

**EDWARD BENEDICT KAMINSKI** (1895-1964) was born on October 9<sup>th</sup> in Milwaukee, Wisconsin, the son of a Polish-born day laborer and a Wisconsin-born housewife.<sup>1</sup> He resided with both parents, an older brother and a younger sister. By 1910 his father's profession was listed as "baker."<sup>2</sup> Edward studied at the Milwaukee Normal School and at the School of Fine and Applied Arts in New York. He had further training in Paris under Terlikowski. In June of 1917 he asked for a deferment from the military draft based on his poor eyesight.<sup>3</sup> His request was denied and he was drafted during World War I. He was described on his draft registration card as having a medium build with blue eyes and blond hair. By 1920 he was an unmarried "art school teacher" in Greeley, Colorado, north of Denver, and resided in a rooming house with another art teacher, Walter Isaacs.<sup>4</sup> Shortly thereafter Kaminski moved to southern California. By 1921 he held the post of "director" in the Art Department at Pomona College and became a dealer in European antiques.

In 1922 Kaminski was a summer resident of Carmel and contributed two paintings, *Carmel Valley* and *Valley Shacks*, to the Sixteenth Annual Exhibition of the Arts and Crafts Club.<sup>5</sup> What especially captivated the Carmel art colony were his theories on "dynamic symmetry" as explained in the *Carmel Pine Cone*:<sup>6</sup>

... He is sketching with Cornelius Botke and is of course enthusiastic about the quality and variety of subjects to be found in this section. His special work is Decorative Design and it is to be hoped that next year he may be secured as one of the instructors in your summer school.

Mr. Kaminski is engaged at present in working out the theories of Dynamic Symmetry and in resolving them into laws which may be applied by present day artists as did the Ancient Egyptians and Greeks did in their paintings. . . .

George Bellows, Robert Henri and Howard Giles are propagandists of this new doctrine. . . .

Dynamic Symmetry is not a theory; it is a law of nature in growth and proportion. It is getting more logic into art and more thought into creation. Operating through a knowledge of natural geometric proportion, it practically places the composition, and proportionates [sic] the figures and objects so that the mental and physical energy of the artist may be more devoted to the development of the imaginative faculties. . . .

He returned to southern California and later taught design at the Chouinard Art School. He married in 1925. Three years later he and his Ohio-born wife, Virginia, had a daughter, Janina. In 1930 the couple owned their own Los Angeles house, which was valued at fourteen thousand dollars, and listed a servant as well as a lodger in residence.<sup>7</sup> Shortly thereafter two other daughters were added to the family, Sandra and Karen. When the Los Angeles Art Center was founded in 1932, he was appointed to the faculty. In the mid-to-late 1930s he was enrolled on the local voter index as a "Democrat" with his residence at 1734 North Orange Grove Avenue.<sup>8</sup> His art was exhibited at the Ransom Galleries in Paris and the Los Angeles Museum.<sup>9</sup> At the latter venue in April of 1938 he displayed a work entitled *Curves* for the Nineteenth Annual of the Painters and Sculptors.<sup>10</sup> By 1942 his address was at 11611 Chennault Street.<sup>11</sup> In the 1940s he abandoned design and painting to become one of the leading authorities on the "techniques" of "creative art photography." In 1950 he established his own school, the Creative Photo Group.<sup>12</sup> He eventually moved his residence to 500 Tualatin Road in Brentwood. During the summer of 1954 he was appointed to the photography jury for the art exhibit at the California State Fair.<sup>13</sup> He published his teachings and lectured widely, especially in New York City.<sup>14</sup> Kaminski died on November 13, 1964 in Los Angeles.<sup>15</sup>

**ENDNOTES FOR KAMINSKI:** 1. U.S. Census of 1900 [ED 155, Sheet 12A]. / 2. U.S. Census of 1910 [ED 212, Sheet 4B]. / 3. WWDR, No.115-20-80, June 5, 1917. / 4. U.S. Census of 1920 [ED 271, Sheet 4B]. / 5. Appendix 2. / 6. *CPC*, July 13, 1922, p.15. / 7. U.S. Census of 1930 [ED 19-73, Sheet 14B]. / 8. CVRI, Los Angeles County: 1934, 1938. / 9. Ball, p.345. / 10. Moure, p.B-67. / 11. CVRI, Los Angeles County: 1942-1954. / 12. *NYT*, May 7, 1950, p.125. / 13. *TAI*, June 11, 1954, p.19. /

14. *LAT*: July 10, 1949, p.4-6; April 8, 1951, p.2-2; *NYT*: April 13, 1952, p.13-X; April 20, 1952, p.15-X; April 27, 1952, p.15-X; Aug. 16, 1953, p.12-X. / 15. *LAT*, Nov. 14, 1964, p.2-7; Falk, p.1785; Jacobsen, p.1730; Hughes, p.607; Moure, p.134; Wall Moure, p.290.

**GEORGE WILLIAM (Billy) KEGG** (1884-1940) was born on October 27<sup>th</sup> in Wilmot, South Dakota. According to the U.S. Census of 1900, he continued to reside in Wilmot with his parents, older sister and two brothers. His father, William, listed his profession as "general merchant."<sup>1</sup> George reportedly acted in the Lyceum Theatre Company of Minneapolis and "punched cattle in Arizona" before migrating to San Francisco.<sup>2</sup> Between 1907 and 1915 he intermittently studied art, design and illustration with Xavier Martinez, Frederick Meyer and Perham Nahl at Berkeley's California School of Arts and Crafts (CSAC). In 1908 he contributed to the School's student exhibition; evidently, Kegg turned in several remarkable performances at that CSAC's "high jinks," often in the company of fellow artist, Lucy Valentine Pierce.<sup>3</sup> According to the U.S. Census of 1910, the twenty-five-year-old Kegg was unmarried.<sup>4</sup> He listed his occupation as "cashier" at the prestigious Piedmont Art Gallery. This gallery was managed by the well-known painter, Richard Partington, who gave the young cashier private lessons. Kegg was enrolled on the Piedmont voter index as a "Republican" and "artist" with addresses on Hazel Lane or Piedmont Park.<sup>5</sup> In early November of 1911 George returned from a six-week sketching trip through Arizona and the Oakland press reported that "he is a clever cartoonist, his work appearing in Eastern publications; along with Maynard Dixon, Alice Best, Perham Nahl, Anne Brigman and several others he was an illustrator for the 1914 anthology of short stories entitled *West Winds: California's Book of Fiction*.<sup>6</sup> He periodically visited the Dakotas to paint the Sioux Indians and cowboys. In 1915 Kegg listed his professional address at 328 Montgomery Street in San Francisco.<sup>7</sup> Between 1916 and 1928 he was an occasional contributor to the San Francisco Art Association where his entry at the Annual in March of 1919 was entitled *The Gourd Market*.<sup>8</sup> His work also appeared at the 1916 Jury-free Exhibition in San Francisco's Palace of Fine Arts.<sup>9</sup> Between 1917 and 1931 he maintained a studio at 535 Sacramento Street.<sup>10</sup> The CSAC alumni magazine reproduced in 1917 one of his half-tone prints and called Mr. Kegg "a successful commercial illustrator, with his studio in the city and is employing several associates."<sup>11</sup> In September of 1918 on his draft registration card he was described as a self-employed "commercial artist" of medium height and build with dark brown hair and eyes.<sup>12</sup> The following spring he exhibited with the Hammer and Tongs Club at San Francisco's Hill Tolerton Print Room where Willard Huntington Wright, the critic of the *San Francisco Bulletin*, declared: "Kegg's *Mexican Market Place* is too imitative of Brangwyn; his *Pioneers* is better, as it at last seems to be an attempt at direct personal expression."<sup>13</sup>

