliant effects . . . to form the highest expression of harmony."⁴⁷ One critic summarized him as a "sure draughtsman, a master of color combinations, and a creative imagination, Clark Hobart is making a place for himself in the art of the nation."⁴⁸ Blanche d'Harcourt offered this review of the Hill Tolerton show:⁴⁹

. . . . Everyone loves these dainty, delicately colored, quaintly conceived little works of art, and one hears only exclamations of delight as the visitor goes from one lovely subject to another. Mr. Hobart has added much to the enjoyment of this exhibition by his clever explanation of the art of the monotype.

. . . . since the art of monotyping precludes any possibility of achieving the same results twice This makes these little oil paintings on paper more precious and individual than the usual brush work of an artist.

But it is their charm of coloring and the rare poetical imagination of the artist that makes the Hobart monotypes so distinctive. By this power of imagination we are led into quaint, old-world gardens where nymphs and lovers wander happily through the days. These exquisitely drawn figures exhibit rare dexterity and sureness of brush work on the part of the artist, for when we consider that time is the important element in the making of a monotype, then we can realize that the artist could not linger lovingly over each brush stroke until he had achieved a certain degree of perfection of form, but that he executed the whole picture in the briefest possible time. . .

In April of 1917 he contributed a "hill and valley landscape" to the Schussler Brothers Gallery in San Francisco.⁵⁰ When some of his monotypes appeared at the Del Monte Art Gallery, they were characterized as "taking one back to the world of Watteau."⁵¹ Hobart stayed in San Francisco during the late spring to complete portrait commissions and then embarked on several "motor trips" to paint bucolic scenes in Santa Clara, San Mateo and San Gregorio Counties.⁵² The resulting canvases, many of which depicted the "rambling, crooked roads" of California in "natural light," were displayed in his studio.⁵³ Blanche d'Harcourt found in this outdoor work that he emphasized "the rhythmic beauty of line and the clever manipulation of color values" and achieved, unlike the blotchy sunshine of the Impressionists, a modern "simplification . . . in his sincere search for Truth."⁵⁴ However, Hobart's interest in landscapes faded as he "turned the major part of his time and attention to portrait work" which many artists, including Fortune, Wores and Withrow, found to be the most lucrative path to a comfortable living.⁵⁵ His society portraits and studies of other artists were regularly on exhibit in the Hobart studio. Blanche d'Harcourt found one portrait in particular to be especially worthy of praise:⁵⁶

The portrait of Mrs. Leo Lentelli . . . by Clark Hobart is one of the most successful works of art ever achieved by a local artist. . . . he has set a mark that other artists will find hard to surpass.

. . . . it is a rare art to combine with the exact likeness the subtle quality we call "personality" or "charm," and the few artists who have succeeded in rendering this intangible, elusive quality remain in a class by themselves. . . .

. . . . The portrait of Mrs. Lentelli presents her just as her friends see her daily, very much at ease and comfortably relaxed upon a small settee. It is this unstudied effect and air of extreme naturalness that gives to the portrait its rare distinction.

The picture is a superb piece of painting, and will endure the test of time, since there is not a single false note to mar the harmony of the whole. It is absolutely true to the highest principles of art in every essential, and in its simplification and strength of characterization its appeal is strong. . . .

His fine *Portrait of Helene Maxwell* was exhibited along with the Lentelli painting at the Palace of Fine Arts.⁵⁷ In the early fall of 1917 he donated his work to the Red Cross Benefit "Auction Comique" in Oakland and contributed to an exhibition of etchings at the Oakland Art Gallery.⁵⁸ That December he was elected one of the directors of the San Francisco Institute of Art.⁵⁹ In an interview with Louise E. Taber for *The Wasp* he rejected "impressionism" with its creation of superficial pretty forms and declared his purpose was "to grasp and set down the masses of nature affected as they are by the elements and the varied compositions of their structure;" he reiterated that his "chief aim is to be a portrait artist."⁶⁰

In January of 1918 Josephine Blanch evaluated Hobart's exhibited work at the Del Monte Art Gallery:⁶¹

Hobart's two studies, "Dunes-Gray Day" and "Spring Landscape," so unlike in subject and handling, are both charming pictures. The first attracts by its subtle gray values so thoughtfully placed, the other, as a lyrical interpretation of Spring – a park scene in which notes of brilliant color swim in an atmosphere of lovely gray. These color notes or accents resolve themselves into figures in gay costume. Another, "Colonial Dames," much mannered in treatment is both interesting and decorative.

That March 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 and lectured to that organization.⁶² Concurrently, he showed a new landscape of an Asilomar sand dune at Schussler's.⁶³ At the SFAA's spring Annual of 1918 he served on the jury of selection and received the Charles Templeton Crocker Prize of one hundred dollars for

his *Portrait of Mrs. Francis Young*, although his "character study" of Carl Oscar Borg received more attention in the press.⁶⁴ Louise Taber found that his likeness of Mrs. Young made the strongest impression: "In this he has caught the vigor and 'snap' of life."⁶⁵ In April he was one of the few California artists invited to contribute to the opening exhibition of San Francisco's Spreckels Art Museum, the predecessor to the California Palace of the Legion of Honor.⁶⁶ That spring he was hospitalized with pneumonia and spent the summer recovering in Belvedere.⁶⁷ He won a prize at the 1918 California Liberty Fair in the Los Angeles Museum for his figure study, *El Diva*. At this same event he exhibited two other paintings: *Frances* and *Portrait of Helene Maxwell*.⁶⁸ In the fall his canvases appeared at Helgesen's.⁶⁹

In January of 1919 his *Portrait of George Eaton* "attracted special attention" at the Loan Exhibition of contemporary California artists in the Palace of Fine Arts and a month later he donated a figure study, *The Ballet*, to the benefit Mardi Gras Ball of the Oakland Art Association.⁷⁰ Also in February Hobart staged a major solo exhibition of his "luminous" portraits and landscapes at Helgesen's. Winchell confined most of her praise to his Ignacio Zuloaga-inspired portraits, especially his renderings of fellow artists Gottardo Piazzoni and Louise Mahoney.⁷¹ The demanding critic for the *San Francisco Bulletin*, Willard Huntington Wright, reproduced the *Portrait of Helene Maxwell* and critiqued the Helgesen show:⁷²

The exhibition . . . is as interesting from the intimate standpoint of this artist's inspiration and evolution, as from the more general standpoint of technical and documentary achievement.

Hobart thus far in his aesthetic development is an eclectic. There are many different influences manifestly present in his work for as yet he is frankly and avowedly a painter in process. There is almost nothing at present indicative of finality about any one of his pictures; and, even in such canvases as stem from a common source, one finds a variety of technique and conception, as if the painter was dissatisfied and was striving for something over and beyond the works which were furnishing him with inspiration. Hobart has garnered much from the styles of other men, and he has been influenced by reproductions.

For instance, there is a kinship to the Hals-Sargent tradition in many of his portraits – a kinship only slightly disguised by a modernization of brushing such as the artistic Robert Henri succeeded in grafting onto the academic procedure. This influence can be seen especially in the pictures entitled "Miss Louise Mahoney," "Miss Helene Maxwell" and "Miss Catherine Lum." Then there are certain affinities to Manet in the meticulous detail, the precision of surface and the textural preoccupation of certain other portraits, such as "Melba" and "The Ballet Dancer." In his portrait of Gattardo Piazzoni, Zuloaga has very completely dominated the painter; and we have the large square canvas, the divided curtains, the smooth landscape background, the studied pose, the flat washed surfaces, the heavy outlines and even the checkered shawl.

Again Hobart has gone to Cezanne and the Post-Impressionists for help and direction There are likewise many indications that Hobart has studied the methods and mannerisms of fellow San Franciscan, Henry Poor There is even the academic style of structure and so-called composition in "Miss Frances Young" – a picture sufficiently conventional and commonplace to have won an academic prize last year.

I mention these facts about Hobart's work in no adverse or deprecatory manner, but in quite the reverse spirit. Imitation, conscious and unconscious, is a vital necessity to the experimental man who has a personal and original expression, and who is not content to abide by the sterile certitudes of scholastic traditionalism. To the sincere searcher for truth this imitation indicates a striving for greater significance of expression in the bending of certain methods to his own. It is only by such process that the artist attains to an ultimate personal vision This painter is undeniably apt at reproducing another's style; and yet his art is not spurious or pretentious. . . . his work indicates that he is really searching for himself; following the method employed by all significant modern painters.

. . . . The only danger in this process is that the painter, in reproducing the exterior of another's work, is prone to be satisfied with the aspect of his canvases without endeavoring to go deeper into his anatomy. . . . he shows a general progress toward the vital principles of art. In his "Morgan Hill" he reveals a genuine feeling for the structure of hills and harmonizing lines. This picture is one of his best works and possesses many fine qualities. "Windy Day" – another canvas on the same order I like even better. It is rugged, straightforward and effective in a significant way. I believe, that aside from the portrait work which he has in mind, Hobart will find his métier in the direction taken by this picture and by the ones he calls "Summer Hills" and "Ross Valley"

. . . .What he does he does fluently and well; when the day comes on which he had found his own personal vision he will possess the necessary technical equipment to give it a really strong and significant expression.

Laura Bride Powers, art critic for *The Oakland Tribune*, reproduced the *Portrait of Gattardo Piazzoni, Esq.* and said of this "most exhilarating show" at Helgesen's that the color quality of his portraits "is a joy – harmonious

and what is more to the point a psychic choice" by this most "intellectual" of painters; she added that his study of Mt. Tamalpais was "a Cézannesque concept . . . a succession of planes upon planes . . . naïve and straightforward, but a bit overfull" with a crowded foreground.⁷³ During the 1919 spring Annual of the SFAA he was again appointed a juror and exhibited five paintings: *The Mountain*, *Catherine*, *A Windy Day*, *The (Ballet) Dancer* and *Portrait of Gottardo Piazzoni, Esq.*; the last canvas was reproduced in the exhibition catalogue and purchased by the Walter Fund for the SFAA. For the Annual W. H. Wright reproduced the portrait of Piazzoni and repeated his earlier comments from the show at Helgesen's; John Norton, the art critic for *The International Studio*, had similar views:⁷⁴

Another modern talent of entirely dissociated aspect is revealed in the canvases of Clark Hobart. *The Dancer* is a weakened Manet with Sargent brushings; the portrait of Gottardo Piazzoni is indebted to Zuloaga. But *The Mountain* and *A Windy Day* are Cézannesque in vision, and possess fine structural qualities and harmonious linear design.

At Hobart's studio exhibition in the late spring three of his new portraits were "so vibrant that one's eyes receive it as a shock – not discordantly, but through its strength."⁷⁵ At this same time he was exhibiting at the post-war reopening of the Sequoia Club.⁷⁶ In the summer of 1919 he briefly excused himself from portrait commissions for an "expedition through Yosemite and Tahoe;" his prints appeared that July and August in an exhibition of monotypes at the Oakland Art Gallery.⁷⁷ That fall his work was part of the Seattle Exhibition of California Artists sponsored by the Seattle Fine Arts Society.⁷⁸ Hobart proved that he was one of the Bay Area's most prolific artists by holding another solo exhibition of fifty-five diverse and "absolutely new" monotypes at the Hill Tolerton Print Rooms in November.⁷⁹ Winchell observed that the "poetry" in his:⁸⁰

first monotypes five or six years ago has given way to greater vividness of color and a broad brush stroke more consistent with the handling of oils.

Imagination has a wide field in the present collection and the beholder must sometimes be endowed with great responsiveness of spirit for a proper interpretation of Hobart's subjects. He commingles, also, splendid human figures with equally splendid landscapes, here and there touching upon a lyric note that is most refreshing and appealing. . . . "The Spirit of the Cypress" is weird, though beautiful in conception and expression.

Laura B. Powers also praised his "poetic insight and his feeling for line and color."⁸¹ The exhibition was so popular that it was extended.⁸² At this time he was included in the show of Western Artists at the Museum in Exposition Park, Los Angeles.⁸³ Also that November his work was part of the "loan exhibition" assembled by the Del Monte Art Gallery for the Salinas High School which purchased one of his paintings.⁸⁴ Hobart publicly spoke against the "cliquish" habits of the SFAA's powerful Artists' Council, of which he was a member, and he helped to create the scenery for the 1919 Christmas "jinks" at the California School of Fine Arts.⁸⁵

In January of 1920 the recently closed exhibition of his "delicious" monotypes at The Print Rooms was moved to the Blanche Hoffer Galleries in Santa Rosa and then to the Oakland Art Gallery by the spring.⁸⁶ Powers offered this assessment of the show in Oakland:⁸⁷

. . . the two inner salons housing the colorful phantasies that are in their own line quite as fine as anything in the country in their own medium. They possess the sparkle of spontaneity and dash of execution that give the monotype its significance.

These velvety things are painted upon a smooth surface – glass or copper – and while the paint is wet, a soft, specifically made paper is laid over it and run through a press. Out of it comes these beautiful things of color.

In "Solitude," Mr. Hobart has given us a charming bit in color, rhythm and harmony. Two exquisite nudes are suggested – merely suggested. Their faces are kept vague, thus permitting the greater interest to adhere to the figures, which, after all, form one of the essential elements of the composition.

Mr. Hobart reveals himself of a pictorial mind. He loves movement and he loves to clothe his women . . . in the crinolined age of our grandmothers, and they are fascinating in their quaint garb, in rose and blues and yellows and great gobs of black that give accent to the whole. "The Country Gentlemen" is of this type.

Among the interesting things is a monotype of "Bill" Skinner, the poet who loves to skin mules, the same posture that he obtains in the very fine portrait in oil in the current annual exhibition at the Palace of Fine Arts.

To spend an hour among these exquisite things is a privilege that every art-conscious person should avail himself of, particularly school children. These creative visions are a tremendous asset in developing the imaginative qualities.

At San Francisco's St. Francis Hotel in March he donated his art to the Jack London Memorial Library Benefit Exhibition and at the spring Annual of the Oakland Art Gallery he exhibited "inimitable pastels."⁸⁸ Also that spring he was elected vice president of the California Society of Etchers.⁸⁹ From the U.S. Census of 1920 we learn that he resided alone, although he was legally married, and gave his occupation as "portrait artist."⁹⁰ At the SFAA spring Annual of 1920 he received a first prize and a gold medal for his *Portrait of William Skinner* which was called "one of the best things of his career."⁹¹ For the private residence of Mrs. Daniel Ryan he now

created a rather ostentatious over-the-mantle mural that measured approximately five feet by six feet and depicted a pastoral scene with a child at play "all interwoven with the scrolls and curves suggested by the artist's imagination."⁹² In the late spring Hobart was appointed to the organizing committee for the artists' ball and benefit exhibition in support of San Francisco's War Memorial building.⁹³ In June of 1920 his monotypes appeared at The Print Rooms in an exhibition with the California Society of Etchers; shortly thereafter he sketched at the San Juan Mission.⁹⁴ He also contributed in the fall to the exhibition of California Artists that was assembled by The Print Rooms and sent to the Bishop Galleries in Honolulu where Hobart's painting was sold.⁹⁵ From 1920 to 1922 Hobart's portraits and landscapes again appeared at the Del Monte Art Gallery.⁹⁶ In July of 1920 his traveling exhibition of monotypes was placed on display at this venue.⁹⁷ He was an occasional exhibitor at the Bohemian Club from 1920 to 1939, including a small solo show in 1923.⁹⁸ Hobart's unidentified "Modernist" portrait of a seated woman from the 1920 Bohemian Annual was reproduced in *The Oakland Tribune*.⁹⁹

He exhibited in the California Artists' Gallery at the Hotel Richelieu of San Francisco in January of 1921.¹⁰⁰ A month later at the McCann Building Exhibition in same city he contributed "a number of his portrait studies that were seen at the recent exhibition in the Bohemian Club."¹⁰¹ At this time Laura B. Powers remarked that his two recent portraits of I. W. Hellman and his son for Wells Fargo Bank were by necessity "conventional" and "in strong antithesis to most of Mr. Hobart's modernist expressions."¹⁰² Hobart's work appeared at the Delphin Clubs Exhibition in the Hotel Oakland during March of 1921.¹⁰³ He received an honorable mention at the spring exhibition of the SFAA for his *Blossom Time in the Foothills*. His works entitled *El Diva*, *Frances* and *Portrait of Mrs. Schuhl* appeared at the Third Jury-free Exhibition at San Francisco's Palace of Fine Arts in May of 1921.¹⁰⁴ That fall at the Del Monte Art Gallery he exhibited a "large decoration" in a very conservative style entitled *Summer Idyl* which depicted three "figures gracefully posed under the overspreading foliage of trees" with "much charm."¹⁰⁵ Simultaneously, at the Forty-fifth Annual of the SFAA he displayed *Gertrude*, a study that was "direct, luminous and free from affectations," as well as several landscapes, including *The Old Orchard*.¹⁰⁶ In December of 1921 Laura B. Powers reproduced in *The Oakland Tribune* his portrait of the president of Mills College, Dr. Aurelia H. Reinhardt, and noted that the subject's "head is finely modeled - a noble head, be it said in passing, the dark hair drawn down over the ears with classic severity - a sense of harmony threading through the whole plan;" the portrait was gifted to Mills by Albert Bender.¹⁰⁷ Hobart exhibited this portrait in January of 1922 at the Bohemian Club.¹⁰⁸ That February his canvas entitled *Landscape-Mt. Tamalpais* was shown at the Western Painters exhibit in southern California; a month later his "classic" works in the Porter Collection were exhibited with other California artists at the Women's Club in Bakersfield.¹⁰⁹ When asked to contribute to the California Loan Exhibition at the San Francisco Museum of Art, he chose his three-year-old portrait of Piazzoni; one of his older paintings also appeared with the Shriners Exhibition at San Francisco's St. Francis Hotel in June of 1922.¹¹⁰ That same month Laura B. Powers evaluated his monotypes at the Del Monte Art Gallery with the following: "Interesting, the artistic evolution of this intellectual painter. He shows too, a finely modeled, sane and intensely personal portrait."¹¹¹ Three months later he contributed *Prune Blossoms* to the Art and Industry Exposition of the Monterey Peninsula.¹¹² More of his "blossoming trees against the green hills of Santa Clara" appeared at the fall Annual of the SFAA.¹¹³ Several critics, who normally lavished praise on his work, were beginning to grow silent or to find fault. Whether due to boredom or the advice of trusted friends, Hobart began to experiment radically with his palette. In the fall of 1922 he exhibited his "new" monotypes at the Thirty-fifth Annual at the Art Institute of Chicago and at the Inaugural Exhibition of the California Gallery of American Artists in San Francisco.¹¹⁴ At the latter the artist Georgia Bordwell, acting as art critic for the *San Francisco Chronicle*, noted:¹¹⁵

Clark Hobart has abandoned his portraits and realistic landscapes in this show for two important decorations, which he has evolved from his imagination. They are unusual in color and interesting in that the values and color relations are so close that they have almost the appearance of monotones. It is a question whether in this new field Hobart is as convincing as he is in the older and longer tried one of portraiture.