From 1923 through 1927 Kegg and his wife, Mabel McDonald Kegg, spent the summers in Carmel.<sup>14</sup> In May of 1923 he staged three four-act performances of *Cinderella* with his own marionettes at the Arts and Crafts Theatre.<sup>15</sup> Fannie Goldsmith Engle dramatized this story for a juvenile audience while Mabel Kegg arranged the music and sewed the costumes. The *Carmel Pine Cone* commended George Kegg for the fine sense of proportion in his carefully carved marionettes that "give the illusion of reality . . . Each one is an individual with a character all its own . . . in the minutest details. His stage settings are all marked with the same distinction, the same simplicity, the same true sense of real values."<sup>16</sup> In June he and his wife volunteered to act in Carmel's production of *Kismet* at the Forest Theatre; George also created a poster for the play in which he was given the role of Caliph Abdallah.<sup>17</sup> The Kegg & Goldsmith production of *Cinderella* was again performed in Carmel during late July.<sup>18</sup> He contributed a *Group of Etchings* to the Seventeenth Annual Exhibition of the Arts and Crafts Club.<sup>19</sup> That August Kegg painted the wagons and served as one of the "marshals" for Carmel's annual Circus Day Parade.<sup>20</sup> At Oakland's Ebell Club his production of *Cinderella* was repeated and toured several venues in northern California.<sup>21</sup> Two years later this same production was presented in Centerville near Hayward, California.<sup>22</sup> In March of 1927 the "Kegg-Goldsmith Marionettes" performed an expanded version of *Cinderella* at the Hollywood Playhouse.<sup>23</sup>

When eleven of his sketches were reproduced on an entire page of the "Rotogravure Pictorial Section" of the *San Francisco Chronicle* in December of 1926, the *Pine Cone* provided the following review:<sup>24</sup>

George Kegg, California artist, who lived in Carmel, and with his wife, who is a niece of Mrs. Joseph Hand, visits here often, had a page of his novel art in . . . the *San Francisco Chronicle* last Sunday. There are eleven reproductions shown, and his method is as individual in an entirely different way, as are those of Matisse, Picasso, Adolph Dehn and Gropher. The *Chronicle* says of the lone cypress on the *17-mile Drive*: "This rugged spot, so familiar to Californians, is depicted in a wild moving mood to which Kegg's manner lends itself with much gusto." The portrait of the reservation *Indian of the Umatilla Tribe* of the Pacific Northwest shows the profile, and combined with the phlegmatism of his race, so admirably captured, has a certain irony at the acceptance of the hard hat and factory blanket of the Paleface.

Interesting in any medium, the drawing of the *Telephone Building* of San Francisco's skyline is given by Kegg what seems to be a new and more effective interpretation, thrilling in its perpendicularity. *Columbus Circle*, reminiscent of the Cuneiform, the wedge writing of the ancient Sumerians whose technique was that of vertical strokes, holds a suggestion of spaciousness and movement.

The drawing of the head of the *Phoenician Pirate-Merchant* shows the type of head when these pioneers of navigation were at once the traders and the scourge of the Mediterranean. The background is suggestive of the mystery wherewith these gallants were surrounded. In his impression of *Galatea*, Kegg has captured the still turbulence of the very moment that life entered into Pygmalion's worshipped marble

In *The Turk* fourteen strokes of the crayon sufficed to complete this character study. The very economy of line adds to its strength. One more of the possibilities of Kegg's individual method is *Negroid*, a facial study that lays bare the mentality of the subject.

Also included in the *Chronicle* were reproductions of his *Circus*, *Indian Chief* and *Flatiron Building*. It is apparent from these eleven studies that Kegg's art is distinguished by highly stylized objective renderings that combine elements of Cubism and Deco-futurism.

In 1927 Kegg and his wife returned to Carmel for the summer and attended a performance of Romeo and Juliet.<sup>25</sup> He contributed to an exhibition at the Bohemian Club in 1928. That year his San Francisco residence was given as 3755 Divisadero Street.<sup>26</sup> From the U.S. Census of 1930 we learn that the Keggs had moved to 3255 Broderick Street in San Francisco; George listed his occupation as "artist, painting."<sup>27</sup> In late April of 1930 San Francisco's East-West Gallery opened a one-man show of his work.<sup>28</sup> Aline Kistler of the *San Francisco Chronicle* wrote the following:<sup>29</sup>

In the lobby of the adjoining East-West Gallery are shown drawings and monotypes by George Kegg, a San Francisco artist who is accomplished as an actor, a director and a puppeteer as well as a painter and draughtsman. A little over two years ago Kegg worked out a special method of drawing with the broadside of a lithographic crayon. This method is particularly adapted to presenting the crystalline nature of modern life - its cities, buildings and even its people. Working in amazingly few strokes, Kegg has preserved an appealing freshness in the drawings done in this manner. . . .

Kegg's monotypes are interesting in their technique. He has worked on large plates and attempted to suggest great height and open spaces. The result has much the feeling of vigorous wash sketches.