In November he exhibited a group of monotypes in Los Angeles and *The Oakland Tribune* reproduced one of these untitled works.¹¹⁶ His paintings appeared at The Little Gallery in Berkeley in December of 1922.¹¹⁷ That year marked the apex of his career which was uniquely characterized by the simultaneous and successful production of three distinct types of art. The first, his "decorative studies," were scenes with classically posed figures in romantically saccharine settings. One of his earliest, the 1904 *California Idyll*, is so contrived as to border on the insipid.¹¹⁸ These bucolic studies appeared as magazine illustrations or were painted, as with his *Summer Repose*, on large panels as sequential screens for the homes of wealthy patrons.¹¹⁹ In complete antithesis was the second, his monotypes, a genre in which he became the undisputed master and received national acclaim for his highly innovative techniques. Lastly, his Modernist oils on canvas, both landscapes and portraits, were highly prized. The former for their bold simplified forms and Fauvist palette and the latter for the artist's ability to capture each subject by carefully adapting the style, brushwork and colors with the bold informality of Manet.

Hobart began 1923 by winning the first prize "in oils" at the Forty-sixth Annual of the SFAA held at the Palace of Fine Arts and by opening in the Auditorium of San Francisco's Civic Center a major show of contemporary French art which he was instrumental in bringing from Paris.¹²⁰ Among the featured painters in the latter show were Gauguin, Pissarro, Cézanne, Renoir, Redon and Eugène Carrière. At this same time he contributed to a traveling exhibition of twenty-two Western Artists sponsored by the Western Association of Art Museums. Outside of several galleries in California, this exhibit appeared in Denver, Kansas City, Santa Fe, Seattle and Portland.¹²¹ Also that January he attended the Oakland Artists' Ball and he displayed at the Bohemian Club Annual his a prize winner from the SFAA, *Blossom Time in the Foothills*, and his *Greenbrae* which possessed "repose, elegance and a definite sense of peace that is the product of harmony."¹²² In February he contributed to the Western Painters' Exhibition at the Palace of Fine Arts.¹²³ Hobart's "decoration" in the living room of a Cragmont mansion elicited this response from Laura Bride Powers:¹²⁴

It is a loosely painted composition of gold-tipped eucalypti between whose towering tops a glad valley stretches. And for accents of color he introduces figures that are merely suggested - as they should be.

Beautiful in color, poetic in conception and pleasing in arrangement is this newest thing of the intellectualist-painter, with more warmth in it than is sometimes found in his work.

In the spring of 1923 he returned to the East Bay and contributed to the Annuals of the California League of Fine Arts in Berkeley and the Oakland Art Gallery.¹²⁵ At this time he served as one of the "radical" members on the selection jury of the Oakland Art Gallery.¹²⁶ That summer he submitted to the Oakland venue an "interesting portrait of a girl. Not 'pretty' - No. Mr. Hobart isn't interested in that."¹²⁷ In September he married Mary Young who was head of the Art Department at San Francisco's Mission High School. The couple established a joint residence in the new "Hobart Studio" at 2027 Hyde Street and experimented with a second studio at 728 Montgomery Street.¹²⁸ In late November he displayed a landscape, "one of his best things," according to Powers, at the Jury-free Exhibition at the Auditorium.¹²⁹ In December of 1923 he was represented in a very select exhibition of California artists, which included Maynard Dixon, Armin Hansen and Bruce Nelson, at San Francisco's Don Lee Galleries.¹³⁰ His contributions, which were confined to one of ten small galleries, included *The Garden Party*, a "charming thing - harmonious in line, color and arrangement," *The Windy Day* and his *Portrait of Mrs. George Hyde*. The latter was reproduced in *The Oakland Tribune*.¹³¹

In February of 1924 he exhibited *Other Days*, which showed a mission in the distance and several "old-fashioned girls," at the Del Monte Art Gallery as well as various landscapes and portraits at the City of Paris Gallery in San Francisco.¹³² A month later his *Other Days* was submitted to the Bohemian Club where the reviewer for the *San Francisco Chronicle* declared that Hobart "has skillfully avoided the danger of handling his subjects as mere illustration. His figures fuse, as right color notes, into the rich landscape of solid planes and organic masses."¹³³ The critic for *The Wasp*, Ada Hanifin, found *Other Days* to be "one of the most delightful paintings . . . so entirely different is it from anything he has ever painted before . . . the real Hobart in a spontaneous mood, one, evoked by inspiration. It is not interpreted in his usual direct manner; on the contrary, its appeal lies in its rather subtle enfoldment . . . a lovely tone-poem."¹³⁴ At this time much of his displayed work, as was evident at San Francisco's Commercial Club in April of 1924, consisted of recycled ideas, paintings and monotypes "of earlier day inspiration and fashion."¹³⁵ That spring at his last exhibition with the SFAA he again showed *Other Days*, his only submission.¹³⁶ Hobart's piece entitled *Through the Oaks* appeared at the Eighteenth Annual Exhibition of the Carmel Arts and Crafts Club in the late summer of 1924 when he and his wife spent the "season" in Carmel. That October the Hobarts lectured and exhibited jointly at the opening of the Galerie Beaux Arts.¹³⁷ When fire destroyed two of his "decorations" at the Del Monte Hotel, he "mended" one and completely replaced the other.¹³⁸ For unexplained reasons he was conspicuously absent from the Annual at the Oakland Art Gallery, but the couple did exhibit scaled drawings and models of their interior design projects at the Second Annual of the Berkeley League of Fine Arts in November of 1924.¹³⁹ More and more he was content to lend his older paintings to shows such as the traveling exhibition of Water Colors by Western Artists and the opening of the Mills College Art Gallery; at the latter he was on the advisory committee and displayed his *Portrait of Dr. Aurelia H. Reinhardt* and *The Tired Dance*.¹⁴⁰

By late 1924 Clark Hobart had almost abandoned monotypes and conventional easel painting due perhaps to a lack of inspiration or to the high expectations of many critics, but more likely because of a desire to collaborate with his wife. Jointly they worked as "interior decorators" with clients as far away as Pasadena and Portland.¹⁴¹ At the "Hobart Studio" on Montgomery Street the couple not only planned interior wall decorations, but they also selected furniture, antiques and draperies. Their first major commission was the new Cardinal Hotel in Palo Alto.¹⁴² Their colorful mural, *Autumn Idyll*, was one of the large projects that caught the attention of the press.¹⁴³ Until the mid 1920s he served on the board of directors and selection jury of the SFAA.¹⁴⁴ On occasion he gave public lectures on American and European art history.¹⁴⁵

By 1925 the Hobarts had relocated to 1372 Sutter Street and continued to advertise themselves in the local Directory as antique dealers

and "interior decorators."¹⁴⁶ The *San Francisco Chronicle* commented on the "increasing amount of antiques" from early America and Europe that filled their shop.¹⁴⁷ In a nearby storefront at 1350 Sutter Street they opened the small Hobart Gallery and displayed works by Gottardo Piazzoni, Clayton S. Price and Joseph Raphael.¹⁴⁸ At the Bohemian Club Annual of 1925 he displayed "some representative decorations" with the titles: *Carmel Valley*, *Elesrum* and *The Brook*; that November the Hobart Gallery hosted the First Annual Exhibition of the San Francisco Society of Women Artists.¹⁴⁹ He was appointed to the board of directors of the California School of Fine Arts in January of 1926 and the following month Mills College displayed his recently donated art in its Gallery.¹⁵⁰ In January of 1927 at the exhibition to mark the opening of a new building at the California School of Fine Arts in San Francisco his portrait of Piazzoni from the Emmanuel Walter collection was displayed.¹⁵¹ In the spring of 1928 he was interviewed by the *San Francisco Chronicle* for his views on the Carnegie Institute Exhibition at the Palace of the Legion of Honor. He was considered an impartial artist "now that he has foresworn the profession of painting."¹⁵² Hobart's opinions on the exhibition were mixed and he spent a considerable amount of time on the issues of analyzing art. In 1929 at the Bohemian Club Annual his three monotypes were called "the happiest contributions" in a showing of conservative "old guard" painters.¹⁵³ His old monotype entitled *Summer*, "a landscape with hills and trees," was exhibited in March of 1930 at the Print Exhibition in the Palace of the Legion of Honor.¹⁵⁴ Two months later one of his canvases, *Yacht Harbor*, was included in a show of California Artists at the California School of Fine Arts in San Francisco.¹⁵⁵ That November several of his monotypes appeared in another "old guard" show at Mills College in Oakland.¹⁵⁶ Because he was a member of the Bohemian Club he was invited in the spring of 1931 to contribute to the Inaugural Exhibition of the Alma de Bretteville Art Gallery in San Francisco.¹⁵⁷ His last contributions to major exhibitions were in 1939 at the Bohemian Club and the Golden Gate International Exposition. In the late 1930s the Hobarts moved to Los Gatos. Clark Hobart died on February 23, 1948.¹⁵⁸

ENDNOTES FOR HOBART: 1. *SFC*, January 26, 1913, p.27; *Trask*, p.325. / 2. *Halteman*, p.1182. / 3. *AAA* 1, 1898, p.391. / 4. *SFL*, June 10, 1898, p.10. / 5. *SFC*, January 26, 1913, p.27. / 6. *Bernier*, p.170. / 7. *AAA* 14, 1917, p.514. / 8. *NYT*, February 11, 1906, p.7. / 9. U.S. Census of 1910 [ED 1169, Sheet 1B]. / 10. *SFL*, March 30, 1913, p.28. / 11. *SFC*, January 26, 1913, p.27. / 12. *Schwartz, Northern*, p.71. / 13. Appendix 2. / 14. *SFC*, July 20, 1913, p.27. / 15. *SFC*, Sept. 13, 1913, p.21. / 16. *SFC*, June 7, 1914, p.27. / 17. *SFC*, Dec. 14, 1913, p.62. / 18. *Schwartz, Northern*, p.71. / 19. *SFC*, December 28, 1913, p.21. / 20. *Halteman*, p.1183; *SFC*, April 5, 1914, p.19. / 21. *MDC*, July 19, 1914, p.1. / 22. *SFC*, October 18, 1914, p.17. / 23. *SFC*, May 14, 1916, p.26. / 24. *The Color-Monotypes of Clark Hobart*, 1915; *SFC*: April 18, 1915, p.24; May 2, 1915, p.24; *SFX*, April 28, 1915, p.15; *SFN*, May 18, 1915, p.9. / 25. *SFC*, April 25, 1915, p.24. / 26. *SFC*, May 16, 1915, p.19. / 27. *CSEE*; *Schwartz, Northern*, p.71. / 28. *SFC*, January 22, 1916, p.8. / 29. *Trask*, pp.172, 228, 325; *SFC*, July 25, 1915, p.17; *Bernier*, p.120. / 30. *LAI*: June 4, 1915, p.2-6; June 30, 1915, p.2-6. / 31. *LAI*, June 6, 1915, p.3-17. / 32. *LAI*, February 6, 1916, p.3-4. / 33. *SFC*: September 12, 1915, p.22; December 5, 1915, p.24. / 34. *SFC*: December 19, 1915, p.24; *SFC*, December 26, 1915, p.24. / 35. *SFC*: January 30, 1916, p.19; February 20, 1916, p.24; *TOI*: February 1, 1916, p.11; February 20, 1916, p.48; June 11, 1916, p.13; *LAI*, February 13, 1916, p.3-4. / 36. *SFC*, April 9, 1916, p.23; *TOI*, May 7, 1916, p.22. / 37. *SFC*, April 16, 1916, p.40. / 38. *SFC*, August 20, 1916, p.26. / 39. *TWP*, August 12, 1916, p.10. / 40. *NYT*, April 2, 1916, p.14; *TOI*, April 2, 1916, p.13. / 41. *TWP*, May 27, 1916, p.10. / 42. *Crocker*: 1917, p.990; 1918, p.841; 1919, pp.786, 1778; 1920, p.847; 1921, pp.782, 1602; 1923, pp.864, 1795; *AAA*: 16, 1919, p.401; 1925, p.532. / 43. *TOI*, June 17, 1917, p.24. / 44. *TOI*: June 11, 1916, p.13; June 18, 1916, p.14; December 2, 1917, p.21; *TWP*: July 1, 1916, p.10; December 8, 1917, p.15. / 45. *TOI*: November 12, 1916, p.27; January 14, 1917, p.24. / 46. *TOI*, January 21, 1917, p.24; *TWP*, February 17, 1917, p.10. / 47. *SFC*, January 7, 1917, p.18; cf. *SFC*, January 21, 1917, p.19. / 48. *TOI*, January 28, 1917, p.24. / 49. *TWP*, February 3, 1917, p.10. / 50. *SFC*, April 29, 1917, p.23. / 51. *CSM*, September 14, 1917, p.8; cf. *TOI*, August 5, 1917, p.20. / 52. *TOI*: June 3, 1917, p.17; September 30, 1917, p.20; *SFC*, July 1, 1917, p.E-3. / 53. *SFC*, July 22, 1917, p.E-3. / 54. *TWP*, September 1, 1917, pp.10f. / 55. *SFC*, May 20, 1917, p.23; cf. *SFC*, December 19, 1920, p.S-7. / 56. *TWP*, May 26, 1917, p.10. / 57. *TWP*, December 8, 1917, p.15; B & B, March 7, 1993, No.155. / 58. *TOI*: September 16, 1917, p.30; September 17, 1916, p.42; September 23, 1917, p.30; September 25, 1917, p.6; September 28, 1917, p.24; September 29, 1917, p.4; October 7, 1917, p.20. / 59. *SFC*, December 16, 1917, p.8-S. / 60. *TWP*, December 1, 1917, p.14. / 61. *TWP*, January 5, 1918, p.16. / 62. *TOI*: March 20, 1918, p.6; March 24, 1918, p.22; March 27, 1918, p.6. / 63. *SFC*, March 10, 1918, p.E-8. / 64. *TOI*: March 24, 1918, p.36; April 7, 1918, p.22; May 5, 1918, p.24; May 24, 1918, p.24; *TWP*: March 30, 1918, p.17; April 13, 1918, p.16; April 27, 1918, p.16. / 65. *TWP*, April 27, 1918, p.16. / 66. *SFX*, May 30, 1918, p.52. / 67. *SFC*, April 7, 1918, p.E-3; *TOI*, September 22, 1918, p.6. / 68. *Moore*, p.B-62. / 69. *SFC*: October 20, 1918, p.2-E; December 22, 1918, p.6-S. / 70. *SFX*, January 25, 1919, p.9; *TOI*, February 16, 1919, p.39. / 71. *SFC*: February 2, 1919, p.3-E; February 16, 1919, p.3-E. / 72. *SFB*, February 15, 1919, p.13. / 73. *TOI*: February 23, 1919, p.11; March 2, 1919, p.11; March 23, 1919, p.10. / 74. *SFB*: March 24, 1919, p.15; March 27, 1919, p.12; March 29, 1919, p.15; *INS* 67,267, 1919, p.cxxii; cf., *SFAI*; *SFC*, April 6, 1919, p.E-3; *TOI*: April 10, 1919, p.3; April 13, 1919, p.10. / 75. *SFC*, June 15, 1919, p.E-3. / 76. *SFC*, May 11, 1919, p.E-3. / 77. *TOI*: July 27, 1919, p.S-7; August 3, 1919, p.4-S; *SFC*, August 17, 1919, p.6-E. / 78. *SFC*, October 5, 1919, p.E-5. / 79. *SFC*: November 16, 1919, p.E-5; November 30, 1919, p.E-5. / 80. *SFC*, November 23, 1919, p.E-5; cf. *SFC*, November 30, 1919, p.E-5. / 81. *TOI*, November 23, 1919, p.8-X. / 82. *TOI*, December 14, 1919, p.6-S. / 83. *SFC*, November 16, 1919, p.E-5; *TOI*, November 16, 1919, p.S-7. / 84. *SFC*, November 9, 1919, p.E-5; *BDG*, July 8, 1922, p.6. / 85. *TOI*, November 18, 1919, p.20; *SFC*, December 14, 1919, p.E-9. / 86. *SFC*: January 11, 1920, p.E-3; January 18, 1920, p.E-3; *TOI*: April 14, 1920, p.11; May 9, 1920, p.2-S. / 87. *TOI*, April 25, 1920, p.S-5. / 88. *TOI*: March 26, 1920, p.18; May 30, 1920, p.3-S. / 89. *SFC*, April 25, 1920, p.E-3; *AAA* 18, 1921, p.102. / 90. U.S. Census of 1920 [ED 396, Sheet 1B]. / 91. *TOI*: April 18, 1920, p.6-S; May 9, 1920, p.11; *SFX*, May 9, 1920, p.6-N; *MDC*, May 10, 1920, p.3; *TWP*, May 15, 1920, p.9. / 92. *SFC*, June 6, 1920, p.E-3. / 93. *SFX*, June 1, 1920, p.15. / 94. *SFC*, June 13, 1920, p.E-3; *TOI*: July 18, 1920, p.S-7; August 8, 1920, p.6-S. *The Oakland Tribune* states that his summer show of prints was at Helgesen's