That June he moved for several years to Los Angeles where he displayed "a clever type of illustration in lithographic crayon" and taught drawing.<sup>30</sup> By the mid 1930s his San Francisco home address was given as 735 Geary Street and his office was located in the Shell Oil Building.<sup>31</sup> On the local voter index he changed his party affiliation to "Democrat."<sup>32</sup> He was also a member of the California Art Association and worked for the *San Francisco Examiner* as a cartoonist.<sup>33</sup> In 1932 the gallery in the Shell Oil Building hosted an exhibition of his "single stroke crayon sketches and marionettes" created in his "distinguished style."<sup>34</sup> The marionettes were so popular that he was hired in 1935 to perform "puppet dramas" as part of a touring Shell Service Exhibit.<sup>35</sup> Kegg died in San Francisco on October 4, 1940.<sup>36</sup>

**ENDNOTES FOR KEGG:** 1. U.S. Census of 1900 [ED 290, Sheet 2B. / 2. *CPC*, June 30, 1923, p.2; Ball, p.350. / 3. *BKI*, December 17, 1907, p.5; *SFL*, December 20, 1907, p.4; *TOT*: March 4, 1908, p.4; May 31, 1908, p.31; December 17, 1908, p.10; March 7, 1913, p.16; April 4, 1915, p.30; *ATC* 1, 1913, pp.23f. / 4. U.S. Census of 1910 [ED 151, Sheet 15A]. / 5. *CVRI*, Alameda County: 1908-1912. / 6. *TOT*: November 4, 1911, p.2; September 23, 1914, p.14. / 7. *ATC* 3, 1915, p.23. / 8. *SFAI*; *TOT*, April 22, 1928, p.S-5. / 9. *TOT*: June 11, 1916, p.13; June 18, 1916, p.14. / 10. *AAA* 14, 1917, p.526; *CVRI*, City and County of San Francisco: 1918-1920; Crocker: 1920, p.1677; 1921, p.1602; 1923, p.1795; 1927, p.2321; 1929, p.1613; 1930, p.1823. / 11. *ATC* 5, 1917, p.21. / 12. *WVDR*, No.3738-13014, September 12, 1918. / 13. *SFB*, June 24, 1919, p.4; cf., *TOT*, June 22, 1919, p.11; *SFC*, June 22, 1919, p.6-E. / 14. *TOT*, July 27, 1924, p.S-5; *SFC*, July 27, 1924, p.D-3; Bostick, p.58. / 15. *CPC*: May 12, 1923, p.3; May 19, 1923, p.10; *SFC*, August 3, 1924, p.D-3. / 16. *CPC*, May 26, 1923, p.1. / 17. *CPC*: June 2, 1923, p.1; June 16, 1923, p.1; June 23, 1923, pp.10, 12; June 30, 1923, p.2; *TOT*, July 1, 1923, p.14-A. / 18. *CPC*, July 21, 1923, p.1; *MPH*, July 28, 1923, p.8. / 19. Appendix 2. / 20. *CPC*: August 18, 1923, p.1; August 25, 1923, p.1. / 21. *TOT*, March 10, 1923, p.9; *CPC*: October 27, 1923, p.1; January 5, 1924, p.1; *SFC*, February 10, 1924, p.6-D. / 22. *HDR*, February 16, 1925, p.4. / 23. *LAT*, February 28, 1927, p.2-7. / 24. *CPC*, December, 17, 1926, p.11; cf. *SFC*, December 12, 1926, p.R-2-1. / 25. *CCY*, August 3, 1927, p.7. / 26. *CVRI*, City and County of San Francisco, 1928. / 27. U.S. Census of 1930 [ED 38-308, Sheet 54A]. / 28. *BDG*, April 24, 1930, p.7; *TAT*, May 3, 1930, p.13; *TWP*, May 10, 1930, p.12. / 29. *SFC*, April 27, 1930, p.D-5. / 30. *LAT*, June 29, 1930, p.3-18. / 31. McGlauffin, p.232; Crocker 1937, p.747. / 32. *CVRI*, City and County of San Francisco: 1936-1940. / 33. Ball, p.350. / 34. *SFL*, February 13, 1932, p.10; *TAT*, February 19, 1932, p.13; *TWP*, February 20, 1932, p.12; *CPC*, March 11, 1932. / 35. *TOT*, January 20, 1935, p.O-7. / 36. California Death Index; cf. Falk, p.1808; Jacobsen, p.1750; Hughes, p.613; Wall Moure, p.292.

**WILLIAM KEITH** (1839-1911) was born on November 21<sup>st</sup> in Aberdeenshire, Scotland, and immigrated with his family in 1849 to New York City where he apprenticed as a wood engraver to William Roberts. He moved to San Francisco in 1859 and was employed as an engraver first by Harrison Eastman and then by D. Van Vleck. He briefly studied painting with Samuel M. Brookes in 1863. On June 5, 1864 Keith married the Maine-born artist, Elizabeth Emerson. Thereafter he specialized in watercolors and oils and in the early 1870s studied art in Düsseldorf.<sup>1</sup> By the fall of 1871 he had returned to the United States and opened a temporary studio in Boston while his wife visited relatives. From late 1872 to 1874 the Keiths lived in Oakland on Broadway between Nineteenth and Twentieth Streets; William maintained a studio in San Francisco.<sup>2</sup> In 1875 he and his wife moved their residence to Stockton and California Streets in San Francisco and two years later to 1221 Clay Street.<sup>3</sup> In 1879 Keith and

his family returned to an Oakland residence at 580 Jones Street.<sup>4</sup> At this time Keith maintained a San Francisco pied-à-terre at the Abbotsford House.<sup>5</sup> According to the U.S. Census in June of 1880, William and Elizabeth each listed their age as "40" and had two children, the fifteen-year-old Charles and the twelve-year-old Hortense.<sup>6</sup> They now resided at 117 Popular in Oakland. By 1882 they had moved to 311 Stockton Street in San Francisco.<sup>7</sup>

Elizabeth died in March of 1882 and fifteen months later Keith married the California-born Mary McHenry who was the daughter of a San Francisco court judge, a graduate of Hastings Law School and an early suffragette. The couple spent their honeymoon in San Diego. They traveled for nearly two years through Europe with their longest stay in München where William studied painting. On their return she was instrumental in choosing the architect W. W. Goodrich to build their Berkeley residence near the campus at 2207 Atherton Street.<sup>8</sup> From the U.S. Census of 1900 we learn that William Keith was born in 1839, immigrated from his native Scotland ten years later and was a naturalized citizen.<sup>9</sup> Mary Keith was sixteen years younger than her husband. The Keiths' Berkeley home was shared with their Chinese cook, Ming Yim, and a boarder, Elijah Maxwell, who was a Tennessee carpenter. Keith's son Charles lived in Alameda with his wife and two children and eventually became a boat builder.<sup>10</sup> In 1901 Keith received his first award in art, a bronze medal at the Pan-American Exposition in Buffalo, New York. In 1910 the Keiths lived alone except for their Japanese servant, Kimi.<sup>11</sup> Their home was demolished in 1930 to accommodate the expanding University.

From the early 1870s to 1906 the address of William Keith's San Francisco studio changed to accommodate his needs for additional space: 216 Bush Street, 8 Mercantile Library Building, 417 Montgomery Street, 115 Kearny Street and finally 424 Pine Street.<sup>12</sup> The Berkeley City Directory for 1900 lists his occupation as "artist of S.F."<sup>13</sup> Despite rumors to the contrary, Keith painted almost exclusively in his Berkeley home following the 1906 earthquake, but maintained after December 1, 1907 a San Francisco office-studio at 1717 California Street.<sup>14</sup> By 1909 he had moved that address to 220 Post Street.<sup>15</sup> Keith died in Berkeley on April 13, 1911.<sup>16</sup>

Over time his art lost much of its popular appeal, especially in a world dominated by more modern approaches to painting. In October of 1938 the highly respected critic for the *San Francisco Chronicle*, Alfred Frankenstein, echoed the sentiments of many:<sup>17</sup>

Another important one-man show is that of landscapes by William Keith, assembled at the University of California Art Gallery to observe the hundredth anniversary of the birth of that famous Californian. They will exhibit the progress of Keith's art, beginning with the big, naturalistic mountain scenes and going on through a Barbizon and brown gravy phase to a kind of impressionistic search after fugitive twilight moods. I suspect that 10 years ago the earliest, clearest canvases would have been frowned upon as mere photography, and today the shoe is on the other foot. At all events it seems to me that the more moody and less naturalistic the pictures become, the less interesting, well designed and suggestive. Like Inness, Keith was no such master of color as the French impressionists, and he had no color art comparable to theirs to offset the lack of design in the later creations. And it is curious to observe, also, how little of the spirit of the California landscape finds its way into the works of the earlier local landscapists, whether directly representational or not. It is as if, in their concern with the exact forms of trees and mountains, they had forgotten all about the light that makes these forms and gives them their character.

So much has been published on Keith's life that another summary here seems fruitless. The reader is advised to begin with the bibliography cited below.<sup>18</sup>

**ENDNOTES FOR KEITH:** 1. Refer to note 18 below and Bernier, p.171. / 2. Crocker: 1873, p.342; 1874, p.366; Polk, 1874, p.204. / 3. Crocker: 1875, p.555; 1876-77, p.453; 1877-78, p.481; 1878-79, p.471. / 4. Polk, 1879-80, p.289. / 5. Crocker, 1897-80, p.497. / 6. U.S. Census of 1880 [ED 3, Sheet 17]. / 7. Crocker: 1882, p.523; 1883, p.610. / 8. Polk: 1886-87, p.675; 1892-93, p.811; 1910, p.1066; Crocker, 1886, p.678; CVRI, Alameda County, 1900-02. / 9. U.S. Census of 1900 [ED 397, Sheet 5A]. / 10. U.S. Census of 1900 [ED 6, Sheet 4B]; U.S. Census of 1910 [ED321, Sheet 8B]. / 11. U.S. Census of 1910 [ED 48, Sheet 3B]. / 12. Crocker: 1873, p.342; 1875, p.555; 1879-80, p.1024; 1881-82, p.523; 1883-84, pp.1190f; 1888, p.1389; 1892, p.1501; 1897, p.1860; 1904, p.2026; 1905 pp.1029, 1999f. / 13. Polk 1900, p.608. / 14. ICR, June 23, 1906, p.7; cf., TWP, July 13, 1907, p.31; SFL, August 5, 1907, p.6. / 15. Crocker: 1907, p.1746; 1909, p.1712; Chapter 3, note 66. / 16. ADA, April 13, 1911, p.1; refer to narrative in Chapter 3. / 17. SFC, October 23, 1938, p.24-W. / 18. Cornelius, passim; Keith-McHenry-Pond Papers, Bancroft Library at the University of California in Berkeley; M-B595; Mary Bell, "William Keith," *University of California Magazine* 3, 1897, pp.92-100; Charles Keeler, "The American Turner: William Keith and His Work," *Land of Sunshine* 8, 1898, pp.253-59; *ibid.*, "William Keith - A Sketch," *TCW*, January 22, 1909, pp.133-36; BDG: November 30, 1903, p.8; July 25, 1904, p.3; July 16, 1906, p.5; George W. James, "William Keith," *TCT* 7, 1904, pp.299-309; Henry Atkins, "William Keith, Landscape Painter of California," *INS* 33, 1907, pp.36-42; Everett C. Maxwell, "William Keith - The Man and the Artist," *Fine Arts Journal* 25, 1911, pp.131-37; *TAI*, April 22, 1911, p.254, 242; James W. Patterson, "William Keith - Poetical Painter," *Fine Arts Journal* 28, 1913, p.366-78; Neuhaus, *Keith*, pp.64ff; Hjalmarson, pp.29, 85, 94f, 116-21, 170-75, 187, 201f; Hailey, vol.2, pp.2ff; Jacobsen, pp.1752f; NCAB 13, p.168; Falk, p.1809; Andersen, p.40; Turner, vol. 17, p.881; Alfred C. Harrison, Jr., *William Keith, The Saint Mary's College Collection*, Moraga, 1994, pp.30ff; Shields, pp.41-57, 293-96; Hughes, pp.613f; Hery, pp.17-20; Schwartz, *Northern*, pp.76f; Schwartz, *San Francisco*, pp.80f; Orr-Cahall, p.59; Appendix 1; narrative in Chapter 3 above. In 1895 Keith authored a short article on his own profession ("The Future of Art in California," *SFL*, December 25, 1895, p.2).

**MEDITA HARRIET KELLETT** (1901-19??) was born in California and resided in Butte County where her father, Frederick, was an engineer in a quartz mine.<sup>1</sup> By 1920 she lived in Calistoga, Napa County, with her brother, sister and mother; the latter's occupation was listed as "farmer."<sup>2</sup> From 1922 through the early 1930s Kellett resided in the family home at 2540 College Avenue in Berkeley with her father in residence; only in 1924 did she have a different Berkeley address, 2632 Hillegass Avenue.<sup>3</sup> She studied under Eugen Neuhaus and graduated from the Department of Art at the University of California. She had private lessons with Jennie Cannon, occasionally accompanied her on sketching vacations along the Montara coast and assisted at the "artists' teas" given at the Cannon studio-gallery in Berkeley. Her creative talents extended to acting and she was given the female lead in the 1928 dramatization of Longfellow's *The Song of Hiawatha* at Oakland's Municipal Auditorium.<sup>4</sup> According to the U.S. Census of 1930, her father had become a "commercial sculptor" and her mother was listed as a "real estate broker."<sup>5</sup> Medita worked part-time as a "clerk" in a Berkeley "radio store."