Gallery. / 95. BDI, 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. / 96. LAI: March 14, 1920, p.3-2; July 10, 1921, p.3-2; TOT: July 4, 1920, p.5-S; July 3, 1921, p.S-3; SFC, August 8, 1920, p.E-3; NYT, September 12, 1920, p.7-10; BDG: June 25, 1921, p.6; September 9, 1922, p.6; MDC: June 30, 1921, p.2; July 7, 1921, p.4. / 97. TOT, July 11, 1920, p.2-B; SFC, July 18, 1920, p.E-3. / 98. SFX: November 28, 1920, p.N-7; March 14, 1925, p.5; TOT: November 29, 1920, p.2; December 5, 1920, p.6-S; March 22, 1925, p.S-5; March 10, 1935, p.S-7; CPC, December 2, 1920, p.8; SFC: January 28, 1923, p.4-D; June 10, 1923, p.6-D; March 15, 1925, p.14; March 22, 1925, p.D-3; March 3, 1929, p.D-5. / 99. TOT, December 12, 1920, p.B-11. / 100. SFX, January 9, 1921, p.6-N. / 101. LAI, March 5, 1921, p.159; cf., 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; SFX, March 6, 1921, p.N-11. / 102. TOT, February 27, 1921, p.S-7. / 103. TOT, March 20, 1921, p.S-9. / 104. LAI, May 14, 1921, p.318; TOT, May 15, 1921, p.2-B. / 105. TOT, October 9, 1921, p.S-8. / 106. TOT: October 12, 1921, p.13; October 16, 1921, p.S-5. / 107. TOT: December 1, 1921, p.12; December 4, 1921, p.S-5; January 6, 1922, p.12. / 108. TOT, January 29, 1922, p.B-5. / 109. Moure, p.B-62; TOT, March 5, 1922, p.B-5. / 110. TOT: March 26, 1922, p.S-5; June 4, 1922, p.A-13. / 111. TOT, June 25, 1922, p.S-5. / 112. TOT, September 10, 1922, p.S-9. / 113. TOT, November 26, 1922, p.7-S. / 114. SFC, October 8, 1922, p.4-D; TOT: October 22, 1922, p.7-S; October 29, 1922, p.9-S. / 115. SFC, October 29, 1922, p.4-D. / 116. TOT, November 19, 1922, p.5-S. / 117. BDG, December 2, 1922, p.5. / 118. B & B, December 10, 1927, No.3226. / 119. B & B, June 15, 1994, No.4643. / 120. BDG, January 13, 1923, p.5. / 121. SFC, January 21, 1923, p.4-D. / 122. TOT: January 7, 1923, p.S-1; January 28, 1923, p.6-B. / 123. TOT, February 4, 1923, p.8-S. / 124. TOT, April 8, 1923, p.6-S. / 125. BDG: April 14, 1923, p.6; June 23, 1923, p.6. / 126. TOT, May 7, 1923, p.4. / 127. TOT, August 19, 1923, p.S-7. / 128. Crocker: 1924, p.718; 1925, pp.934, 1995; SFC: July 27, 1924, p.D-3; September 7, 1924, p.D-3. / 129. TOT, November 25, 1923, p.S-5. / 130. SFC, December 2, 1923, p.6-D; cf., TWP: November 24, 1923, p.23; December 8, 1923, p.23; December 22, 1923, p.22. / 131. TOT, December 2, 1923, p.S-7. / 132. TWP, February 16, 1924, p.23; SFC: February 17, 1924, p.6-D; February 24, 1924, p.6-D; March 9, 1924, p.6-D. / 133. SFC, March 30, 1924, p.6-D. / 134. TWP: March 29, 1924, p.23; December 20-27, 1924, p.22; cf. the reproduction in B & B, February 7, 1990, No.1080. / 135. SFC, April 20, 1924, p.6-D. / 136. TWP, May 3, 1924, p.23. / 137. TWP, September 20, 1924, p.23; SFC, October 5, 1924, p.D-3; CSM, October 20, 1924, p.7. / 138. SFC, November 2, 1924, p.D-3. / 139. SFC, November 16, 1924, p.D-3; TOT: November 16, 1924, p.S-6; November 23, 1924, p.31. / 140. TOT: September 18, 1925, p.48; September 27, 1925, p.6-S; October 11, 1925, p.S-7; October 18, 1925, p.S-5; February 28, 1926, p.10-M. / 141. SFC: December 21, 1924, p.D-3; January 4, 1925, p.D-3. / 142. SFC, September 7, 1924, p.D-3. / 143. SFC, September 21, 1924, p.D-3. / 144. TOT: April 6, 1924, p.6-D. / 145. April 19, 1925, p.S-7; SFC, March 29, 1925, p.D-3. / 146. TOT, April 5, 1925, p.S-5. / 146. Crocker: 1926, p.1043; 1927, p.1078; 1928, p.789; 1929, p.784; 1933, p.547; 1935, p.546; 1936, p.546. / 147. SFC, July 12, 1925, p.D-3. / 148. SFC: March 14, 1924, p.D-3; October 4, 1925, p.D-3. / 149. SFC: March 15, 1925, p.14; March 22, 1925, p.D-3; BDG, November 14, 1925, p.6. / 150. TOT: January 24, 1926, p.S-7; February 22, 1926, p.14. / 151. TOT, January 23, 1927, p.8-M. / 152. SFC, April 27, 1928, p.D-7. / 153. SFC, March 3, 1929, p.D-5. / 154. BDG, March 13, 1930, p.7. / 155. TWP, May 3, 1930, p.12; CPC, May 9, 1930, p.4. / 156. SFC, November 2, 1930, p.4-D. / 157. SFL, April 25, 1931, p.8; SFC, May 3, 1931, p.4-D. / 158. California Death Index; SFC, February 24, 1948, p.15; LAI, February 24, 1948, p.2; cf., Hailey, vol.12, pp.77-103; Baird et al., pp.19-21; Hobart File, Manuscript Archives of California Art, The Oakland Museum of California; Heyman, p.12; J. Moser, *Singular Impressions: The Monotype in America*, Washington, D.C., 1997; Janet Dominik in Westphal, *North*, pp.92-97, 195f; Falk, p.1579; Jacobsen, p.1529; Gerds and South, pp.31ff; Hughes, p.532; Seavey, p.24; Spangenberg, p.55.

ROBERT (Bob) BOARDMAN HOWARD (1896-1983), the son of the renowned architect, John Galen Howard, and society belle, Mary Robertson Bradbury Howard, was born on September 20th in New York City. According to the U.S. Census of 1900, he lived on Mountain Avenue in Montclair, New Jersey, with his Massachusetts-born parents, older brother, Henry, younger brother, Charles, and a Swiss-born servant.¹ Two years later his father accepted the offer to supervise the erection of the Hearst Memorial Mining Building at the University of California and soon decided to relocate the family to Berkeley.² In 1904 John Howard hired as his "superintendent" George Plowman who became an important member of Berkeley's first art colony and one of America's great etchers. By 1913 John was officially appointed Professor and Chairman of the newly founded Department of Architecture and assumed the title of "master architect" of the campus plan.³ After briefly living at 1711 Euclid Avenue and 2327 Le Conte Avenue the Howards resided at 242 Ridge Road from 1905 thru 1912.⁴ From the U.S. Census of 1910 we learn that Robert had two additional siblings, a four-year-old sister, Jeanette, and an eight-year-old brother, John Langley.⁵ In 1913 the Berkeley address of the Howards changed to 1400 Le Roy Avenue.⁶ Robert completed grammar school, but dropped out of high school and was tutored by Dr. Arthur Pope. Between 1913 and 1916 he studied under Xavier Martinez, Eric Spencer Macky, Worth Ryder and Perham Nahl at Berkeley's California School of Arts and Crafts (CSAC).⁷ In 1915 he became acquainted with Alexander Calder when the latter's father worked on a sculptural display at the Panama-Pacific International Exposition.⁸ After graduation he traveled across the country on a motorcycle to continue his training in New York City with Kenneth Hayes Miller and F. Luis Mora at the Art Students League. Initially, Robert spent July and August of 1916 at the League's Woodstock Summer School.⁹ In a letter dated March 28, 1918, which was published with a photograph in the CSAC's alumni magazine, Howard briefly philosophized about his career:¹⁰

Here is a photo of me in my New York studio. Here I dwell among the . . . sky-scrapers, painting and leading a life of romance. But romance I find, is not all sweet, for many times I have had to wait in the coal line for my share for hours at a time in zero weather.

How often . . . have I gone back in thought to old Berkeley and CSAC . . . the good times I had at art school.

Remember me to Mr. Nahl and Mr. Martinez, for it is from them that I got the foundation upon which I am building now.

The following month he returned to California, visited his family's summer residence in Carmel and joined the U.S. Army Signal Corps.¹¹ The Howards had been regular seasonal visitors to Carmel since 1915.¹² After service in World War I as a dispatch rider he studied at the Army Art Training Center in Bellevue and Koblenz under George Plowman. He continued in Paris at the Académie Colarossi and the Académie de la Grande Chaumière; Robert was visited by his mother and younger siblings in July of 1920.¹³ At this time he again met Alexander Calder and the two visited avant-garde exhibitions. Howard toured Europe and made a point of studying "primitive art" in regional museums. One of his paintings, *The Road to Hell*, was accepted to the 1920 Salon des Artistes Français. His Salon entry was exhibited many years later at an Annual of the San Francisco Art Association (SFAA) in the Palace of Fine Arts.¹⁴

In the U.S. Census of 1920 he was listed in absentia and without an occupation at his family's new Berkeley address, 1901 Le Roy Avenue.¹⁵ When his work was exhibited at the 1921 Jury-free Exhibition in San Francisco's Palace of Fine Arts, the art critic for *The Oakland Tribune*, Laura Bride Powers, praised "his force and the personality of his presentation."¹⁶ By early 1922 he was in New York City to exhibit at the Salons of America and then returned to California. That summer Robert was a resident of Carmel where he exhibited two paintings – *Carmel Valley* and *Valley Shacks*, – at the Sixteenth Annual Exhibition of the Arts and Crafts Club and carved from a discarded section of a local telegraph pole a full-length figure which was awarded a prize at the SFAA Annual in the Palace of Fine Arts a year later.¹⁷ The Howards owned a cottage on Monte Verde Street below Twelfth Avenue and maintained this summer home through the 1920s.¹⁸ When he returned to Berkeley that fall, he briefly worked as a house painter. He contributed several landscapes in November of 1922 to the show at Berkeley's Arts and Crafts Shop.¹⁹ At this time he joined the California Society of Mural Painters and found temporary employment with the firm of J. H. Keefe in San Francisco where he made architectural ornaments. In February of 1923 he exhibited with the Western Painters of Southern California.²⁰ That same month his first solo exhibition, which was staged at The Print Rooms of San Francisco, was reviewed by the artist and art critic for the *Berkeley Daily Gazette*, Jennie V. Cannon:²¹

Robert Howard, a Berkeley artist, is showing a series of studies made in his foreign travels, in this gallery. They are water colors and many of the themes are architectural and classic. Three of the works shown have a different quality from the rest, two of these are hung near the door, one being a tree. Do these indicate the future work?

The wooden statue is extraordinary. Had I been told it came from Chaldea or India I would not have been surprised. There is a power and an individuality in this work and from now on we shall sit up and pay attention as to what emerges from Robert Howard's studio.

At this time he "designed and executed" for The Playhouse in Berkeley the sets for *Dear Brutus* as well as the scenery, costumes and the "Plowman Curtain" for the American premiere of Halcott Glover's *Wat Tyler*.²² In 1923 he contributed to the spring Annual at the Oakland Art Gallery and to the summer Annual of the (California) League of Fine Arts in Berkeley.²³ In her review of the latter for the *Berkeley Daily Gazette* Ada Davies noted:²⁴

Robert Howard's "Notre Dame" attracted an unusual amount of critical attention. It was observed that the painting sufficiently frames itself, needing no other environment to emphasize its remarkably sculptural beauty and dignity.

In late November of 1923 his contribution to the Jury-free Exhibition at the Auditorium received this evaluation from Laura B. Powers:²⁵

Young Robert Howard bursts forth with a lurid landscape, showing he is still reacting to the influence of the ultra-moderns in Paris and Italy. Whether we accept his viewpoint or not, this canvas has direction and character. Likewise it has sound modeling and pleasing coloring and shows progress.

That same year his submission was accepted at the National Sculpture Society in New York and he decorated a small theatre in Guerneville, California. In the spring of 1924 he traveled with Worth Ryder in the high Sierras. There he sketched and carved in preparation for exhibitions in San Francisco at the Vickery, Atkins & Torrey Gallery and Galerie Beaux Arts.²⁶ By July he had returned to his family's Carmel summer residence to continue his painting and exhibited at the Eighteenth Annual of the Arts and Crafts Club a work entitled, *Fonda's Oak*.²⁷ In the fall of 1924 he contributed to the Second Annual of the League of Fine Arts in Berkeley.²⁸ That December his painting *Pink Houses* at the Galerie Beaux Arts reportedly showed the influence of "cubism."²⁹

In March of 1925 at the Galerie Beaux Arts his joint exhibition with the Carmel artist Amos Engle of "ultra-modern work . . . the designing of patterns meant to have a psychological meaning or effect," received the following evaluation by Josephine Hart Phelps in *The Argonaut*:³⁰

Mr. Howard's pictures – the majority of them water-colors – show a passion in the young artist for the underlying study of form; in great part, of the structure of mountains, to which he gives emotional expression. In his three or four oils he uses color depth to intensify structural expression. His watercolors show many well

harmonized patterns; his "Study of Dragon's Peak," for instance. "Inyo Desert South," an oil, is a different mode of expression.

The reviewer for the *San Francisco Chronicle* exclaimed that his paintings, which created "quite a furor in San Francisco art circles," were marked with "an exuberance and freshness in color and handling. Howard's work is extremely modern executed with the greatest economy."³¹ H. L. Dungan, the new art critic for *The Oakland Tribune*, had mixed feelings about his "Modernism" with its sparse application of pure color and long uninterrupted lines, but he found Howard's *Desert Bubbles*, *Macondray Lane* and *Misfortune in a Hayfield* decidedly interesting.³² Dungan reproduced his sculpture in wood entitled *Daphne*. When a storm of controversy erupted over the "unfortunate nude" in his *Misfortune in a Hayfield*, Howard replied that "we are painting what we feel the essence of nature, not taking the photographs."³³ In April of 1925 at the Forty-eighth Annual of the SFAA he exhibited a wood carving, *Medea*, and three oils: *City*, *Inyo Desert* and *Mt. Tamalpais*; the latter was reproduced in the exhibition catalogue.³⁴ At this time he gave his San Francisco studio address as 19 Macondray Lane. His painting *Monterey* was donated to the patrons' drawing of the Galerie Beaux Arts in May.³⁵ The following month he contributed a landscape in watercolor to the Berkeley League of Fine Arts.³⁶ He also served on the "advisory committee" for the new Mills College Art Gallery in Oakland.³⁷ In the summer of 1925, after he completed certain sculptural ornaments for the new Temple Emanuel in San Francisco and for the First Congregational Church in Oakland, he traveled to western Europe to study Romanesque sculpture.³⁸

He settled in New York City by January of 1926.³⁹ There he modeled architectural ornaments for stone castings at the firms of Rica & Zari and T. R. Donaldson. At this time he executed the decorative sculpture for a theatre in Port Chester, New York, and a bas relief for the Persian Building at the Philadelphia Sesquicentennial Exposition.⁴⁰ His work on the latter was carved in semi-wet plaster and was a reproduction of the Sassanid relief depicting the surrender at Edessa of the Roman Emperor Valerian to Sapor I in A.D. 260.⁴¹ In February of 1926 his work was included in the "Picture Week" Exhibition of San Francisco and in April he sent from New York six oils, six watercolors and three sculptures for an exhibition at the Berkeley League of Fine Arts.⁴² At the League Annual that summer his entry *Sorrento* was characterized by Florence W. Lehre, art critic for *The Oakland Tribune*, as "easily one of the best things there. . . . It is made up of a series of horizontals, piled one on top of the other; they take their place in space with very little use of linear perspective. The effect produced . . . by the clever use of color values. We look over housetops and trees . . . to mountains, to sky and back again."⁴³ In late 1926 he returned to the San Francisco Bay Area and spent the Christmas holiday in Carmel with his family.⁴⁴ He accepted commissions to paint panels for the *Stockton*, *Yerba Buena* and *Peralta*, three ferries that crossed the bay.⁴⁵ *The Oakland Tribune* critic described the whimsical maps of city streets and of the counties of California that Howard created for two of the ships:⁴⁶

The maps are labeled "charts" and are drawn after the fashion of those ancient charts with which Columbus probably set sail. Thus Key Route passengers will discover, perhaps, a large green whale frisking in the bay and a ship the size of San Francisco county sailing calmly out the Golden Gate. On each map a compass shows true north and all other points. And, more to the point, Howard is painting some lovely landscapes in odd corners of the maps where the counties or cities do not fill up the panels. One of these, a view of the bay and hills, he had finished when I visited his studio. It was beautifully done, with the perspective so carefully figured that the whole landscape appeared far back of the map.

The charts are in soft, rich colors. They are painted on the wooded panels which will be placed in the upper cabins of the ferry boats. From them passengers will be given a feast of soul and an intellectual uplift. They may contemplate the art of Howard's landscapes and the decorative qualities of his charts or they may locate Albany on the map. Anyway you take it, the idea is entertaining.

The maps of the counties will be placed on one ferry and those of the cities on the other.

He also painted in the John Drum Penthouse at San Francisco's Fairmont Hotel a carefully calibrated rendering of the celestial constellations in the twenty-foot diameter dome.⁴⁷ In addition, he executed a continuous map of the world covering the four walls of the Penthouse library. His contribution to the 1926 fall Annual Exhibition of the Berkeley League of Fine Arts, *The Imlay Desert*, was called "radical" and "inimitable in concept."⁴⁸

In January of 1927 he was one of only twelve artists selected for the "Paintings by a Group of California Artists" at the Boston Art Club; Howard exhibited *Carmel Hills*, *Side Hill City* and *Tamalpais*.⁴⁹ At the exhibition organized by the American Institute of Architects that spring at the de Young Memorial Museum he presented ceiling decorations.⁵⁰ That May his small female figure displayed at the Mills College Art Gallery in Oakland was said to be "a rare specimen of wood carving . . . an exquisite thing, graceful in its flowing lines, delicate in its workmanship. . . . A thin garment covers the feet and rises, clinging closely . . . figure and drape blend into one."⁵¹ One of his commissions at this time was a series of murals in the Gothic writing room of Yosemite's Ahwahnee Hotel. Here he created *toile peinte* tapestry scenes flooded with indigenous flora and fauna.⁵² The original designs for these "decorations" were displayed at the

Galerie Beaux Arts in the late spring of 1927.⁵³ The *San Francisco Chronicle* reproduced one of his tapestry studies.⁵⁴ His work was included in an exhibition organized by the American Institute of Graphic Arts at the California School of Fine Arts in July.⁵⁵ During much of the summer of 1927 Howard traveled in the vicinity of Tuolumne Meadows near Yosemite to sketch with Worth Ryder who was already vacationing there with Chiura Obata.⁵⁶ He exhibited his drawings, watercolors and oils in a cooperative of Bay Area progressive artists known as The Modern Gallery Group in April and September.⁵⁷ At the latter exhibition the conservative critic, H. L. Dungan, referred to his sketches as "primitive figures after the manner of the grotesque in Gothic architecture; of doubtful value to the art world or any other world."⁵⁸ Also in September at the Galerie Beaux Arts two of his displayed watercolors, *Mount Conness* and *Mount Gibbs*, received high praise from Junius Cravens, the exacting art critic of *The Argonaut*, for "rare breadth of vision and refreshing simplicity. Every line and tone in his drawings falls surely and unerringly from the intelligently directed hand of an artist of unmistakable genius. He is one of the most gifted painters in California today."⁵⁹ One of his watercolors from this period, the *Landscape with Hills-1927*, displays an austerity of line and color that is reminiscent of Oriental art.⁶⁰ That summer he contributed to the art display at the California State Fair in Sacramento.⁶¹ Concurrently, his work was included in a show at the John Emmett Gerrity Studio in Berkeley.⁶² In the late fall of 1927 he held a joint exhibition with his brothers, John and Charles, at the Playhouse Theatre in Berkeley.⁶³ Several weeks thereafter he contributed to a watercolor show at the East-West Gallery and exhibited several "figure studies" in the "Holiday Exhibition" at the Galerie Beaux Arts.⁶⁴ At this time he began to experiment with articulated sculpture, including marionettes. The pieces he created for the Puppet Players Theatre of San Francisco received recognition from one the masters in that field, James Blanding Sloan.⁶⁵ Howard carved the puppets for the production of *The Sorcerer* and he exhibited his wood block prints on the walls of that same theatre.⁶⁶ In addition to the Galerie Beaux Arts, he was a regular exhibitor at two other art organizations.