In August of 1927 she exhibited her oil paintings of Big Basin at the George Kirk Gallery in Berkeley and other works in the Cannon studio-gallery at the conclusion of the summer session.<sup>6</sup> She spent the fall and the following winter in Carmel. Kellett's paintings were displayed that October at the Inaugural Exhibition of the Carmel Art Association and appeared for the last time at that venue in March of 1928 when Alberta Spratt, artist and critic for *The Carmelite*, called her two small oils "very colorful and eye-attracting bits."<sup>7</sup> She also exhibited with the: San Francisco Art Association in 1928,<sup>8</sup> Berkeley League of Fine Arts in 1928 and 1929,<sup>9</sup> First and Second Annual Jury-free Exhibitions of the Oakland Art League at the Oakland Art Gallery in 1928 and 1929,<sup>10</sup> California Art Association in 1928,<sup>11</sup> San Francisco Society of Women Artists between 1928 and 1931,<sup>12</sup> "Floral Exhibition" at the California Palace of the Legion of Honor in 1931,<sup>13</sup> and Fourth Annual Jury-free Exhibition at the Berkeley Art Museum in 1932.<sup>14</sup> In the late 1920s Medita began to emphasize sculpture over painting. During October of 1929 at a joint show with her sister, Enid, in Berkeley's Casa de Mañana Gallery, she displayed her oils as well as "several interesting pieces of statuary."<sup>15</sup> Florence Lehre, of *The Oakland Tribune* reviewed this show:<sup>16</sup>

Shall Medita Kellett pursue a career as sculptor or as painter? This young Berkeley artist's exhibition . . . would appear to answer loudly: "Sculptor!"

It is not that Miss Kellett's paintings are bad. On the contrary, as a painter she is sincere, simple and earnest in her efforts to express herself. But her simplicity is not always interesting. One feels that she repeats the same simple tale a bit monotonously, even though that monotony is atoned for by a certain "bigness" of handling. As a sculptor she is quite different. She manipulates clay, plaster and stone with a sureness that is only hinted at as a future possibility in her painting.

Her sculpture has a direct, even brutal quality that expresses the distasteful, finicky "lady-like" element not at all; rather it proves the "artist" very well indeed. In a world where "lady-like" art is all too common (and from both sexes), it is a well deserved compliment to Miss Kellett to tell her in her art she is in "no lady." We herald her as a worthy member of the band of brilliant sculptors and carvers who are giving new life to a medium hag-ridden by convention.

In August of 1932 her "ultra modern" sculptures appeared in a small solo show at the Oakland Art Gallery.<sup>17</sup> Regarding this exhibit the far more conservative art critic for *The Oakland Tribune*, H. L. Dungan, was decidedly cool:<sup>18</sup>

Of Medita Kellett's sculptures, one of a seated fat man is a mildly amusing caricature, well done enough as to curving, sweeping lines and so on. The others are heads, two of them of that solemn conventionalized modern sculpture which may be very good or very bad. My guess is that Miss Kellett's work is about half way between the good and the bad.

A month later at Oakland's Jury-free Exhibition Dungan characterized her portrait of a young woman as executed "in the modern scratchy manner . . . The eyes have the dead look so much in the fashion in art."<sup>19</sup> In the late summer of 1938 she entered the First National Decoration Competition at Rockefeller Center in New York City.<sup>20</sup> She apparently stopped exhibiting under the name Medita Kellett by the early 1940s. Her date and place of death are presently unknown.<sup>21</sup>

**ENDNOTES FOR KELLETT:** 1. U.S. Census of 1910 [ED 18, Sheet 11A]. / 2. U.S. Census of 1920 [ED 43, Sheet 16B]. / 3. Polk: 1922, p.823; 1923, p.905; 1924, p.1085; 1930, p.794. / 4. BDG: November 22, 1928, p.7; April 21, 1932, p.11; TOT: December 25, 1928, p.B-33; December 31, 1928, p.D-7. / 5. U.S. Census of 1930 [ED 1-284, Sheet 1A]. / 6. BDG: August 6, 1927, p.6; August 20, 1927, p.7; TOT, August 14, 1927, p.S-5. / 7. Appendix 4; CRM, March 7, 1928, p.7. / 8. TOT, April 22, 1928, p.S-5. / 9. TOT, August 5, 1928, p.S-11; SFC, August 12, 1928, p.D-7; BDG, December 20, 1929, p.7. / 10. TOT, June 24, 1928, p.6-S; SFC, August 4, 1929, p.D-5; BDG, August 8, 1929, p.7. / 11. SFC, December 23, 1928, p.D-7. / 12. SFC, November 4, 1928, p.D-7; BDG, November 8, 1928, p.6; TOT: November 10, 1929, p.5-B; November 9, 1930, p.6-S; September 4, 1932, p.8-S. / 13. BDG, June 18, 1931, p.7; TWP, June 20, 1931, p.12; SFL, June 20, 1931, p.14; SFC, June 21, 1931, p.6-D. / 14. BDG: March 3, 1932, p.8; March 10, 1932, p.5. / 15. BDG, October 18, 1929, p.5. / 16. TOT, October 27, 1929, p.8; p.S-7. / 17. BDG: August 18, 1932, p.6; August 20, 1932, p.5. / 18. TOT, August 21, 1932, p.6-S. / 19. TOT, September 18, 1932, p.8-S. / 20. BDG, September 22, 1938, p.7. / 21. Cf., Falk, p.1811; Hughes, p.615; Jacobsen, p.1756.

**CAROLINE A. KENNEDY** (18??-19??) is something of an enigma. She appeared in Berkeley immediately after the San Francisco earthquake with an established reputation as a fine ceramist. At the 1906 Studio Building Exhibition her display of painted porcelain received a special mention in the press.<sup>1</sup> She was an early organizer of the Berkeley Arts and Crafts Society, which eventually became The Studio Club, and was elected its "librarian."<sup>2</sup> She played an active role in the formation of the Berkeley Art Association. Caroline also contributed a display of ceramics to the Alameda County Exposition in Oakland's Idora Park.<sup>3</sup> She rented room 510 in Berkeley's Studio Building where she fired ceramics and conducted classes in "china painting." Miss Kennedy paid for prominent advertisements in a Berkeley weekly and in the classified section of the Directory.<sup>4</sup> The itineraries of her vacations were reported in the local press.<sup>5</sup> She resided at 2840 Derby Street. By early 1908 she either left the area or began to use a presently unidentified married name. No additional information on the artist has presently come to light.

**ENDNOTES FOR KENNEDY:** 1. *TCR*, December 8, 1906, p.10; Appendix 1, No.1. / 2. *BDG*: April 8, 1907, p.3; April 26, 1907, p.1; *TOJ*, April 9, 1907, p.15; *TCR*: April 20, 1907, p.13; May 4, 1907, p.13. / 3. *TCR*, August 31, 1907, p.14. / 4. *TCR*: March 9, 1907, p.13; October 12, 1907, p.16; Polk 1907, pp.1633, 1771. / 5. *TCR*, August 17, 1907, p.13.

**ADA HOWE KENT** (1857-1942) was born in December in Rochester, New York, to a family of considerable wealth. Her father, John Henry Kent, was not only a skilled photographer, but also held a controlling interest and the position of "first vice president" in the Eastman Kodak Company. According to the U.S. Census of 1870 and the U.S. Census of 1880, Ada was an only child who lived with her parents and several domestic servants.<sup>1</sup> Young Ada attended the exclusive Livingston Park Seminary. Later she studied art under George de Forest Brush and Abbott H. Thayer and at the atelier of James McNeill Whistler in Paris. According to the U.S. Census of 1900, she continued to live as an unmarried daughter with her parents and servants in Rochester.<sup>2</sup> Her occupation was now listed as "artist." Her status in the Census of the next decade was unchanged.<sup>3</sup> Between 1910 and 1925 she maintained her primary residence in her native Rochester. She resided at the lavish parental home, 57 South Washington Street, until 1917, when she moved to 16 Buckingham Street.<sup>4</sup> In 1925 she relocated to 29 Atkinson Street in the same city.<sup>5</sup> Her philanthropic activities in Rochester included the gift of an entire residential complex, Kent Hall, to the local YWCA in 1916 and the support of several charities.

In the late 1880s Ada Kent began to exhibit with some frequency.<sup>6</sup> At the 1889 autumn exhibition of the National Academy of Design her still life of onions was praised in the New York City press.<sup>7</sup> She exhibited at this venue through 1893. Her work also appeared at the Boston Art Club from 1893 to 1905, Annuals of the Pennsylvania Academy of Fine Arts in 1896-97 and 1902 and Art Institute of Chicago between 1900 and 1906. Kent was an exhibiting member of the New York Water Color Club and the American Watercolor Society.<sup>8</sup>

She began to summer in Carmel by 1919 and in May of 1920 purchased eighteen acres in the Carmel Highlands.<sup>9</sup> By November of the following year her "show place" house of stone on a greatly expanded parcel was well under construction, but was not fully completed until the mid 1920s.<sup>10</sup> It was described years later as "truly a magnificent estate overlooking the Pacific . . . built . . . at a cost of over two million dollars" on one hundred and twenty acres.<sup>11</sup> Her mansion was said to be "homey" and included three smaller dwellings. There she entertained numerous guests and several famous artists, including Colin Campbell Cooper.<sup>12</sup> The Kent estate became a center for Carmel society and Ada herself was something of a social butterfly on the Peninsula when she was not traveling abroad or to resorts in the United States.<sup>13</sup> In 1924 she contributed to the Eighteenth Annual Exhibition of the Arts and Crafts Club seven works: *The High Banks, Ezekiel, Elysian Park, End of the Day, French Haystacks, Doves and Two Geese*.<sup>14</sup> In January of 1925 she sailed to France and repeated that trip in December of 1926.<sup>15</sup> She contributed to the Inaugural Exhibition of the Carmel Art Association (CAA) in October of 1927 and to its Second Exhibition of "Thumb Box" Sketches two months later.<sup>16</sup> Also in 1927 she was elected to the board of directors of the Carmel Arts and Crafts Club, no doubt in expectation that she would reverse the financial crisis of that organization.<sup>17</sup> The Arts and Crafts Club ceased to function soon thereafter. In early September of 1928, while she was vacationing in Europe, her Carmel Highlands estate barely escaped destruction by fire.<sup>18</sup> In July of 1929 she was elected to the CAA's board of directors and held the post of second vice president from July of 1931 through December of 1933.<sup>19</sup> After an absence of more than a decade she submitted her work to the watercolor show at the CAA Gallery in May of 1938.<sup>20</sup> She was ranked as one of the best bridge players on the Peninsula and once won an Armin Hansen etching as the first prize in a tournament.<sup>21</sup> Kent was famous for her collection of Japanese prints, a subject on which she was authority. Her own paintings were said to "show the influence of the Japanese in art."<sup>22</sup> She relocated to New York in 1941. Miss Ada H. Kent died on June 29, 1942 in Rochester.<sup>23</sup> Most of her immense inheritance became the Ada Howe Kent Foundation which funds projects, including college fellowships and academic research.

**ENDNOTES FOR KENT:** 1. U.S. Census of 1870 [City of Rochester, Sheet 47]; U.S. Census of 1880 [ED 76, Sheet 27]. / 2. U.S. Census of 1900 [ED 35, Sheet 13A]. / 3. U.S. Census of 1910 [ED 46, Sheet 1A]. / 4. *AAA*: 10, 1913, p.291; 14, 1917, p.527. / 5. *AAA* 22, 1925, p.554. / 6. Falk, p.1825. / 7. *NYT*, November 26, 1889,

p.5. / 8. *NYT*, November 8, 1901, p.7. / 9. *CPC*, May 6, 1920, p.4. / 10. *CPC*, November 17, 1921, p.1; *AAA* 24, 1927, p.620; Perry/Polk: 1930, p.464; 1937, p.629; 1939, p.547; 1941, p.639. / 11. *NSJ*, January 29, 1954, p.8. / 12. *CPC*: August 18, 1923, p.4; September 6, 1924, p.8. / 13. *TOJ*: September 14, 1924, p.S-5; August 1, 1926, p.5-S; *CCY*, June 8, 1927, p.4; *CPC*: May 10, 1929, p.14; November 23, 1934, p.14; April 5, 1935, p.14; November 8, 1935, p.14; November 26, 1937, p.13; February 25, 1938, p.10; March 3, 1939, p.8. / 14. Appendix 2. / 15. *CPC*: December 13, 1924, p.8; December 17, 1926, p.5. / 16. Appendix 4. / 17. *ARG*: October 1927, p.10. / 18. *CPC*, September 7, 1928, p.1. / 19. *CPC*: July 12, 1929, p.6; July 10, 1931, p.16; November 10, 1933, p.1; December 1, 1933, p.1; *CRM*, September 15, 1932, p.2; *CSN*, December 7, 1933, p.1. / 20. *CCY*, May 6, 1938, p.10; *CPC*, May 20, 1938, p.6. / 21. *CPC*, February 23, 1934, p.6. / 22. *CPC*, December 14, 1928, p.15. / 23. *NYT*, July 1, 1942, p.25; *Syracuse Herald Journal*, July 1, 1942, p.16; cf., Pettesy, p.392; Hughes, p.620; Jacobsen, p.1770.