His art was habitually displayed at the Berkeley League of Fine Arts from 1924 through 1930.⁶⁷ His picture painted at the Bay of Naples, entitled *Sorrento*, was sold at the League's summer Annual in 1926.⁶⁸ In 1927 he served on the League's jury and at its summer show he exhibited *The Inyo Desert*, a painting which had been seen the previous January at the local Twentieth Century Club.⁶⁹ That painting as well as his *Sorrento* were characterized as "extraordinary in their vitality and beauty" at the League's 1930 Annual.⁷⁰

Between 1921 and 1972 he frequently exhibited at the SFAA where he won awards from 1923 to 1925 and in 1941, 1943, 1944, 1946 and 1951.⁷¹ He received the Second Ann Bremer Memorial Prize of one hundred dollars in 1925 for his painting entitled *Mt. Tamalpais*. H. L. Dungan said that this work "is one of his best blue and gray The bay is painted on the edge - it grows like grass."⁷² At the Sixty-first Annual in September of 1941 he was awarded the Artists' Fund Prize of one hundred dollars for his oil painting *Petrified Forest*, "judged the most outstanding work in any medium."⁷³ This painting was reproduced in the exhibition catalogue. Two years later at the Sixty-third Annual his large wood carving entitled *Aerial* was given an honorable mention.⁷⁴ In the fall of 1944 at the SFAA Annual he received the Artists' Fund Prize of fifty dollars for his mobile, *The Provider's Return*, as "the most distinguished work in any medium." According to H. L. Dungan, the "provider is a fisher, for he has one fish in his right hand and his left has two, all hanging by strings. The provider is nude, his body has square corners, his head is that of a bird."⁷⁵ Howard was given the Special Prize by the SFAA at the 1946 Annual for his abstract, articulated sculpture in redwood, *Eyrie*.⁷⁶ In 1951 he received an honorable mention in sculpture at the SFAA.⁷⁷ He served periodically on the jury of selection and the jury of awards for the SFAA from 1937 to 1949.⁷⁸

In the late 1920s Howard briefly maintained a studio in Lake County, but advertised his professional address at 716 Montgomery Street in San Francisco.⁷⁹ In February of 1928 he contributed to the "black and white show" at the Galerie Beaux Arts.⁸⁰ That March he held a joint exhibition with his brothers, John and Charles, at the same venue.⁸¹ Robert was considered the most "versatile of the three" and displayed "wood carvings, drawings, water colors, murals and the *toile peinte* which he recently did for the Ahwahnee Hotel in Yosemite."⁸² During the exhibition Robert was on a world tour which included Europe, the Middle East, north Africa, India, Ceylon and Indonesia. His letters describing his adventures were serialized in *The Argus*.⁸³ Throughout his absence his work was seen at the Beaux Arts and in The Modern Gallery Group show at the East-West Gallery.⁸⁴ Regarding his watercolor at the latter, Junius Cravens, continued with his paean: "an outstanding contribution another work of exceptional artistic merit Few artists of greater maturity than he claim as much."⁸⁵ His painting *From Macondray Lane* was donated to the Galerie Beaux Arts for its annual patrons' drawing.⁸⁶ After his return Howard held a solo exhibition in late January of 1929 at the Beaux Arts.⁸⁷ He displayed his drawings, watercolors and wood carvings that were inspired by the frescoes, cave temples and monuments of the Middle East and Orient. Cravens again was impressed: "Besides having a keen artistic appreciation for the moods and methods of the ancients, he comes close to feeling the semi-religious motives that inspired their works - he at least recognizes and respects them. Howard works, in various media, with great facility and charm."⁸⁸ A month later his paintings were

included in the members' exhibition at the Beaux Arts; he returned to that venue in June to display a watercolor of an Egyptian landscape and in September to show an "amusingly fantastic" wood sculpture, *Pregnant Mare*, and another carving entitled *Head*.⁸⁹ His painting *Pyramid* was donated to the Beaux Arts "patrons' drawing."⁹⁰ He capped that year's participation in the Galerie by contributing to its watercolor show in December.⁹¹ In 1929 Robert Howard also exhibited in Berkeley oils and watercolors of the Inyo desert and contributed two watercolors to the Lucien Labaudt studio show in San Francisco.⁹² In November of 1930 he was invited to exhibit at the Second Annual Exhibition of California Art in Vallejo.⁹³ That month he sat on the jury of awards for the San Francisco Society of Women Artists and contributed to another Beaux Arts show.⁹⁴

In 1929-30 he was commissioned to create low decorative reliefs for the interior doors, windows and ceiling beams of the San Francisco Stock Exchange. Junius Cravens said of his window treatments in the huge Trading Room of the Exchange:⁹⁵

. . . . Above each of these six windows is an effective panel in low relief by Robert Boardman Howard. Each group of three panels forms a series. The subject of that on the west wall is gasoline as a source of power on land and in the air, while that on the east wall is electricity as employed for transportation and for communication. Howard's panels, like the walls, are rendered in acoustical plaster. . . . The Board of Governor's room severe simplicity characterizes the design, except for the entrance door which is excellently carved in low relief by Howard. The subject, which symbolizes future prosperity, represents a group of laborers. Its story, starting at the bottom of the panel with excavation, progresses through various stages of building to the finished product, the skyscraper and the smoke-yielding chimney. An airplane, at the peak of the design, completes the tale. . . .

He also executed for the Stock Exchange Lunch Club "four murals as well as a brass banister for the staircase."⁹⁶ By 1930 his San Francisco studio and residence were given respectively as 20 Jessop Place and 19 Montgomery Street.⁹⁷ In the U.S. Census of 1930 he was listed as an unmarried renter with the occupation: "artist, sculptor of statues."⁹⁸ During February of that year he was one of a handful of artists, which included Maynard Dixon, Ralph Stackpole, Otis Oldfield, Helen Forbes and several others, who contributed to a Galerie Beaux Arts show where the subject of every painting was the same female model. Regarding his contribution Aline Kistler observed in the *San Francisco Chronicle*:⁹⁹

In this portrait Howard has portrayed a mood of a woman rather than the woman herself. The yellow tones of the flesh and the blues of the background and white dress sound a single harmony that concentrates one's attention on the bulging eyes that are overactive though prisoned in tight lids. The strange effect of the full view of the eyes and three-quarters aspect of the face in which they are set, makes one feel strongly toward this woman who is seemingly so quiet. But it is the quiet of tension, of forced response.

In March he served on the "hanging committee" of the Loan Exhibition of Modern Paintings at the Beaux Arts.¹⁰⁰ That spring he contributed to a members' show at that venue.¹⁰¹ His painting *Citadel* was donated to the Beaux Arts patrons' drawing.¹⁰² In May his two sculptures at the 1930 Annual of the SFAA were reviewed in the *San Francisco Chronicle*:¹⁰³

Robert Boardman Howard has created a rarely beautiful work in "Torso" by means of a perfectly balanced rhythm through the twisting of the body, and the balance of the upper portion to the lower. There is a warmth and a vibrant quality that seems to exude from the wood itself. This same quality is felt in the head of "Sappho." The latter he has treated in the decorative way, creating a nice variety of texture in the stylized treatment of the hair as against the smooth surface of the face and neck.

On August 5, 1930 he married Adeline Kent, a sculptress, and raised two children, Ellen and Galen. Under the influence of his wife he began to experiment more with sculpture. That October he and his father presented at the Berkeley Museum lectures and "motion pictures" of their travels.¹⁰⁴

In January of 1931 he exhibited at Oakland High School under the auspices of the Berkeley League of Fine Arts.¹⁰⁵ That year he began to co-design the extravagant art deco graffiti work on the interior walls of the Paramount Theatre in Oakland.¹⁰⁶ He contributed to the June exhibition of drawings at the Studio Shop in Burlingame.¹⁰⁷ One of his "interesting" landscapes was exhibited in the December show at the Mills College Art Gallery in Oakland.¹⁰⁸ In the spring of 1932 he served on the jury of awards for the San Francisco Society of Women Artists and his work was included in both solo and group exhibitions at the California Palace of the Legion of Honor and the Galerie Beaux Arts.¹⁰⁹ That summer he held a joint exhibition with Ralph Stackpole and Jacques Schnier of "famous sculptors' drawings" at the Palace of the Legion of Honor.¹¹⁰ When he contributed to the First Annual of the Society of Progressive Artists at the Legion of Honor in January and February of 1933, H. L. Dungan characterized his submission as a "graceful female torso carved from wood; good lines, paying but slight attention to human anatomy."¹¹¹ That spring he helped to organize an "architectural design show" at the Beaux Arts and contributed to the competitive watercolor exhibition at Gump's.¹¹² In January of 1934 he served on the committee that was organized to purchase Beniamino Bufano's monumental statue of St. Francis, which was then on exhibit in Paris, for the city of San Francisco.¹¹³ As one of the contributing artists to the Civil Works Administration art project in San

Francisco's Coit Tower he executed the five-foot-wide phoenix relief over the structure's entrance by first modeling the figure in clay and then casting it in cement.¹¹⁴ For another federal project he carved the wooden sculpture over the door of the postmaster's office in the Livermore Post Office. In the fall of 1934 he contributed a "notable" work entitled *Trees* to the Second Annual Exhibition of the Progressive California Painters and Sculptors at the Joseph Danysh Galleries of San Francisco.¹¹⁵

In the mid 1930s Howard maintained with his wife and brother, Henry, a joint studio at 521 Francisco Street. Although his "flying bird carved in wood" did not win a prize at the Fifty-fifth Annual of the SFAA in January of 1935, it generated considerable publicity and was described in the *San Francisco Chronicle* as a cross between a Brancusi design and a model for a streamlined car.¹¹⁶ The three Howard brothers and two of their wives, Adeline Kent and Jane Berlandina, held a joint exhibition in April and May of 1935 at the Paul Elder Gallery in San Francisco; Junius Cravens, now art critic for *The San Francisco News*, said of Robert's contributions:¹¹⁷

Having been engaged in other lines of endeavor during the last few years, Robert Howard had all but dropped out of the local exhibition field. His "comeback" in the current show is the more gratifying because he has made tremendous progress in both design and color. He is showing two "swell" pastels, a watercolor and two oils. One of the latter, in particular, is a gem.

H. L. Dungan observed of the same exhibit:¹¹⁸

Robert Howard exhibits a portrait of a girl and some drawings in color. Out of an old house with steps just wandering up he has made a splendid arrangement both as to mass and color. He shows a landscape that has been reduced to its utmost simplicity – a few hills and some sky. At first view this small picture doesn't seem to amount to much, but it grows in magnitude and appeal.

That August Robert Howard's wood carvings, which included a "static" redwood *Fish* with copper eyes, a "graceful" mahogany *Torso* of "flowing lines," and *Hawk*, were included in the "Thirty Years of San Francisco Sculpture" exhibition at the San Francisco Museum of Art.¹¹⁹ A month later at the First Annual Exhibition of Graphic Arts and Water Colors sponsored by the SFAA he exhibited the watercolor *Road to the Hills*, "organized as firmly as the hills themselves."¹²⁰ For that same show Junius Cravens observed:¹²¹

Howard's "Mexican Street Scene," in watercolor and tempera, is as fine a work of its kind as has been shown here. But his "Road to the Hills," in the same mediums, is strongly motivated by creative thought. Choosing a scene which might easily become banal, he has enhanced it, not only with structural pictorial interest but also with subtle and subjective intention.

In the fall of 1935 he contributed to a show at the Oakland Art Gallery.¹²² To the Fifty-sixth Annual Exhibition of the SFAA in January of 1936 he submitted three paintings: *Quarry in the Hill*, *Phoebe's Plaid Jacket* and *Mountain Across the Bay* as well as the sculpture, *Circus Horse*. The latter, which was painted gesso on gypsum, had "blue polka dots and a contorted attitude," and was called "the most amusing piece of sculpture in a long time."¹²³ *Phoebe's Plaid Jacket* was characterized as "an interesting portrait."¹²⁴ About this time Howard was completing for the lobby fireplace at the Badger Pass Ski House in Yosemite a massive cast-iron front which depicted skiers in various postures on twenty-one panels in bas relief. A photograph of this work by Ansel Adams was published in *Sunset* magazine.¹²⁵ In March and April of 1936 his "abstractions" were exhibited next to the work of George Braque and Pablo Picasso at the San Francisco Museum of Art.¹²⁶ That spring at the Oakland Art Gallery's Annual he exhibited the canvas *Tamalpais across the Bay* and to that venue's First Annual Exhibition of Sculpture he submitted two creations in redwood and copper entitled *Fish* and *Hawk*.¹²⁷ At the Fifteenth Annual Watercolor Exhibition of 1936 in the Art Institute of Chicago he exhibited *Mexican Street Scene*. In another of his displays of two dimensional work he contributed that July to the exhibition of "tempera painting" at the San Francisco Museum of Art "exact, scientific studies of birds and fish."¹²⁸ In December of 1936 at that same venue his landscape of "gray desert mountains" was displayed in the collection of Albert Bender.¹²⁹

In the spring of 1937 he was represented in seven major exhibits. At the San Francisco Museum of Art for the Fifty-seventh Annual of the SFAA he was a member of the sculpture jury and displayed the "astonishing" painting entitled *Mexican's Hut and Friends*; his sculpture at that event, *Skier Zdraski*, was characterized by H. L. Dungan as "a sculpture in wood in high relief, with the soft part of the wood sandblasted out. . . . All framed, set up like a painting, it's a good poster for ski activities."¹³⁰ His work was included in a show of "Living California Sculptors" organized by the Stockton Art League at the Haggin Memorial Galleries.¹³¹ He also exhibited his *Mt. Tamalpais* at the Painting and Sculpture Exhibition in the Los Angeles Museum.¹³² That May his work returned to the San Francisco Museum of Art and he received an honorable mention at the Second Annual Sculpture Exhibition in the Oakland Art Gallery for his *Circus Horse*; he was also represented at the Corcoran Gallery in Washington, D.C.¹³³ In October of 1937 he exhibited with California's "younger and more experimental painters" at the Foundation of Western Art in Los Angeles.¹³⁴ During the early spring of 1938 at the Fifty-eighth Annual of the SFAA held in the San Francisco Museum of Art his sculpture *Lantern* was described by H. L. Dungan as "a life-size or more female nude. Around and above her head is something in the nature of a curved louver, through which a light shines."¹³⁵ At the

Oakland Art Gallery's Third Sculpture Annual that May he exhibited *City*.¹³⁶ Of this work Alfred Frankenstein, the art critic for the *San Francisco Chronicle*, observed that "Howard's abstract column in painted plaster, lighted from within, is like is stage set for an abstract ballet. His other contribution, also in painted plaster, is a beautifully modeled and deeply tragic head."¹³⁷ In 1939 he contributed his works to San Francisco's Art Lending Library where a picture or sculpture could be rented for up to one month for five percent of its value; this "circulating library" was exhibited to the public in June of 1939 at the Gelber and Lilienthal Gallery of San Francisco.¹³⁸ That November in the Exhibition of Mural Conceptualism at the San Francisco Museum of Art H. L. Dungan described Howard's "monumental" *Abstraction* as "an arrangement of plaster (or was it wood) planes running up, topped by circles, white, touched with red, illuminated somewhere in the interior."¹³⁹

On Treasure Island for the Golden Gate International Exposition in 1939-40 Howard created out of cast black-gray granite *The Whales*, actually two frolicking orcas, for the front of the San Francisco Building. This sculpture, which weighed five thousand pounds, was part of a thirteen-foot-wide terrazzo fountain that he co-designed with Cecilia Graham. He also executed for the Exposition two murals at each end of the Brazil Building that were described by Emilia Hodel of *The San Francisco News* as "truly stunning with their varied greens and subtle dashes of orange here and there to tie in with the yellow trim."¹⁴⁰ Howard fashioned "two urns and three polychrome reliefs on the north façade of the California Building" and a "parrot in the Ghirardelli Building."¹⁴¹ In addition, he created two "gigantic mural maps" on the interior of the California Building; his two reliefs in the Western States Building, for which he was paid five thousand dollars, were entitled *Amenities of Western Life* and *Economic Development of the West*.¹⁴² In 1958, after almost twenty years in storage, his whale sculpture was moved to the California Academy of Sciences in Golden Gate Park. In 2004 this massive work was dismantled and eventually relocated to the City College of San Francisco. Howard exhibited at the 1939 New York City World's Fair.

In September of 1940 at the Sixtieth Annual of the SFAA he displayed an "oil tempera" entitled *Red Fiddle* which was described as a violin "so well painted that it is practically academic. Arrangement and colors are good."¹⁴³ During May of 1941 at the Annual Sculpture Exhibition in the Oakland Art Gallery, where Howard served on the jury, his wood *Torso* was described by H. L. Dungan as "most satisfying" and "full of flowing, easy lines that are not quite human, but are probably better, except for the coccygeal region which is really a scream".¹⁴⁴ That summer the same work was sent to the Los Angeles County Fair and placed him, according to the *Los Angeles Times* art critic Arthur Millier, in a group of sculptors who "stress rhythmic movement and sacrifice naturalism to present the feel of the material."¹⁴⁵ His work also appeared that year at the Carnegie Institute in Philadelphia. In April of 1942 he displayed at the Exhibition of Circus Art in the San Francisco Museum of Art a "superb" mobile and a blue plaster horse; a few months later he was placed on the jury for the Albert Bender Fund grants-in-aid for art and in 1945 was reappointed to that post.¹⁴⁶ In the fall of 1942 at the Sixty-second Annual of the SFAA he exhibited the painting *Combat* which H. L. Dungan characterized as "three fellows with square shoulders, brainless heads, eel-like legs engaged in a battle against a background most suitable for struggle."¹⁴⁷ During World War II Howard worked at the Camouflage Research Laboratories and as an advisor to the San Francisco Exposition on War Art; he contributed to its 1942 "America at War" exhibit in the Palace of the Legion of Honor.¹⁴⁸ In September of 1943 his work appeared at the Exhibition of Self-Portraits of American Artists at the de Young Memorial Museum.¹⁴⁹ At the 1944 spring Sculpture Annual in the Oakland Art Gallery he displayed *Stone Lozenge*; despite the challenges of his ever-increasing deafness, Howard began teaching the summer session that year at the California School of Fine Arts in San Francisco.¹⁵⁰ He was also hired that summer to teach "modern" sculpture at Oakland's Mills College which had recently acquired two of his murals. In the fall of 1944 to the Water Color and Print Annual at the Oakland Art Gallery he exhibited *Conclave*, described by H. L. Dungan as "a yellow-green and black arrangement of some eight or ten women . . . all obviously posing, but to good effect;" at the Sixty-fourth Annual of the SFAA he exhibited several sculptures, including *Hunter's Return* which Alfred Frankenstein called "big and dramatic."¹⁵¹ Howard's work was included in the Albert Bender Memorial Exhibition that December at the San Francisco Museum of Art.¹⁵²

In 1945 he received a full-time faculty position at the California School of Fine Arts which he maintained into the 1950s; he frequently served as curator for the student exhibitions and was appointed Supervisor of the School's Associated Arts Workshop.¹⁵³ When he was retained at Mills College, this notice appeared in *The Argonaut*:¹⁵⁴

Robert Boardman Howard, sculptor and painter, will be a member of the staff of the Creative Art Workshop which will be featured in the 1945 Mills College Summer Session program. He will give a workshop course in sculpture, emphasizing individuality and new ideas. Appreciation of contemporary sculpture and its tie with the past, and advice in basic materials and techniques will be stressed.