**ENID KINNEY** (1867-1935) was born on November 28<sup>th</sup> in Appleton, Wisconsin, and migrated with her family to Santa Clara County, California, in the 1880s. She and her older sister, Esther (Etta/Ettie), attended the California State Normal School in San Jose and became local school teachers. According to the U.S. Census of 1900, the unmarried sisters lived at home on the family orchard along Ninth Street in San Jose with their New-York born parents.<sup>1</sup> Shortly thereafter Enid attended Stanford University and graduated in late 1905 with a B.A. in drawing.<sup>2</sup> She became a successful art teacher at the State Normal School in San Jose and was active in the California Teachers Association.<sup>3</sup> She made short "leisure trips" to Europe in 1907 and 1909. The U.S. Census of 1910 shows that her residence and occupation were unchanged, but her family could now afford a live-in servant.<sup>4</sup> Within ten years the sisters were living alone at 330 South Ninth Street in San Jose. On the local voter index of 1914 she was enrolled as a "Progressive," but four years later changed her party affiliation to "Republican."<sup>5</sup> By 1920 Enid officially listed her profession not as a "teacher," but as an "artist."<sup>6</sup> At this time she began to paint in Carmel and Pacific Grove.

Her scenes of the Monterey Peninsula, Laguna Beach and San Juan Capistrano were given their first solo exhibition at the Stanford University Art Gallery in April of 1921. The critic for the *Daily Palo Alto Times* observed that her "paintings are rendered in free direct technique and are compositions in pleasing color harmonies as well as decoratively considered in arrangement."<sup>7</sup> In January of 1922 at the exhibition of California Women Painters in Stanford's Art Gallery she displayed four watercolors, including: *An Adobe Cottage, Young Sycamore Trees and Mission San Juan Capistrano*.<sup>8</sup> That same month she offered "two studies" in a general show at Berkeley's Hotel Claremont Art Gallery.<sup>9</sup> In the early spring of 1922 she sailed from New York with the stated intent of visiting Western Europe, Morocco, Egypt, Greece, Palestine and Constantinople.<sup>10</sup> In 1923 she was a summer resident of Carmel and contributed to the Seventeenth Annual Exhibition of the Arts and Crafts Club three watercolors: *Fisherman's Quarters, Fishing Boats-La Rochelle, San Dunes*.<sup>11</sup> She was granted another passport in December of 1924 for "travel and study" in Europe and North Africa.<sup>12</sup>

In May and June of 1926 her watercolors from Egypt, Palestine and Europe were given a solo exhibition at the Stanford University Art Gallery.<sup>13</sup> These paintings were "done in the crisp atmosphere style consistent with the modern trend in water-color work" and included such titles as: *A Street in Brittany, Roof Tops, Southern France, A Church Spire-Bruges, A Sunny Coast and Trees in Hyde Park-London*.<sup>14</sup> During that summer in Carmel she displayed her watercolors in a well-received one-day show at the Arts and Crafts Hall.<sup>15</sup> Her work appeared in December with other Santa Clara County artists in an exhibit sponsored by the San Jose State Teacher's College and Art History Club.<sup>16</sup> In May of 1927 she was voted a "new member" of the Palo Alto Art Club.<sup>17</sup> A month later she exhibited with the League of American Pen Women at the San Jose State Teachers' College.<sup>18</sup> By the spring of 1928 the Kinney sisters had moved to Palo Alto with an address at 455 Coleridge.<sup>19</sup> At the Annual of the Palo Alto Art Club that November Enid exhibited a group of watercolors.<sup>20</sup> In February of 1929 that Club staged a one-man exhibition of her paintings at the Palo Alto Public Library. In the review for the *Daily Palo Alto Times* the critic M. Willis noted:<sup>21</sup>

There is a quality of directness and clarity about Miss Kinney's work, and her color, though not brilliant, is clean and fresh. Carmel has been right to her hand, with its familiar cypresses and sand dunes . . . a bit of France and then across the channel to England. She had caught the picturesque charm of roofline and grouping of buildings in "Overlooking the Sea at San Tropez" and her "Bridge" and "Street in Bruges." She is fascinated by the reflections of boats and the definite color note and composition they give to a landscape. . . . "A Thames Trawler" is a particularly lovely bit; so also the "Fishing Boat at La Rochelle-France." But whether singly or in groups, lying at anchor or pulled up on the beach, they are all a pleasure.

From the U.S. Census of 1930 we learn that the Kinney sisters had one resident servant at their Palo Alto address and no listed professions.<sup>22</sup> When Enid exhibited her Moroccan watercolors in Palo Alto in the spring of 1931 she was said to be a resident of that city as well as Carmel.<sup>23</sup> In January of 1932 she contributed to the Exhibition of Water Colors by California Artists at the Palace of the Legion of Honor in San Francisco. Miss Enid Kinney died on August 18, 1935 in Palo Alto.<sup>24</sup>

**ENDNOTES FOR KINNEY:** 1. U.S. Census of 1900 [ED 71, Sheet 10B]. / 2. *SFL*, January 13, 1906, p.6. / 3. *SFL*, December 30, 1909, p.4. / 4. U.S. Census of 1910 [ED 102, Sheet 9B]. / 5. *CVRI*, Santa Clara County: 1914-1926. / 6. U.S.