. . . . he had a natural interest in [architecture and] . . . combined rare talent in painting and sculpture and had devoted years to a combination of all three forms of expression which have won . . . honors for him.

Howard's work shows a harmony of the three - illustrating his early conviction that one of the most promising opportunities for the future art of America was to be found in the effective application to modern problems, of the great principles which underlie the beauty of the collaborative art of antiquity and of the Orient.

In January of 1945 at the San Francisco Museum of Art he contributed to the Exhibition of Painting and Sculpture in the Bay Region "the vigorous, almost electrified sculpture of *The Master*."¹⁵⁵ Late that spring he donated his work to the Spanish Refugee Appeal Art Auction, which had been "arranged by the Joint Anti-Fascist Refugee Committee," at the Dorian Art Gallery on Post Street in San Francisco.¹⁵⁶ At the Sixty-fifth Annual of SFAA in 1945 he exhibited one oil, *Pillar of Salt*; Howard returned to the Legion of Honor for another one-man show of his painting and sculpture that October and was included in several subsequent exhibitions there between 1946 and 1948.¹⁵⁷

In March of 1947 at the Annual Exhibition of Oils in the Oakland Art Gallery his work *Conclave* was called "very modern, but fascinating;" that May he contributed *First Lessons* and *Pillar of Salt* to the "Modernist" Exhibition of San Francisco Bay Area Artists at the Woodstock Art Association in New York.¹⁵⁸ For the 1947 Abstract and Surrealist American Art show at the Art Institute of Chicago he displayed his mobile entitled *Semaphore* and received an honorable mention. That October Howard offered his "art film" *Meta*, the "slow-motion filming of the action of color dropped into a pan of water," at the "Art in Cinema" show in the San Francisco Museum of Art; this "non-objective" film was shown at the Mills College Art Gallery in February of 1949.¹⁵⁹ Between 1948 and 1956 his paintings were frequently shown at New York's Whitney Museum.¹⁶⁰ Two of Howard's great sculptural achievements were the large 1948 reliefs at the San Francisco P.G.&E. substation on Mission and Eighth Streets. His work completed between 1926 and 1948 was given a "retrospective exhibition" at the Art Gallery of the University of California in Berkeley in January of 1949.¹⁶¹ This show included: paintings, sculptures, graphic art, plaster studies for sculptural decorations on public buildings, wall panels from the Eldridge Spencer home and full-size cartoons for his 1930 murals in the San Francisco Stock Exchange Lunch Club. The exhibit was reviewed in the *San Francisco Chronicle* by Alfred Frankenstein:¹⁶²

Robert Howard's exhibition . . . illustrates a progress from sculpture . . .

. . . . there are some cases, notably the huge, fantastic skeletal carrion-bird called "Scavenger," in which movement really does something for the work, while in the organization of implicit movement, Howard has seldom done anything better than the flame-like abstraction entitled "Eyrice."

Howard is no diddling confectioner of paper-weights for library tables; in fact, he is one of the very few sculptors in this neck of the woods who can handle a project on a genuinely heroic scale. This is most tellingly shown in his reliefs for the Berkeley High School [Community Theatre] . . .

One of the shows major features of interest is the variety of materials it employs. In addition to conventional woods, stones and metals, Howard does much with pressed sawdust or similar composite . . . as lustrous as old iron . . .

In March of 1949 at the Sixty-eighth Annual of the SFAA in the San Francisco Museum of Art H. L. Dungan noted:¹⁶³

In the foreground in the main gallery is "Phoenix," a large carving from a redwood burl. The artist is Robert Howard, San Francisco. The carving is round, somewhat like an enormous funnel with the small end cut off. From the center rises a redwood plank, held in place by a metal rod attached to the side of the main carving. It's a rather fascinating work, valued by the artist at \$3,000, the highest price in the show.

At this time Howard explained the "symbolism" of his massive relief sculpture on the exterior of the Berkeley High School Community Theatre for the readers of *The Oakland Tribune*:¹⁶⁴

"The unusually complete facilities of this great building, offering not only the auditorium and its stage for dramatic and other theatre use, but also an extensive system of studios for music, choreography and speech and its exhibition galleries for painting and sculpture make this truly a cultural center and immediately suggested the fine arts symbolism."

. . . the vast wall spaces allowed opportunity for seven figures in the central panel with two smaller figures to right and left forming a unified composition.

The smaller figures, Howard explains, were appropriately designed as a boy and girl not only for purposes of scale composition to serve as heralds to the central group of mature figures but to symbolize youth and life in the adjoining high school.

In the central panel, continues Howard in his exposition of his work, each of the seven figures symbolizes one of the fine arts - the sculptor with his hammer and chisel, the painter with his palette and brush, musicians producing the deep drum rhythms of the south and a trumpeter symbolic of the American national contribution to the world of music.

Above these can be seen the spirit of the American dance, described as full of freedom and vigor, while at top right poetry and oratory are exemplified and at top left tragedy and drama, concludes the sculptors explanation of his art.

An exhibition of the models and decorations for the theatre complex was staged at Berkeley High School.

In January of 1950 at the Fifteenth Anniversary Exhibition of the San Francisco Museum of Art H. L. Dungan called Howard's *Scavenger*.¹⁶⁵

... one of the best and most fascinating of the sculptures. It is valued at \$1,000. and consists of an enormous bird in flight. The bird and the pole which holds it from flying away have a coating that resembles rust. The bird is balanced so perfectly that it moves at event change in the air current. Its tail feathers wobble up and down, much to the delight of several youngsters. . . . One outstretched leg holds something in its claws about the size of a watermelon, but resembling a football that has been mutilated.

A month later he contributed to "an exhibition of large-scale drawings by modern artists" at the Palace of the Legion of Honor.¹⁶⁶ In April of 1950 the artists members of the SFAA were invited to exhibit at the de Young Memorial Museum and Howard displayed *Pilot*, "an iron bird that moves around, dips down and up, but hangs on to its perch."¹⁶⁷ That May he exhibited sculpture in the Second Annual Decorative Arts Competition at the San Francisco Museum of Art and a month later at that same venue he was invited to contribute to the Painters and Sculptors Exhibition and to the show of "Art Movements and Public Taste."¹⁶⁸ That year he was appointed to replace Ralph Stackpole on the San Francisco Art Commission.¹⁶⁹ In October of 1951 at the Fifth Annual Art Festival in San Francisco's Palace of Fine Arts he won the first prize for his sculpture *Night Watch*.¹⁷⁰ To the 1951 Exhibition of American Sculpture at the Metropolitan Museum in New York City "Robert B. Howard of San Francisco sent his humorous *Scavenger*, an enormous pelican which moved when shown in that city, but is quite still here."¹⁷¹ Howard was placed on the jury of the Pacific Art Festival of Oakland in August of 1952.¹⁷² At Union Square one of the most popular entries at San Francisco's Seventh Annual Art Festival in October of 1953 was Howard's *Excelsior*, "another of his wondrous articulated creations. . . [that] everybody pushed."¹⁷³ In 1955 at the exhibition of Bay Region Artists in the San Francisco Museum of Art he displayed an articulated fiberglass horse and was also awarded a prize for his sculpture *Rocket* by the California School of Fine Arts.¹⁷⁴ At the latter venue in 1956 he had a one-man show of "articulated sculpture" with such titles as *Custodian* and *Sentry*. These works were constructed with materials ranging from fiberglass joined with polyester resins to redwood.¹⁷⁵ On March 24, 1957 his wife died tragically in an automobile accident.¹⁷⁶ Howard's work was showcased abroad at the First and Third Biennial of San Paulo, Brazil, in 1951 and 1955. His 1958 sculpture *Hydro-Gyro* at the IBM Research Center in San Jose attracted nation-wide attention. He also exhibited at Paris' Salon de Mai from 1962 to 1964. In 1962 he was appointed to the jury for the sculpture contest to decorate community apartments in San Francisco and he exhibited at the Seattle World's Fair; a year later he held a show of his sculpture at the San Francisco Museum of Art.¹⁷⁷ At the Inaugural Exhibition of the new Oakland Art Museum in 1969 he displayed *Rocket*, one of his larger mobiles.¹⁷⁸ In the summer of 1973 his work was given a solo exhibition in the San Francisco Institute of Art.¹⁷⁹ A year later he contributed to Oakland's show of Public Sculpture and Urban Environment. His work appeared at the San Francisco Museum of Art in 1976-77 and was included in the 1988 Oakland exhibit of the Howard family. Robert Howard died in Santa Cruz on February 18, 1983.¹⁸⁰

ENDNOTES FOR HOWARD: 1. U.S. Census of 1900 [ED 204, Sheet 3A]. / 2. *BDG*, April 11, 1904, p.3. / 3. *AAA*, 10, 1913, p.187; 11, 1914, p.353. / 4. Polk: 1903, p.591; 1904, p.630; 1905, p.655; 1906, p.691; 1911, p.1085; 1912, p.131. / 5. U.S. Census of 1910 [ED 46, Sheet 6A]. / 6. Polk: 1913, p.128; 1918, p.587. / 7. *TAT*, March 12, 1927, p.10; Macky, p.33. / 8. *SFC*, February 24, 1983, p.47. / 9. *TAT*, March 21, 1927, p.10. / 10. *ATC* 6, 1918, p.11. / 11. *ATC* 6, 1918, p.9; *TOI*, June 24, 1945, p.2-C. / 12. *CPC*, April 7, 1915, p.4; June 9, 1915, p.4; April 19, 1916, p.4; June 5, 1919, p.1. / 13. *TOI*, July 25, 1920, p.2-S; *TAT*, July 27, 1945, p.18. / 14. *TAT*, March 12, 1927, p.10. / 15. U.S. Census of 1920 [ED 93, Sheet 2A]. / 16. *TOI*, May 15, 1921, p.2-B. / 17. Appendix 2; *TAT*, March 12, 1927, p.10; *CPC*, October 7, 1927, p.12. / 18. *CPC*, June 15, 1922, p.1; *TOI*, July 6, 1924, p.8-S; May 31, 1925, p.5-S. / 19. *BDG*, November 4, 1922, p.6. / 20. *Moure*, p.B-63. / 21. *BDG*, February 24, 1923, p.5. / 22. *TOI*, January 28, 1923, p.A-11; January 30, 1923, p.10-A; *CPC*, March 31, 1923, p.1. / 23. *BDG*, May 26, 1923, p.9; June 23, 1923, p.6. / 24. *BDG*, June 28, 1923, p.5. / 25. *TOI*, November 25, 1923, p.5-S. / 26. *SFC*, June 22, 1924, p.6-D; November 2, 1924, p.D-3; *TAT*, March 12, 1927, p.10. / 27. Appendix 2. / 28. *TOI*, November 23, 1924, p.31; *TCR*, November 29, 1924, p.10. / 29. *TOI*, December 14, 1924, p.4-B. / 30. *TAT*, March 28, 1925, p.11; cf. *TOI*, March 8, 1925, p.5-S. / 31. *SFC*, March 15, 1925, p.D-3; March 22, 1925, p.D-3. / 32. *TOI*, March 22, 1925, p.5-S. / 33. *TOI*, March 29, 1925, p.5-S. / 34. *SFAI*; *TOI*, May 3, 1925, p.5-S. / 35. *TOI*, May 31, 1925, p.5-S. / 36. *TOI*, June 7, 1925, p.6-S. / 37. *TOI*, September 27, 1925, p.6-S. / 38. *TOI*, September 6, 1925, p.5-S. / 39. *TOI*, April 4, 1926, p.6-S. / 40. *SFC*, May 16, 1926, p.8-F; July 25, 1926, p.8-F; January 12, 1930, p.D-5; *TAT*, March 12, 1927, p.10. / 41. *SFC*, August 22, 1926, p.8-F. / 42. *SFC*, February 14, 1926, p.D-3; April 11, 1926, p.8-F; *TOI*, April 4, 1926, p.6-S. / 43. *TOI*, July 11, 1926, p.5-S. / 44. *TOI*, December 19, 1926, p.5-S; *CPC*, December 24, 1926, p.11. / 45. *SFC*, December 19, 1926, p.6-F. / 46. *TOI*, January 23, 1927, p.8-M. / 47. *SFC*, March 18, 1928, p.D-7. / 48. *SFC*, October 3, 1926, p.5-F; *TOI*, November 14, 1926, p.5-S. / 49. *TAT*, February 26, 1927, p.13; *TOI*, February 27, 1927, p.5-S; *CPC*, March 4, 1927, p.10. / 50. *SFC*, May 1, 1927, p.D-7. / 51. *TOI*, May 8, 1927, p.5-S. / 52. *TAT*, June 4, 1927, p.13. / 53. *SFC*, May 29, 1927, p.D-7; *BDG*, June 4, 1927, p.6. / 54. *SFC*, June 12, 1927, p.D-7. / 55. *TOI*, July 3, 1927, p.4-B. / 56. *TOI*, July 17, 1927, p.5-S; *SFC*, July 31, 1927, p.D-7. / 57. *BDG*, April 2, 1927, p.7; September 17, 1927, p.7; *SFC*, August 28, 1927, p.D-7; *SFX*, September 11, 1927, p.E-9; *TOI*, September 11, 1927, p.6-S; *CPC*, October 7, 1927, p.12; *ARG*, October 1927, p.9. / 58. *TOI*, September 18, 1927, p.5-S. / 59. *TAT*, September 17, 1927, p.12; cf. *TOI*, September 18, 1927, p.5-S. / 60. B & B, December 12, 1995, No.5224. / 61. *TOI*, August 28, 1927, p.5-S; *BDG*, September 3, 1927, p.7; September 10, 1927, p.7. / 62. *BDG*, September 17, 1927, p.7. / 63. *TOI*, November 20, 1927, p.5-S; *SFX*, November 27, 1927, p.10-E; *SFC*, November 27, 1927, p.D-7. / 64. *SFC*, December

11, 1927, p.D-7; December 25, 1927, p.D-7; *TOI*, December 11, 1927, p.8-S; December 25, 1927, p.5-S. / 65. *ARG*, January 1928, p.4. / 66. *SFC*, March 4, 1928, p.D-7. / 67. *SFC*, November 16, 1924, p.D-3; January 27, 1929, p.D-5; *WTA*, March 1926, p.23; *BDG*, July 1, 1926, p.6; April 9, 1927, p.7; April 30, 1927, p.6; December 6, 1928, p.7; November 20, 1928, p.7; June 14, 1929, p.15; August 22, 1929, p.7; June 5, 1930, p.7; November 7, 1930, p.17; *TOI*, May 1, 1927, p.5-S; November 13, 1927, p.5-S; January 20, 1929, p.5-S; October 27, 1929, p.5-S; *CPC*, August 5, 1927, p.6; *ARG*, August 1927, p.3; December 1928, p.10; February 1929, p.11. / 68. *BDG*, August 25, 1926, p.7. / 69. *BDG*, January 19, 1927, p.6; April 16, 1927, p.5; July 30, 1927, p.6; *TOI*, April 17, 1927, p.6-S. / 70. *BDG*, January 23, 1930, p.7. / 71. *SFAI*; *BDG*, April 26, 1924, p.5; March 26, 1927, p.7; January 22, 1931, p.5; *TOI*, May 16, 1925, p.13; April 3, 1927, p.6-S; May 4, 1930, p.B-5; March 21, 1943, p.B-3; *TAT*, March 12, 1927, p.10; October 27, 1938, p.22; September 22, 1944, p.15; *SFC*, April 27, 1930, p.D-5; January 18, 1931, p.D-5; *SFL*, January 17, 1931, p.14. / 72. *TOI*, May 24, 1925, p.5-S. / 73. *SWF*, September 13, 1941, p.8; *TOI*, September 14, 1941, p.7-S; September 21, 1941, p.C-8; *SFC*, September 14, 1941, p.17-W. / 74. *TOI*, October 31, 1943, p.2-B. / 75. *TOI*, October 1, 1944, p.2-C. / 76. *TOI*, October 13, 1946, p.C-4. / 77. *BDG*, March 22, 1951, p.12. / 78. *BDG*, February 12, 1937, p.5; April 8, 1937, p.10; *TAT*, February 19, 1937, p.16; April 14, 1939, p.14; *TOI*, April 4, 1937, p.6-B; November 11, 1945, p.2-C; January 9, 1949, p.2-C; February 27, 1949, p.2-C. / 79. *Crocker* 1927, p.2321. / 80. *SFC*, February 5, 1928, p.D-7. / 81. *SFC*, March 18, 1928, p.D-7; March 25, 1928, p.D-7; *TOI*, March 18, 1928, p.6-S; March 25, 1928, p.S-7; *SFX*, March 25, 1928, p.8-K; *ARG*, March 1928, p.16. / 82. *ARG*, April 1928, p.5. / 83. *ARG*, November 1928, pp.2, 14; December 1928, pp.9, 14; January 1929, p.6; February 1929, p.10; March 1929, p.10; April 1929, p.8. / 84. *TAT*, June 16, 1928, p.9; *TOI*, June 17, 1928, p.5-S; *BDG*, June 21, 1927, p.7; *SFC*, October 14, 1928, p.D-7; *SFX*, October 28, 1928, p.10-E. / 85. *TAT*, May 19, 1928, p.9. / 86. *SFC*, June 10, 1928, p.D-7. / 87. *TOI*, January 20, 1929, p.5-S; *BDG*, January 24, 1929, p.6; *SFC*, February 3, 1929, p.D-5; February 24, 1929, p.D-5; *SFX*, February 3, 1929, p.10-E. / 88. *TAT*, February 2, 1929, p.6. / 89. *BDG*, February 28, 1929, p.7; *TAT*, June 22, 1929, p.6; September 28, 1929, p.11; *SFC*, June 30, 1929, p.D-5; September 29, 1929, p.D-5. / 90. *SFC*, June 30, 1929, p.D-5. / 91. *SFC*, December 29, 1929, p.D-5. / 92. *TOI*, June 2, 1929, p.5-S; *TAT*, July 20, 1929, p.6. / 93. *TOI*, November 24, 1929, p.4-B; *SFC*, November 24, 1929, p.D-5; *TAT*, November 30, 1929, p.5. / 94. *SFC*, November 3, 1929, p.D-3; November 24, 1929, p.D-3. / 95. *TAT*, January 18, 1930, p.11; cf. *SFC*, January 12, 1930, p.D-5. / 96. *TOI*, June 24, 1945, p.2-C. / 97. *Crocker* 1930, p.1823. / 98. U.S. Census of 1930 [ED38-384, Sheet 11B]. / 99. *SFC*, February 16, 1930, p.D-5. / 100. *TAT*, March 15, 1930, p.13. / 101. *BDG*, April 24, 1930, p.7; *TOI*, June 7, 1930, p.6; *SFC*, June 8, 1930, p.D-5. / 102. *SFC*, June 15, 1930, p.D-5. / 103. *SFC*, May 11, 1930, p.D-5. / 104. *BDG*, October 10, 1930, p.5. / 105. *BDG*, January 29, 1931, p.7. / 106. *TOI*, February 3, 1974, p.5-EN. / 107. *TWP*, June 13, 1931, p.12. / 108. *TOI*, December 6, 1931, p.6-S. / 109. *SFC*, May 29, 1932, p.D-3; *BDG*, June 2, 1932, p.7; November 17, 1932, p.6; *TOI*, November 13, 1932, p.6-S. / 110. *SWF*, July 30, 1932, p.7. / 111. *TOI*, January 29, 1933, p.8-S; cf. *BDG*, December 30, 1932, p.9; January 12, 1933, p.7; *TOI*, January 1, 1933, p.8-S. / 112. *SFL*, March 11, 1933, p.16; *BDG*, April 21, 1933, p.15; May 6, 1933, p.3; *TOI*, April 23, 1933, p.8-S; May 2, 1933, p.8. / 113. *BDG*, January 4, 1934, p.5. / 114. *SFC*, January 7, 1934, p.D-3. / 115. *TWP*, October 27, 1934, p.12; November 3, 1934, p.12. / 116. *SFC*, January 20, 1935, p.D-3; February 19, 1935, p.D-3. / 117. *SWF*, May 4, 1935, p.22; cf. *TWP*, April 27, 1935, 12; *TOI*, April 28, 1935, p.S-7 *BDG*, May 2, 1935, p.7. / 118. *TOI*, May 5, 1935, p.5-S. / 119. *BDG*, August 15, 1935, p.5; *SFC*, August 18, 1935, p.D-3; *TOI*, August 25, 1935, p.5-S. / 120. *SFC*, September 22, 1935, p.D-3; cf. *TAT*, September 20, 1935, p.19. / 121. *SWF*, September 21, 1935, p.7. / 122. *TAT*, October 18, 1935, p.14. / 123. *SFC*, February 2, 1936, p.D-6. / 124. *TOI*, February 2, 1936, p.5-S. / 125. *SNI*, 77.6, December 1936, p.12. / 126. *BDG*, March 19, 1936, p.5; *TWP*, March 21, 1936, p.10. / 127. *SWF*, March 14, 1936, p.7; May 16, 1936, p.7; *TOI*, May 17, 1936, p.5-S; *CPC*, June 26, 1936, p.5. / 128. *SFC*, July 19, 1936, p.D-6; *TAT*, August 14, 1936, p.11. / 129. *TOI*, December 13, 1936, p.6-B. / 130. *TOI*, March 28, 1937, p.6-D; April 4, 1937, p.6-B; April 11, 1937, p.6-B; *SFC*, April 4, 1937, p.D-5. / 131. *BDG*, April 23, 1937, p.7; *TOI*, April 25, 1937, p.6-B. / 132. *Moure*, p.B-63. / 133. *SFC*, May 16, 1937, p.6-D; *TAT*, May 21, 1937, p.16; *TOI*, May 30, 1937, p.6-B; Ball, p.316. / 134. *LAT*, October 17, 1937, p.3-9; *TOI*, October 31, 1937, p.5-S. / 135. *TOI*, April 3, 1938, p.5-S. / 136. *TAT*, May 20, 1938, p.15. / 137. *SFC*, May 15, 1938, p.17-W. / 138. *TAT*, June 16, 1939, p.15; *SFC*, June 11, 1939, p.23-W; *SWF*, June 17, 1939, p.12. / 139. *TOI*, November 12, 1939, p.B-9. / 140. *SWF*, February 11, 1939, p.15; *TOI*, November 29, 1953, p.1-M. / 141. *CSM*, October 26, 1938, p.13; *TOI*, June 24, 1945, p.2-C. / 142. *TOI*, July 22, 1938, p.C-5; August 25, 1940, p.A-4; *SFC*, October 30, 1938, p.28-W; *TAT*, July 27, 1945, p.18. When the California Building burned in August of 1940, Howard's mural maps were destroyed. / 143. *TOI*, October 20, 1940, p.B-7; *SFAI*. / 144. *SWF*, May 10, 1941, p.13; *TOI*, May 11, 1941, p.6-B. / 145. *LAT*, September 14, 1941, p.3-9. / 146. *SFC*, April 19, 1942, p.11-W; *TOI*, July 5, 1942, p.5-S; November 4, 1945, p.2-C. / 147. *TOI*, October 25, 1942, p.10-B. / 148. *TOI*, April 12, 1942, p.5-S; May 10, 1942, p.5-S. / 149. *TOI*, September 5, 1943, p.B-3. / 150. *TOI*, March 12, 1944, p.2-B; July 9, 1944, p.2-B. / 151. *SFC*, October 15, 1944, p.16-W; *TOI*, October 22, 1944, p.2-C. / 152. *TOI*, December 3, 1944, p.2-C. / 153. *TAT*, August 17, 1945, p.18; December 28, 1945, p.17; *TOI*, September 9, 1945, p.2-C; October 7, 1945, p.2-C; April 7, 1946, p.2-C; August 24, 1947, p.C-3; August 29, 1948, p.C-5; July 3, 1949, p.10-C; *BDG*, January 18, 1951, p.12. / 154. *TAT*, July 27, 1945, p.18; cf. *TOI*, June 24, 1945, p.2-C; October 7, 1945, p.2-C. / 155. *TOI*, January 14, 1945, p.2-C; February 4, 1945, p.2-C. / 156. *TAT*, June 1, 1945, p.20. / 157. *SFAI*; *TOI*, October 7, 1945, p.2-C. / 158. *TOI*, March 9, 1947, p.C-3; *The Kingston Daily Freeman* (New York), May 15, 1947, pp.1, 16. / 159. *TOI*, October 12, 1947, p.4-C; February 15, 1949, p.25. / 160. *TOI*, April 16, 1950, p.4-C; April 12, 1953, p.C-3; Falk, p.1635. / 161. *SWF*, January 1, 1949, p.11; *SFC*, January 9, 1949, pp.19-W, 21-W; *TOI*, February 20, 1949, p.C-3. / 162. *SFC*, January 16, 1949, p.26-W. / 163. *TOI*, March 6, 1949, p.C-3. / 164. *TOI*, March 27, 1949, p.A-17; cf. *TOI*, October 4, 1953, p.1-M; the latter citation offers a photograph of the entire relief. / 165. *TOI*, January 22, 1950, p.C-9. / 166. *TOI*, February 5, 1950, p.C-9. / 167. *TOI*, April 2, 1950, p.C-5. / 168. *Independent Press-Telegram* (Long Beach), May 28, 1950, p.7; *BDG*, June 15, 1950, p.13; *TOI*, June 18, 1950, p.C-3; July 9, 1950, p.C-3. / 169. *BDG*, February 2, 1950, p.8. / 170. *BDG*, October 18, 1951, p.23. / 171. *LAT*, February 24, 1952, p.4-4; cf. *TOI*, November 18, 1951, p.C-3; *CSM*, December 8, 1951, p.14. / 172. *BDG*, August 21, 1952, p.11; *TOI*, August 31, 1952, p.A-17. / 173. *TOI*, October 4, 1953, p.C-3. / 174. *TOI*, May 19, 1955, p.12-S. / 175. *SFC*, October 24, 1956, p.23. / 176. *NYT*, March 25, 1957, p.23; *SMT*, March 25, 1957, p.3. / 177. *TOI*, June 24, 1962, p.FL-5; *SFC*, January 25, 1963, p.35. / 178. *TOI*, September 14, 1969, p.15-M. / 179. *HDR*, August 10, 1973, p.50. / 180. *CHI*, February 21, 1983, p.1-12; *SFC*, February 24, 1983, p.47; cf., Robert Howard, *Oral History Interviews*, conducted by Mary McChesney, AASI, 1964; Stacey Moss, *The Howards: First Family of Bay Area Modernism*, Exhibition Catalogue of The Oakland Museum, Oakland, 1988, pp. 34-43, 71, 102f, 110f; Hailey, vol.17, pp.13-39; Falk, p.1635; Orr-Cahall, p.135; Samuels, p.238; Hughes, p.551; Jacobsen, pp.158f.

CHARLES BRADFORD HUDSON (1865-1939) was born on January 27th in Ontario, Canada. He was the reputed descendent of Chief Justice John Jay and William Bradford, the colonial governor of Massachusetts. By 1870 he resided in St. Clair, Michigan, with his Canadian-born mother, Emma Little Hudson, and his Ohio-born father, Thompson Jay Hudson. At this time the latter was listed in the U.S. Census as a "lawyer," but he eventually became a celebrated writer and psychologist.¹ According to the U.S. Census of 1880, the family had moved to Washington, D.C. where Thompson Hudson was a "journalist."² Charles received a degree in liberal arts from George Washington University. He pursued his art training with George de Forest Brush in New York City and at the Art Students League with William Merritt Chase.³ In 1893 he published a popular illustration, *The World's Fair Fisheries Exhibit*, and an article with his own drawings entitled *Curious Breadwinners of the Deep* for New York's *Cosmopolitan* magazine.⁴ That summer he moved to Paris and studied with William A. Bouguereau at the Académie Julian.⁵ In 1894 his account of student life in the infamous Latin Quarter was published with fourteen of his drawings in *Frank Leslie's Popular Monthly*.⁶ He briefly became a "foreign correspondent" for the *Atlantic Monthly*.⁷ He was awarded silver medals for drawing and painting at the 1898 Bergen Exposition in Norway and a prize at Paris' Exposition Universelle in 1900.⁸

In 1898 he served in the U.S. Army as an Infantry First Lieutenant in the Spanish-American War where he fought in the battle of Santiago under Theodore Roosevelt; he was also as an aid-de-camp to the general staff.⁹ Hudson was decommissioned with the rank of captain and immediately thereafter became a "free-lance" newspaper writer for the *Washington Star* and an illustrator for scientific journals as well as the children's publication, *St. Nicolas Magazine*.¹⁰ Finding these circumstances too sedentary he accepted employment at the U.S. Bureau of Fisheries and made scaled drawings. In the summer of 1904 he was transferred from Detroit to the Occidental Hotel in San Francisco which served as his mailing address while he studied the fish in Lake Tahoe; his illustrations of golden trout appeared in *Sunset* magazine.¹¹ About 1907 he moved to Pacific Grove where he established a residence at 317 Alder Street and a studio at 440 Asilomar Boulevard near the Pacific Grove Lighthouse.¹² Beginning in 1912 the artist and his wife frequently enrolled on the Pacific Grove voter index as "Republicans."¹³

From the U.S. Census of 1910 we learn that Charles Hudson was living with his thirty-three-year-old second wife, the California-born Claire Grace Barnhisel Hudson, whom he had married six years earlier.¹⁴ She was a scion of a prominent San Jose family. Also in residence was the fifteen-year-old Lester J. Hudson, the son from his first marriage. Most surprising is the fact that Charles listed his occupation on the Census only as "author." In 1907 he published his first novel, *The Crimson Conquest*, an adventure story in colonial Peru. When it became an immediate "best seller," he almost abandoned painting to write articles which were occasionally accompanied by his etchings. In 1910 he did manage to contribute one work, *Pines-Pacific Grove*, to the Del Monte Art Gallery.¹⁵ Three years later at that venue his canvas, *Opal Sea*, was characterized in the *San Francisco Chronicle* as an "expressive" depiction of "sea and surf at sunset."¹⁶ He had sufficient recognition as an artist to be invited to the social functions surrounding the 1914 visit of William Merritt Chase to Carmel.¹⁷ Of particular interest are Hudson's illustrations depicting Monterey's historic adobes and the Carmel mission for his nostalgic 1915 *Sunset* magazine article, "Monterey on the Etching Plate."¹⁸ His second novel about the biblical David, *The Royal Outlaw*, was published in 1917 and was such a disappointment that he returned to his career as a full-time artist. That year he contributed a painting to the Red Cross Benefit "Auction Comique" in Oakland.¹⁹ The California Academy of Sciences in San Francisco commissioned him to paint numerous "backgrounds," which each measured eighteen by forty feet, for the displays of animals indigenous to the American West.²⁰ He also painted the cavalry scene at the Officers' Club in San Francisco's Presidio. About 1917 Charles and his family relocated to a home on Lincoln Avenue in San Jose. He briefly returned to Pacific Grove in April of 1919 and then moved back to San Jose.²¹ In the U.S. Census of 1920 he listed his occupation in San Jose as "artist, landscape" and the household included his wife, thirteen-year-old son, Bradford B. Hudson, and ten-year-old daughter, Claire; his second daughter was apparently not in residence.²² When he registered to vote later that year in San Jose, again as a "Republican," he listed his profession only as "writer."²³ By 1922 the Hudsons had returned to 317 Alder Street in Pacific Grove and in 1930 Charles listed his occupation as "artist & writer."²⁴

In the mid 1920s his scenes of the Mohave attracted as much attention as his seascapes. During June of 1924 a canvas by Hudson at the Gump Gallery in San Francisco was said to possess "sunset effects in rose and a lightness of coloring, the swell of the sea, a dash of breakers and wet sands covered with seaweed."²⁵ His desert scene at that same venue, entitled *Silence and Shadows*, was painted near the Salton Sea at the "spur of the San Bernardino Range" and expressed, according to Hudson, his "idea of silence . . . an almost overpowering . . . idea of eternity."²⁶ Also in 1924 he exhibited at the Salon of the Independent Artists in New York City and received a highly laudatory review in the November issue of the Paris art magazine *Revue du Vrai et du Beau*.²⁷

. . . I liked greatly the effect of summer on the coast of Monterey county, California, painted with infinite penetration by Charles Bradford Hudson. In this example the painter shows himself

a trained draughtsman and an adroit technician and a delicate and vibrant colorist. . . .

A lover of nature he endeavors to approach her as closely as possible, in effect as well as color. The subjects of his choice are the sea and the desert. He has a marked leaning toward the great French school of painting, whose influence he acknowledges with zeal. Having traveled widely, admired, and above all dreamed, he interprets nature with remarkable eloquence, impressing upon his work an ineffable expression of calm and serenity, and an effect of space and vastness that lend his productions the stamp of imperishable beauty.

That fall another desert painting at Gump's was described by H. L. Dungan, art critic for *The Oakland Tribune*, as a scene where "a heat haze hangs against distant mountains and a mighty shadow creeps across the hot sands."²⁸ Early in 1925 his canvas entitled *Late Sunset* was purchased by a Philadelphia collector from the Del Monte Art Gallery.²⁹ That year in Los Angeles Hudson displayed a "sincere, poetic" marine at the Friday Morning Club and his *Desert Canyon* at the Cannell & Chaffin Galleries.³⁰ In the spring of 1926 he took a lengthy sketching vacation to Palm Springs and Arizona. His desert scenes from the trip were again exhibited at Gump's.³¹ That summer his painting entitled *October-Point Lobos* was purchased from Gump's by the Swedish-American Society of San Francisco and presented to Prince Adolf of Sweden during his visit to California. This canvas was added to the art collection in the Royal Palace at Stockholm.³² In the second half of 1926 he exhibited *Teton-The Strom King* at the Hotel Claremont Art Gallery in Berkeley. This canvas was described as having a "foreground of marshlands in the green of early spring, and beyond, the storm clouds and sunshine moving across the snowfields of the rugged peaks."³³ The Claremont exhibited several of Hudson's other works through 1927.³⁴ In the late summer of 1927 after he "recovered from a recent serious illness" he sent several paintings to Gump's rotunda gallery.³⁵ The following June at that venue he displayed *Seven Palms*, "a scene at the edge of the San Bernardino desert with Mount San Gregorio in the background."³⁶ He also made periodic visits to the art colony at Laguna Beach where he executed his *Laguna Sunset*.³⁷ Hudson was commissioned to paint marine scenes for the Royal Galleries in Sweden and the Dominion Gallery in New Zealand.³⁸ His etchings were included in the collection of the Boston Museum of Fine Arts. In 1931 he exhibited *Mount Dana-High Sierras* at the Monterey County Fair.³⁹

Through the 1920s and 1930s he actively supported the Carmel art community and regularly derided the "Modernists" for "ignoring good drawing."⁴⁰ In September of 1924 he submitted two works, *A Desert Canyon* and *A Desert Morning*, to the Eighteenth Annual Exhibition of the Carmel Arts and Crafts Club.⁴¹ His canvas *Cypress by the Sea* was shown in June of 1930 at the private Carmel Art Gallery.⁴² Hudson became an exhibiting member of the Carmel Art Association (CAA) by November of 1931.⁴³ At that time he contributed "a fine desert impression . . . where granite comes down to meet the sands" to the CAA's exhibition of Thumb Box Sketches at the Grey Gables, the studio gallery of Josephine Culbertson and Ida Johnson.⁴⁴ Hudson displayed his oils, watercolors and prints in CAA exhibitions as late as 1939.⁴⁵ He exhibited the following titles at the CAA: *Ocean from Carmel Highlands* in June of 1932, *Desert Canyon* in March of 1937, *The Desert* in October of 1938 and *Desert Canyon* in February of 1939.⁴⁶ In January of 1934 and December of 1938 he donated his paintings to the "benefit" exhibition-raftles on behalf of the CAA Gallery.⁴⁷ At the CAA show in February of 1936 Thelma B. Miller, art critic for the *Carmel Pine Cone*, characterized his *Afterglow* "as incredibly lovely as the desert itself, at that moment just before dusk, with the sun painting the tips of the distant hills a rosy purple."⁴⁸ His sunset scene at the CAA Gallery that summer was said by Miller to have "beautiful opalescent tones . . . sea and damp sand reflecting the colors of the sky."⁴⁹ In October at that venue Miller waxed: "*Carmel Valley* by Charles Bradford Hudson is a particularly beautiful pastoral water color, with one blazing golden tree against the dull green of the oaks, the wispy grays of undergrowth; the long shadows of evening and a mauve glow on the background hills."⁵⁰ His canvas entitled *Canyon* was praised a month later at the CAA exhibit for its "magnificent depth . . . with a lovely play of light and color on its distant folds."⁵¹ For the December show in the CAA Gallery he exhibited his etchings and a canvas, *Buttes-Colorado Desert*; the latter was admired for its "feeling of repose" and "beautiful effects."⁵² In early 1937 at the "foyer exhibition" in Carmel's Golden Bough Theatre his *Sunset* was selected the third best painting by the visiting public.⁵³ The artist Celia Seymour considered him to be one of the region's better marine painters.⁵⁴

Hudson exhibited in the spring of 1933 with a group of desert painters, which included Hanson Puthuff and John Frost, at the Ebell Club Salon in Los Angeles.⁵⁵ In June of 1935 Gump's staged a one-man show of his oil paintings.⁵⁶ Three years later that gallery held another solo exhibition of his work.⁵⁷ Alfred Frankenstein, art critic for the *San Francisco Chronicle*, observed in his short review of this show that Hudson "is adept at the naturalistic delineation of California mountains and seacoast, but . . . frequently spoils the effect intended by a sweet, insipid and quite unnatural color scheme."⁵⁸ Emilia Hodel, art critic for *The San Francisco News*, said of the 1938 Gump's show that Hudson "presented the canyons and cliffs as mysterious and dramatic and not as earth, rock and aqua pura."⁵⁹ Between 1928 and the late 1930s his work periodically appeared in general shows "of conservative, turn-of-the-century California painters" at Gump's.⁶⁰ He also exhibited at the California State Fair in 1929, 1932 and 1933,⁶¹ State-

wide Annual of the Santa Cruz Art League in 1931,⁶² Bohemian Club in 1939,⁶³ Second Annual of the Society for Sanity in Art at the Palace of the Legion of Honor in 1939,⁶⁴ and Golden Gate International Exposition of 1939-40.⁶⁵ Charles B. Hudson died on June 27, 1939 in his Pacific Grove home after an illness of only two weeks.⁶⁶ His remains were cremated in Salinas. Gump's staged a memorial exhibit of his paintings in July of 1939 and *The San Francisco News* reproduced his *Ocean from Carmel*.⁶⁷

ENDNOTES FOR HUDSON: 1. U.S. Census of 1870 [ED 1st Ward, Sheet 11]; *BDG*, June 6, 1935, p.7. / 2. U.S. Census of 1880 [ED 72, Sheet 2]. / 3. *SFW*, July 9, 1938, p.15. / 4. *The Trenton Times*, April 21, 1893, p.3; *LAT*, October 15, 1893, p.19. / 5. *CPC*, January 8, 1932, p.9. / 6. *The Trenton Times*, March 20, 1894, p.4. / 7. *GHT*, June 30, 1939, p.1. / 8. *SFC*, November 23, 1924, p.D-3; *SFW*, July 9, 1938, p.15. / 9. *SFC*, November 23, 1924, p.D-3. / 10. *CPC*: November 13, 1931, p.6; February 26, 1932, p.10. / 11. *SFL*: July 8, 1904, p.4; August 5, 1904, p.9; *SNT*, 21.2, 1908, pp.148-50. / 12. *AAA*: 22, 1925, p.538; 26, 1929, p.646; 28, 1931, p.584; Perry/Polk: 1926, p.295; 1928, p.348; 1930, pp.311, 350; 1939, p.341. / 13. *CVRI*, Monterey County: 1912, 1922, 1926-1938. / 14. U.S. Census of 1910 [ED 16, Sheet 21B]. / 15. Schwartz, *Northern*, p.71; *SFL*, June 26, 1910, p.36. / 16. *SFC*, January 26, 1913, p.27. / 17. *TOI*, July 28, 1914, p.15. / 18. *SNT*, 35, 1915, pp.289-302; *LAT*, August 15, 1915, p.3-17. / 19. *TOI*, October 7, 1917, p.20. / 20. *LAI*, September 30, 1917, p.3-22. / 21. *MDC*, April 3, 1919, p.1. / 22. U.S. Census of 1920 [ED 150, Sheet 6A]. / 23. *CVRI*, Santa Clara County, 1920. / 24. U.S. Census of 1930 [ED 27-35, Sheet 5A]. / 25. *SFC*, June 22, 1924, p.6-D. / 26. *SFC*, July 20, 1924, p.D-3. / 27. As cited and translated in the *SFC*, November 23, 1924, p.D-3. / 28. *TOI*, November 23, 1924, p.31; cf. *SFC*: September 14, 1924, p.D-3; November 23, 1924, p.D-3. / 29. *SFC*, May 31, 1925, p.D-3. / 30. *LAT*: March 15, 1925, p.3-31; October 18, 1925, p.3-39. / 31. *TOI*, September 19, 1926, p.S-5. / 32. *MPH*, August 10, 1926, p.1; *TOI*, August 15, 1926, p.6-S; *SFC*, August 22, 1926, p.8-F. / 33. *BDG*, August 11, 1926, p.7. / 34. *TOI*: May 30, 1926, p.S-5; July 18, 1926, p.S-5; *BDG*: September 10, 1926, p.8; October 14, 1926, p.11; July 7, 1927, p.6; *TWP*, July 23, 1927, p.37. / 35. *TOI*, September 25, 1927, p.4-S. / 36. *SFC*, June 17, 1928, p.D-7. / 37. B & B, *June*, 2004, No.4320. / 38. *AAA* 30, 1933, p.566; McGlauffin, p.211. / 39. *CPC*, October 9, 1931, p.6. / 40. *CPC*, February 26, 1932, p.10. / 41. Appendix 2. / 42. *CPC*, June 12, 1930, p.6. / 43. Appendix 4. / 44. *CPC*, December 11, 1931, p.8. / 45. Citations that have any significant commentaries are inserted in the body of the text; the following references provide some of the dates when he exhibited at the CAA: *CSN*: April 19, 1934, p.4; June 21, 1934, p.1; *CPC*: June 22, 1934, p.5; May 20, 1938, p.6; November 11, 1938, p.6; *CCY*: April 16, 1937, p.7; May 6, 1938, p.10; October 14, 1938, p.5; February 10, 1939, p.10. / 46. The following citations provide some of the titles and dates for his work at the CAA without any useful commentaries: *CRM*, June 23, 1932, p.3; *CPC*: March 19, 1937, p.6; October 14, 1938, p.3; February 17, 1939, p.2. / 47. *CSN*, January 11, 1934, p.1; *CPC*: February 23, 1934, p.1; December 23, 1938, p.1. / 48. *CPC*, February 7, 1936, p.10. / 49. *CPC*, July 10, 1936, p.10. / 50. *CPC*, October 16, 1936, p.3. / 51. *CPC*, November 8, 1935, p.4. / 52. *CPC*, December 11, 1936, p.16; *CRN*, December 22, 1936, p.3. / 53. *CPC*, February 5, 1937, p.10. / 54. *CPC*, February 19, 1937, p.6. / 55. *LAT*, April 9, 1933, p.2-6. / 56. *BDG*, June 6, 1935, p.7; *TWP*: June 15, 1935, p.12; June 22, 1935, p.12. / 57. *SFW*, July 2, 1938, p.15; *SFC*, July 3, 1938, p.W-27; *BDG*, July 14, 1938, p.7. / 58. *SFC*, July 17, 1938, p.W-27. / 59. *SFW*, July 9, 1938, p.15. / 60. *SFC*: October 14, 1928, p.D-7; July 3, 1932, p.D-3; *TOI*, December 6, 1931, p.6-S; *SFL*: June 27, 1931, p.14; November 14, 1931, p.14; July 30, 1932, p.11; October 8, 1932, p.9; *CPC*, February 26, 1932, p.10; *TAI*, July 15, 1932, p.14. / 61. *SFC*, September 8, 1929, p.D-5; *CPC*: August 26, 1932, p.5; September 22, 1933, p.6. / 62. *TOI*, February 8, 1931, p.S-7. / 63. *TOI*, February 26, 1939, p.B-7. / 64. *SFW*, August 5, 1939, p.6; *TOI*, August 6, 1939, p.B-7. / 65. *SFW*, June 17, 1939, p.12; *TAI*, June 23, 1939, p.16. / 66. *SFC*, June 29, 1939, p.14; *NYT*, June 29, 1939, p.23; *The Hartford Courant*, June 29, 1939, p.23; *CCY*, June 30, 1939, p.11; *CPC*, June 30, 1939, p.1; *GHT*, June 30, 1939, pp.1, 7; cf. Falk, p.1648; Jacobsen, p.1592; Hughes, p.555; Shields, pp.228-30, 321; Wall Moure, p.268. / 67. *SFW*, July 8, 1939, p.15; *BDG*, July 13, 1939, p.8.

EDITH WARD HUNT (1868-1957) was born on November 12th in Iowa. She "received most of her art education in Cleveland, Ohio, under John Kavanaugh, Charles F. Deklyn and John Semon at which time she exhibited in the Cleveland Art Club."¹ Edith Ward was appointed art director of Wesleyan University in South Dakota. She was a member of the American Federation of Art. In the mid 1890s she put her career on hold for a family. According to the U.S. Census of 1900, Edith had been married for five years to John Hunt, a local merchant in Shell Rock, Iowa, and one of her three children died soon after birth.² Ten years later the Hunt family lived in West Point, Iowa, where John held the position of "postmaster."³ By 1920 the Hunts had relocated to a farm at Lakeland, Wisconsin, and Edith was officially listed in the U.S. Census without an occupation.⁴ She exhibited at the St. Louis Art League as late as 1925.⁵

In the mid 1920s, after her husband's death, Edith Hunt relocated to Carmel and established a studio with her cousin, Edith Grace Ward, on Carmelo Street between Seventh and Eighth Avenues.⁶ In 1924 Hunt displayed three works, *The Open Gate*, *Falling Leaves* and *Dahlias*, at the Eighteenth Annual Exhibition of the Carmel Arts and Crafts Club.⁷ By late July of 1925 she had completed a two-week automobile trip to Mexico and was preparing her portraits, still lifes and landscapes in oil as well as several "wood carvings" for a joint exhibition with Edith G. Ward at the Arts and Crafts Hall in mid August.⁸ At this time she was also exhibiting at The Attic Gallery in Santa Monica, California. She studied design, etching, block printing and ceramics in July of 1926 at the summer school conducted by Pedro Lemos in Palo Alto.⁹ At the 1926 summer crafts show in the Carmel Arts and Crafts Hall she exhibited leather work.¹⁰ That December Hunt finished a very "atmospheric" painted wall hanging of an English hunting scene for a client in St. Louis.¹¹ The artist frequently traveled and sketched in the Midwest.¹² She contributed to the Inaugural Exhibition of the Carmel Art Association in October of 1927.¹³ In January of 1928 she held a much publicized joint exhibition of oil paintings, wall hangings, watercolors, crayon and charcoal drawings with Edith G. Ward at the Stanford University Art Gallery.¹⁴ The *Pine Cone* reviewer observed:¹⁵

Mrs. Hunt successfully expresses a feeling of depth . . . This gives her paintings an interesting and strong realistic quality . . .

evident in "Favorites and Fancies," which is a still life of calla lilies of actual size, grouped with a Spanish shawl.

"The Goodly Harvest" another still life is a group of Pueblo Indian farming products, with a large basket and water jar . . . painted in bright intensive colors, making a large attractive picture. Some of her pictures are "The Crest," "In the Stanford Arboretum," "Interior" and "On the Rugged Slopes."

That March at the Fourth CAA Exhibition she displayed three works: *Bathed in Light*, *The Broken Lilly* and *Sand Verbenas*.¹⁶ By 1930 she declared her official residence at an apartment in Burlingame, San Mateo County, and listed her occupation as "artist, independent."¹⁷ At this time Hunt's unmarried thirty-three-year-old son, John, lived with his mother and gave his occupation as "decorator" in a furniture store. She continued to spend the summers in Carmel through 1932 when she relocated her primary residence to 300 East Nineteenth Street in Oakland. Hunt lived at this address several years and enrolled on the local voter index as an "artist" and "Republican."¹⁸ In the local Directory she also listed her occupation as "artist."¹⁹ She exhibited in 1939 at the Oakland Art Gallery. Edith Ward Hunt died in Santa Clara County on October 16, 1957.²⁰

ENDNOTES FOR HUNT: 1. *DPT*, January 28, 1928, p.5; *CPC*, February 3, 1928, p.4; *MPH*, October 29, 1949, p.8. / 2. U.S. Census of 1900 [ED70, Sheet 3B]. / 3. U.S. Census of 1910 [ED 87, Sheet 3A]. / 4. U.S. Census of 1920 [ED 6, Sheet 2A]. / 5. *CPC*, August 8, 1925, p.5. / 6. Perry/Polk 1928, pp.448, 539. / 7. Appendix 2. / 8. *CPC*: July 25, 1925, p.9; August 8, 1925, p.5. / 9. *DPT*, August 2, 1926, p.9. / 10. *CPC*, July 29, 1926, p.11. / 11. *CPC*, December 17, 1926, p.11. / 12. *CPC*, October 7, 1927, p.14. / 13. Appendix 4. / 14. *CPC*, January 27, 1928, p.5; *TOI*, January 29, 1928, p.S-5; *SFC*, February 5, 1928, p.D-7. / 15. *CPC*, February 3, 1928, p.4; cf. *DPT*, January 28, 1928, p.5. / 16. *CPC*, March 9, 1928, p.7. / 17. U.S. Census of 1930 [ED 41-5, Sheet 5B]. / 18. *CVRI*, Alameda County: 1932-1934, 1938-1940. / 19. Polk: 1933, p.405; 1934, p.412; 1935, p.437. / 20. California Death Index; cf., Hughes, p.559; Jacobsen, p.1606.

ISABEL G. HUNTER (1866-1941) was born to Irish immigrants on November 19th in San Francisco, California, and resided there into the 1870s.¹ By or before 1880 she had relocated with her parents, five brothers and one sister into a spacious house at 2050 Santa Clara Avenue in Alameda.² Her father, James Hunter, was a "State gauger" and prosperous enough to afford two live-in German servants. Isabel first studied art privately with William Keith.³ She had formal training at San Francisco's School of Design under Ernest Narjot, Raymond Yelland, Oscar Kunath, Amédée Joullin and Arthur Mathews. She was said to display "very creditable work" for a beginner in her 1888 "antique class."⁴ In 1889 she won the Alvord gold medal for drawing and honorable mentions for painting in 1894 and 1899.⁵ In May of 1891 she joined Evelyn McCormick, Maren Froelich and several others on the decorating committee for the spring Annual of the San Francisco Art Association (SFAA).⁶ For that year's winter Annual at the SFAA the *San Francisco Call* reproduced her still life and observed that she "has a nice group of chrysanthemums with vigorous and artistic handling of the masses of yellows."⁷ She briefly studied in New York City at the Art Students League.⁸ At the SFAA in May of 1894 one critic remarked: "Miss Hunter shows some particularly good work in dead birds, vegetables and kitchen utensils. A study, principally in gold and green, of Chinese instruments and yellow chrysanthemums was also much admired."⁹ Several examples of her work, including *La France Roses*, were displayed at the 1895 art exhibition in the California State Fair; the *Sacramento Daily Record-Union* observed: "Isabel G. Hunter has much excellent work in the gallery, notable are *After the Ball* (4), *Still Life* (162), and *Still Life Copper* (165)."¹⁰ At that event she won the "silver medal for still life" and ten dollars.¹¹ In October of 1896 she received a second prize in the "still-life" category at the Mechanics' Institute Fair in San Francisco.¹² That year Hunter also exhibited at the Second Industrial Exposition in Oakland and at the Alameda Art League.¹³ At the former, where she received a five-dollar prize, she displayed two still lifes and two other works, *Peaches* and *La France Roses*; at the latter she exhibited a "much admired study of Heliotrope." In the mid 1890s her name appeared in the society pages of the local press.¹⁴ She contributed in April of 1899 to the large spring exhibition at San Francisco's Century Club and experimented with a professional studio in San Francisco at 639 Kearny Street.¹⁵ Her primary residence and studio were at the parental home in Alameda. In the U.S. Census of 1900 she entered her year of birth as 1868, although a previous Census placed that event in 1866.¹⁶ The Alameda Directory listed her profession as "artist" through 1906.¹⁷ In 1900 she traveled to Highland Springs "for some work and is making charming sketches."¹⁸

In the late 1890s Hunter began to shift her subject matter from still lifes to coastal landscapes, but her work continued to show the strong influence of the Tonalist aesthetics. In the spring of 1902 she accompanied Arthur Mathews and his wife on a sketching trip to the Monterey Peninsula.¹⁹ She quickly became one "of the Monterey devotees."²⁰ In the spring of 1904 she donated a seascape to the benefit Sketch Exhibition at the San Francisco Press Club.²¹ She periodically exhibited her drawings, watercolors, pastels and oils of the Monterey Peninsula and Alameda at the SFAA between 1897 and the 1920s.²² When she displayed four Monterey scenes at that venue in the spring of 1905, the *San Francisco Chronicle* reported that her "pictures show the same rare skill in treatment and the excellence of composition that make her one of the first among artists."²³ Her work was used to illustrate the SFAA's exhibition catalogue. During this 1905 spring exhibition in the Mark Hopkins Institute of Art the art editor of the *San Francisco Call*, Laura Bride Powers, waxed:²⁴

One of the best things in the exhibition is the work of Isabel Hunter, whose picture of Monterey Bay shows a subtlety of understanding and of mechanism. In tone and treatment the picture bears a suggestion of Mathews' influence, but the work is stamped with an individuality wholly the artist's own. A little poem, this!

Her sketches of "old Monterey" appeared in the February and March 1905 issues of *Sunset* magazine, one an illustration for "The Story of Colton Hall."²⁵ Hunter was able to rescue only her "portfolio" of sketches from San Francisco's destructive fire in April of 1906 before relocating to the Monterey Peninsula. A few months later in his enthusiastic evaluation of Hunter Will Sparks reproduced her canvas *In Old Monterey*, a view of the Washington Hotel, and concluded that a "deep serenity pervades each canvas and induces a feeling of rest and satisfaction. The graceful lines carry the eye from point to point and the tones follow their sequence without abruptness anywhere."²⁶ We know that she spent the fall of 1906 in Pacific Grove for *The Oakland Tribune* disclosed that October:²⁷

Miss Isabel Hunter, who has painted in Monterey, was at El Carmelo [in Pacific Grove] last week with her sister, Miss Retta [Margretta] Hunter. Their mother will join them this week, and they have taken a cottage at the Grove.

The *Alameda Daily Argus* also remarked on her Pacific Grove residence, but noted that she has "been visiting at Carmel by the Sea."²⁸

By the spring of 1907 the Bay Area papers were reporting that Isabel and Margretta had rented a house in Monterey and apparently they resided on the Peninsula for the next four years.²⁹ In 1908 their widowed mother, Rosa, joined her unmarried daughters in Monterey and stayed for almost two years before returning to the family home in Alameda.³⁰ Isabel developed close friendships with several local painters, including Charles Rollo Peters and Francis McComas.³¹ Reportedly, she was one of a number of women romantically involved with the latter. She also received invitations to visit Rollo Peters and his wife at their posh "country place" in Greenbrae.³² During her Monterey period Miss Hunter thrived artistically.³³ She not only contributed three scenes, which were entitled *Evening, Monterey Bay* and *Street in Monterey*, to the opening exhibition of the Del Monte Art Gallery in April of 1907, but she was one of the few female artists invited to the lavish inaugural banquets and regularly attended the Gallery's social functions.³⁴ Hunter was the only woman to serve on the first Del Monte jury, a post that she held for several years, and she exhibited periodically at that venue into the late 1920s.³⁵ Her dramatic painting *Monterey Bay* was reproduced in the *San Francisco Call* in 1907.³⁶ From her Monterey studio she executed several commissions, including "a large mural decoration designed for the home of an eastern purchaser, Louise Schwam."³⁷ Aside from her marine studies she populated her landscapes with California oaks.³⁸ Her Monterey scenes were frequently displayed at the San Francisco Sketch Club from 1906 to 1912.³⁹ Her 1908 submission at that venue, entitled *Evening-Monterey*, was said to have "no low tones . . . on the contrary, everything is so brilliantly natural."⁴⁰ She won the *Philopolis* prize in 1909 at the Sketch Club for *A Lonely Road*, her painting "with fine light effect."⁴¹ She occasionally opened her studio for public exhibitions as she did with her 1909 display of charcoal drawings which had already "won great praise, especially from New York critics."⁴² According to the Monterey Directory, Isabel and Margretta Hunter lived at 450 Pierce Street.⁴³

In May of 1911 the *San Francisco Chronicle* published the following announcement:⁴⁴

Isabel Hunter, whose studio has been in Monterey for many years past, has gone to Alameda, where she will make her future home. In losing Miss Hunter Monterey has lost one of the most sincere and poetic interpreters of its quaint picturesqueness. Miss Hunter, however, will return from time to time to paint the old familiar scenes, which she depicts so charmingly.

The Hunter sisters moved back to their family home at 2050 Santa Clara Avenue.⁴⁵ Isabel enrolled as a "Republican" on the local voter index at this address.⁴⁶ Between 1915 and 1919 she "was prominently identified with the Carmel artists' colony" where she made frequent visits.⁴⁷ Isabel maintained an occasional summer cottage at Monterey into the mid 1920s or stayed with her close friend Evelyn McCormick, but by 1933 she recorded her only residence as Alameda.⁴⁸ The Hunter family was involved in so many clubs and social events that *The Oakland Tribune* declared them in 1915 to be "prominent in the exclusive set" of the East Bay; Isabel even served as an "election officer" in the 1916 Oakland primary election.⁴⁹ In the U.S. Census of 1920 she listed her occupation in Alameda as a "painter of water colors" and placed her year of birth in 1865.⁵⁰

She continued her penchant for plein air painting and occasionally experimented with the Impressionist palette of bright contrasting colors, but preferred the somber moods of the Tonalist aesthetic. She found additional subjects in Marin County and in the unincorporated areas of Oakland and Berkeley. In the fall of 1912 she contributed to the Women Artists of California show at San Francisco's Century Club.⁵¹ Hunter exhibited in San Francisco at the Sorosis Club and the Courvoisier Gallery in 1913.⁵² One of her paintings at the latter was "a glimpse of very old Monterey, which, for realism and romanticism combined, will be hard to duplicate."⁵³ In the spring of 1914 she contributed five works to the Women Artists of California exhibition at Berkeley's Hillside Club: *The Lonely Road*, *Tamalpais*, *Spring*, *Street in Monterey* and *The Bridge*.⁵⁴ Her return to Courvoisier's that fall with paintings of Alameda and Monterey marked "a new departure in her work,

now turning much of her attention to the . . . use of charcoal, crayon and pastel."⁵⁵ At the Panama-Pacific International Exposition of 1915 she displayed two pastels of the Exposition grounds.⁵⁶ That same year at the California Artists Exhibition in the Golden Gate Park Memorial Museum she exhibited five works: *Tamalpais*, *A Street in Monterey*, *Monterey*, *Ships in Oakland Creek* and *Spring in Fruitvale*.⁵⁷

In 1916 at the Oakland Art Gallery Hunter contributed her "truly beautiful drawings and pastels" to the Inaugural Exhibition in January and February and to the Woman's Exhibition in July.⁵⁸ That summer at San Francisco's Schussler Brothers Gallery two of her "Old Monterey" pictures, "a general landscape . . . and a wooded district near the coast," were characterized as "low in key and lack touches of what might be called color. Nevertheless, Miss Hunter has given true atmospheric value and presents the scenes with feeling."⁵⁹ In December of 1916 her pastel entitled *Fort Mason* was also exhibited at Schussler's.⁶⁰ The following January and February her four drawings on display at the Oakland Art Gallery, which were transferred from the earlier fall Annual of the SFAA at the Palace of Fine Arts, were said to have "a sense of quality that is present in all good art . . . in *Monterey* there is a charm that stimulates the imagination;" one of her landscapes in pastel was reproduced in *The Oakland Tribune*.⁶¹ In March of 1917 at that same venue she joined the Exhibition of the East Bay Artists.⁶² That fall she donated a canvas to the Red Cross Benefit "Auction Comique" in Oakland.⁶³ For the 1917-18 winter show at the Del Monte Art Gallery she displayed a pastel, *Mulgardt Court*, one of her architectural subjects from the Exposition.⁶⁴ In the spring of 1918 she was among the select group of artists who were fêted and had their work exhibited by the California Federation of Women's Clubs in the Hotel Oakland.⁶⁵ That year she contributed to exhibitions in San Francisco at the Hill Tolerton Print Rooms and the Vickery, Atkins & Torrey Gallery.⁶⁶ In the late summer of 1919 at an exhibition of drawings in the Oakland Art Gallery her scenes of Mt. Tamalpais and Monterey were said to "reveal not only a technique that is ripe, but a concept that reveals the artist."⁶⁷

Her 1920 contribution to the Exhibition of California Artists, which was assembled by The Print Rooms of San Francisco for the Bishop Galleries in Honolulu, was reportedly sold in Hawaii.⁶⁸ She exhibited that November at the Hotel Oakland.⁶⁹ From December of 1920 through January of 1921 she exhibited her work at the California Gallery at the Hotel Richelieu in San Francisco.⁷⁰ She displayed in October of 1921 at Del Monte "a new study of the Stevenson House . . . in pastel."⁷¹ Three of her paintings on view at The Print Rooms that December induced her close friend and art critic, Jennie V. Cannon, to write an extensive appraisal for the *Berkeley Daily Gazette* on Hunter's work:⁷²

. . . Miss Hunter has remained aloof from all that pertains to politics and commercialism. Were there in her nature the qualities that could cope with the glaring headlines of the daily press and the Tammany qualities of our local art organizations, she would be incapable of producing the type of work with which her name has become identified. . . .

. . . Always her own severest critic, the work remains within her own possession until perfection is attained. . . .

The three pictures that are being exhibited are typical of her work. The largest is a pastel, perhaps 15 by 20 inches. The subject is the old Monterey adobe that has come to be called "The Stevenson House." Recently Senator Phelan purchased one of her pictures from the Del Monte collection, a similar study of this same subject, for his private collection. William Randolph Hearst also had recently secured one from the same gallery.

The second, possibly 14 by 16 inches, is a Monterey street scene, and is an oil and is of a less recent period than the pastel just mentioned. This is a typical Hunter canvas.

The third is a small pastel about 9 by 12 inches, made in Mill Valley. It is a bit of Tamalpais with . . . her finely embroidered slopes, showing trees, bits of tawny grass and delicately traced houses and ravines. . . .

In general Miss Hunter's work, with the exception of her pastels, is in low key, the colors are rich and harmonious and technically she is free from mannerism. Evening and early morning have been her favorite hours for work. Monterey and Tamalpais have furnished most of her themes. Her work, like that of the group of painters to which she belongs, has lasting poetic quality.

For the 1922 exhibition of California Women Artists at the Stanford University Art Gallery she displayed *The Upper Road* and *The Adobe Walls*, "both are somber and dull in tone . . . her technique resembles that of the old Dutch painters . . . or seems not to belong to any particular school."⁷³ Of these two contributions Cannon observed that Hunter "faces the subject fairly and squarely, which results in poetic charm evolved through close drawing of carefully observed and perceived bits of California landscape."⁷⁴ The critic for the *Daily Palo Alto Times* noted that Hunter's "work shows a full understanding of brush technique and is in direct opposition to much of the supposedly modern painting where no thought is given to craftsmanship."⁷⁵ In the summer of 1922 she had a large display of pastels at The Print Rooms in San Francisco and exhibited a canvas entitled *A Cypress Tree* at the Art and Industry Exposition of the Monterey Peninsula.⁷⁶ At this same time one of her paintings was purchased by the high school students of Salinas from a traveling exhibition assembled by the Del Monte Art Gallery.⁷⁷ By August of 1923 it was said by Jennie Cannon that her oil paintings "have changed from the very dark to the very

light and in which transition she has become one of California's best sellers.⁷⁸ Late that fall she contributed to the Annual of the League of Fine Arts in Berkeley.⁷⁹ In the summer of 1924 she displayed a pastel entitled *Monterey* in the Eighteenth Annual Exhibition of Carmel's Arts and Crafts Club.⁸⁰ The following spring at the Forty-eighth Annual of the SFAA she exhibited her *Still Life Composition*.⁸¹ At the Del Monte Art Gallery in the late fall of 1925 she displayed *A Monterey Road* which depicted "one of the quiet streets of the old town."⁸² In her review for the *Carmel Pine Cone* of the 1927-28 winter show at Del Monte Cannon related Hunter's jovial exchange with Maynard Dixon twenty years earlier and added this note on her current submissions:⁸³

. . . Isabel Hunter shows canvases which in size and quality are suitable to live with. Miss Hunter has three pastels on view. Hillside dotted with buildings, interspersed with groups of eucalypti. They have been proven popular and have been sought both for the home and the school.

In February of 1928 at the First Annual State-wide Exhibition in Santa Cruz she was awarded a "special mention" for her three paintings: *Monterey*, *Stevenson House-Monterey* and *A Village by the Sea*.⁸⁴ Her "nice pastel," *Old Adobe-Monterey*, was exhibited at the Del Monte Art Gallery in 1929.⁸⁵ Miss Isabel Hunter died in Alameda on February 8, 1941.⁸⁶

ENDNOTES FOR HUNTER: 1. U.S. Census of 1870 [ED 8th Ward, Sheet 52]. / 2. U.S. Census of 1880 [ED30, Sheet 4]. / 3. *BDG*, August 4, 1923, p.6. / 4. *DAC*, December 7, 1888, p.1. / 5. *TAT*, May 23, 1889, p.14; *DAC*, December 5, 1889, p.8; *ADA*, May 18, 1899, p.4; Halteman, pp.149, 64. / 6. *IAT*, May 11, 1891, p.10. / 7. *SFL*, December 11, 1891, p.2. / 8. Bernier, p.170. / 9. *SFL*, May 23, 1894, p.7. / 10. *SFL*, August 18, 1895, p.19; *SDR*: September 9, 1895, p.4; September 14, 1895, p.3. / 11. *SDR*, September 13, 1895, p.3. / 12. *SFL*, October 8, 1896, p.4. / 13. *SFL*: July 15, 1896, p.13; August 22, 1896, p.13; November 20, 1896, p.11; *HDR*, July 17, 1896, p.4; *TOI*, August 21, 1896, p.6; *ADA*: November 16, 1896, p.1; November 20, 1896, p.1; Schwartz, *Northern*, p.72. / 14. *SFL*: December 31, 1894, p.8; October 10, 1897, p.9. / 15. Crocker 1899, p.1867; *TAT*, April 10, 1899, p.10. / 16. U.S. Census of 1900 [ED 315, Sheet 23]. / 17. Polk: 1892-93, p.649; 1894, p.520; 1897, p.545; 1900, p.525; 1902, p.473; 1906, p.564. / 18. *SFL*, May 6, 1900, p.26. / 19. *SFL*, September 3, 1899, p.25; *MHR*, June, 1902, p.24. / 20. *SFL*, April 16, 1905, p.19. / 21. *SFL*: April 17, 1904, p.26; April 20, 1904, p.7. / 22. Halteman, p.1187; *AAA* 1, 1898, p.392; *SFC*: November 8, 1901, p.9; April 6, 1913, p.27; *SFL*: November 10, 1901, p.20; March 13, 1906, p.5; *TOI*: November 12, 1916, p.27; January 7, 1917, p.24. / 23. *SFC*, March 31, 1905, p.9; cf. *SFL*, April 9, 1905, p.40. / 24. *SFL*, April 2, 1905, p.19; cf. *SFL*, March 31, 1905, p.9; April 30, 1905, p.19. / 25. *SNT*: 14.4, 1905, p.398; 14.5, 1905, p.522; *ADA*, April 1, 1905, p.5; *Los Angeles Herald*, February 26, 1905, p.10; cf. *SNT*, 21.8, 1908, p.716. / 26. *SFL*, July 29, 1906, p.27. / 27. *TOI*, October 14, 1906, p.17. / 28. *ADA*, October 15, 1906, p.8. / 29. *TOI*, March 10, 1907, p.21; *SFL*, April 29, 1907, p.6. / 30. Polk: 1908, p.157; 1911, p.1284. / 31. Sterling: July 25, 1908; August 28, 1908. / 32. *TOI*, August 6, 1912, p.10. / 33. *DMW* 2.1, 1910, p.11. / 34. *IAT*: February 16, 1907, p.463; May 4, 1907, p.651; *TOI*: February 17, 1907, p.22; April 27, 1907, p.10; *SFL*: April 22, 1907, p.6; February 16, 1908, p.30; *DMW* 1.30, 1910, p.5. / 35. Schwartz, *Northern*, p.72; *SFL*: February 19, 1907, p.8; April 7, 1907, p.22; April 21, 1907, p.32; May 12, 1907, p.34; July 8, 1907, p.6; August 12, 1907, p.6; August 14, 1907, p.13; February 16, 1908, p.30; September 13, 1908, p.28; March 27, 1910, p.48; May 29, 1910, p.39; June 26, 1910, p.36; October 16, 1910, p.45; *TOI*: September 14, 1908, p.10; July 3, 1921, p.S-3; *DMW* 2.23, 1911, p.5; *SFC*: August 8, 1920, p.E-3; February 17, 1924, p.6-D; June 6, 1926, p.8-F; October 3, 1926, p.5-F; *BDG*: June 25, 1921, p.6; July 2, 1921, p.6; September 9, 1922, p.6; October 29, 1921, p.6; October 23, 1926, p.5; *MDC*: June 30, 1921, p.2; July 7, 1921, p.4; *CPC*: June 18, 1926, p.10; February 10, 1928, p.4; *CCY*, July 6, 1926, p.12; *ARG*, February 1928, p.4. / 36. *SFL*, November 3, 1907, p.I-6. / 37. *SFL*, June 14, 1908, p.24. / 38. *SFL*, October 4, 1908, p.31. / 39. Schwartz, *Northern*, p.72; *SFL*: February 14, 1906, p.16; February 18, 1906, p.23; November 28, 1909, p.31; *IAT*, February 22, 1908, p.127; *SFC*, November 8, 1910, p.9. / 40. *SFL*, February 9, 1908, p.31. / 41. *SFC*, March 28, 1909, p.37; *SFL*, April 7, 1909, p.7; *TOI*, April 10, 1909, p.10; *AAA* 8, 1910-11, p.251. / 42. *SFL*, September 26, 1909, p.31. / 43. Perry/Polk 1911, p.40. / 44. *SFC*, May 21, 1911, p.31. / 45. Polk: 1914, p.1320; 1922, p.768; 1923, p.853; *AAA*: 10, 1913, p.285; 12, 1915, p.400; 14, 1917, p.519; 16, 1919, p.406; 20, 1923, p.565. / 46. CVRI, Alameda County: 1914-1918, 1932. / 47. *CPC*, December 2, 1920, p.8. / 48. *TOI*, April 20, 1917, p.16; *AAA*: 22, 1925, p.540; 26, 1929, p.647; 30, 1933, p.567. / 49. *TOI*: November 1, 1915, p.11; November 2, 1915, p.6; August 16, 1916, p.12. / 50. U.S. Census of 1920 [ED 10, Sheet 5B]. / 51. *SFL*, September 29, 1912, p.35. / 52. Schwartz, *Northern*, p.72; *SFC*, December 21, 1913, p.20. / 53. *SFC*, January 18, 1914, p.21. / 54. *TOI*, March 8, 1914, p.30; *BDG*: March 13, 1914, p.8; March 17, 1914, p.3; *SFC*, March 8, 1914, p.21; *ICR*, March 7, 1914, p.13. / 55. *SFC*, September 20, 1914, p.26. / 56. Trask, pp.231, 327. / 57. Schwartz, *Northern*, p.72. / 58. *TOI*: January 23, 1916, p.5; January 28, 1916, p.5; February 1, 1916, p.11; February 2, 1916, p.4; February 20, 1916, p.48; July 2, 1916, p.3; July 16, 1916, p.20; September 17, 1916, p.42; *SFC*, February 20, 1916, p.24. / 59. *SFC*, July 30, 1916, p.19. / 60. *SFC*, December 17, 1916, p.26. / 61. *TOI*: January 14, 1917, p.24; January 21, 1917, p.24; February 11, 1917, p.24; cf. *SFC*, February 11, 1917, p.D-3. / 62. *TOI*: March 18, 1917, p.35; March 25, 1917, p.24. / 63. *TOI*: September 25, 1917, p.6; October 7, 1917, p.20. / 64. *TWP*, January 5, 1918, p.16. / 65. *TOI*, March 24, 1918, p.22. / 66. *SFC*: July 28, 1918, p.E-3; December 8, 1918, p.10-S. / 67. *TOI*, September 7, 1919, p.B-3. / 68. *BDI*, September 25, 1920, p.3; *TOI*, December 12, 1920, p.B-11. / 69. *TOI*, November 21, 1920, p.6-S. / 70. *CPC*, December 2, 1920, p.8; *SFX*, January 9, 1921, p.6-N. / 71. *BDG*, October 29, 1921, p.6. / 72. *BDG*, December 31, 1921, p.6. / 73. *SFC*, January 22, 1922, p.E-5. / 74. *BDG*, January 14, 1922, p.6. / 75. *DPT*, January 13, 1922, p.4. / 76. *TOI*: July 23, 1922, p.S-5; August 6, 1922, p.S-5; September 10, 1922, p.S-9. / 77. *BDG*, July 8, 1922, p.6. / 78. *BDG*, August 4, 1923, p.6. / 79. *BDG*, December 29, 1923, p.5. / 80. Appendix 2. / 81. *SFAI*. / 82. *SFC*, December 6, 1925, p.10-F. / 83. *CPC*, January 27, 1928, p.4. / 84. *Catalogue, First Annual State-wide Art Exhibit of Paintings*, Santa Cruz Art League, February 1-15, 1928, pp.6, 11; *TOI*: January 31, 1928, p.19; February 5, 1928, p.S-5; *BDG*, February 1, 1928, p.6; *ARG*, February 1928, p.6. / 85. *TOI*, September 1, 1929, p.3-18; *LAT*, September 1, 1929, p.3-18. / 86. *SFX*, February 11, 1941, p.11; cf., Kovinick, p.156; Falk, p.1663; Spangenberg, p.27; Hughes, p.561; Jacobsen, p.1610; Jones, *Twilight*, pp.10ff; Shields, pp.230-32, 321.