Census of 1920 [ED 175, Sheet 3A]. / 7. *DPT*, April 8, 1921, p.3; cf. *CPC*, April 21, 1921, p.6. / 8. *SFC*, January 22, 1922, p.E-5; cf., *DPT*, January 13, 1922, p.4; *BDG*, January 14, 1922, p.6. / 9. *TOT*, January 22, 1922, p.4-S; *BDG*, February 4, 1922, p.6. / 10. U.S. Passport Application No. 139025, approved April 5, 1922. / 11. Appendix 2. / 12. U.S. Passport Application No.495990, approved December 5, 1924. / 13. *TOT*, May 9, 1926, p.S-5. / 14. *DPT*: May 1, 1926, p.5; June 8, 1926, p.9. / 15. *CCY*, August 3, 1926, p.13; *CPC*: August 6, 1926, p.11; August 13, 1926, p.11. / 16. *CPC*, December 31, 1926, p.11. / 17. *DPT*, May 17, 1927, p.3. / 18. *DPT*, June 3, 1927, p.3. / 19. *DPT*, May 14, 1928, p.3; *CVRI*, Santa Clara County: 1928-1934. / 20. *DPT*, November 9, 1928, p.3. / 21. *DPT*, February 20, 1929, p.3. / 22. U.S. Census of 1930 [ED 43-22, Sheet 32B]. / 23. *CRM*, April 9, 1931, p.12; *TOT*, April 17, 1931, p.50-B. / 24. *BDG*, Jan. 21, 1932, p.5; *SFC*, Jan. 24, 1932, p.D-3; Hughes, p.629.

**BERTHA G. KLEINSCHMIDT** (1875-1943) and **ELLEN (Ella) A. KLEINSCHMIDT** (1884-1970) were sisters born in Helena, Montana, on March 21<sup>st</sup> and December 19<sup>th</sup> respectively.<sup>1</sup> Their Prussian-born father, Albert, began his career as a grocer, but later made a modest fortune by investing in copper mines. Their mother, Ellen A. Harrison Kleinschmidt (1851-1927), was born in Missouri and listed her occupation as nothing other than a "housekeeper."<sup>2</sup> In 1903 the family migrated to Berkeley and purchased "Lindenwood," an elegant residence at 2946 Claremont Avenue where the sisters lived into the early 1920s.<sup>3</sup> Prior to their arrival in Berkeley Bertha and Ellen studied art in Paris and lived in Dresden for almost four years with the internationally famous miniaturist, Emil Eckhardt, who taught them to paint on ivory and porcelain.<sup>4</sup> In the summer 1903 Ellen commuted to San Francisco where she studied clay modeling and painting on Saturdays at the Mark Hopkins Institute of Art. She exhibited at the latter in 1905.<sup>5</sup> Her work appeared in 1904 and 1905 at the Fourth and Fifth Annual Exhibitions of the Oakland Art Fund sponsored by the Starr King Fraternity.<sup>6</sup> At the 1905 show her painted porcelain entitled *Poster Head* was "much admired."<sup>7</sup>

The Kleinschmidts excelled in portrait painting on porcelain, a highly demanding genre that was immensely fashionable at the time, and ceramic design. Included in a 1906 exhibition at the Daingerfield Gallery in San Francisco was their tea service "of unusual beauty" which revived the nearly forgotten technique of black luster-ware.<sup>8</sup> They became popular members of the Berkeley artists' colony and were welcomed at the exclusive Studio Club.<sup>9</sup> They periodically held public showings and sales at their parents' Claremont-Avenue home.<sup>10</sup> They once staged a meeting of Oakland's Palette, Lyre and Pen Club at their residence.<sup>11</sup> Both contributed to the three Annual Exhibitions of the Berkeley Art Association between 1907 and 1909.<sup>12</sup> At the Second Annual Ellen exhibited a broad range of ceramics from tea sets to medallions in the art nouveau style.<sup>13</sup> At this venue Bertha contributed tooled and painted leather. In 1903 Bertha experimented briefly with her own studio on Berkeley's University Avenue, but exhibited primarily in the family residence.<sup>14</sup> The much coveted invitations to their elaborate "teas" and receptions were given to the elite of the East Bay, whose names were prominently splashed on the society pages along with glowing descriptions of the gardens, floral arrangements and the carefully placed "paintings on porcelain" in their lavishly furnished studio. On one occasion two hundred invitations were sent.<sup>15</sup>

The quietude of this gilded world was shattered in late 1907 when their brother, Harry, was accused of murdering Frank Bellows, a suitor who supposedly ended his courtship with Bertha for another woman. After weeks of incarceration and the brazen ineptitude of the Oakland District Attorney, Harry was freed by a Grand Jury.<sup>16</sup> Within a year their lives had returned to normal and the residential art displays were reconstituted. Ellen and Bertha always geared their paintings and crafts to the tastes of the time and even sold "hand-painted steins" and leather desk accessories at their receptions.<sup>17</sup> On a few occasions, such as the Alameda County Exposition in Oakland's Idora Park, Bertha exhibited more work than her sister.<sup>18</sup> Bertha taught private classes in tooled leather.<sup>19</sup> With the decline of the Berkeley art colony showings in their studio-home became infrequent and they traveled more for pleasure and "quiet study."<sup>20</sup> In the summer of 1910 the Paul Elder Gallery in San Francisco staged a major exhibition of their work while the sisters were on a visit to Dresden with a leisurely four-month return via Tahiti.<sup>21</sup> In 1914 at one of their last "studio teas" in Lindenwood the artist Sally Daingerfield was in attendance.<sup>22</sup>

In June 1920 the two sisters became embroiled in one of the most scandalous events in regional history. John C. Taylor, the "Socialist" (i.e., Communist) candidate who nearly won election as the Mayor of Oakland, was charged with "criminal syndicalism" (i.e., fermenting a workers' revolution) on the testimony of a single dubious informant, Edward Averson. At the trial both Ellen and Bertha Kleinschmidt testified that Averson made a verbal declaration in their presence that he was about to frame members of the Communist Labor Party with his false testimony in return for substantial monetary compensation from the Chief of Police. Despite their efforts Taylor was found guilty.<sup>23</sup> Early in 1922 the Kleinschmidts made a lengthy trip through western Europe to "study."<sup>24</sup>

In 1924 they moved to a smaller Berkeley residence at 18 Claremont Crescent where they staged a few exhibits of their leather craft and painting and advised on "interior decorating."<sup>25</sup> Bertha opened a studio in San Francisco at 899 Green Street, but gave it up the following year.<sup>26</sup> The Kleinschmidts stayed socially active in the East Bay and even hosted receptions at the Oakland Art Gallery.<sup>27</sup> At this time they became regular long-term visitors to Carmel where they frequently entertained in their leased bungalow on Junipero Street at Eleventh Avenue.<sup>28</sup> After the death of their mother on August 29, 1927 and the division of the substantial

estate among the five siblings, Bertha and Ellen purchased their Carmel home on Junipero, which was valued at seven thousand dollars, and continued to entertain and frequently traveled in the Pacific Northwest.<sup>29</sup> In the summer of 1929 they purchased Mona's Tea Shop in Carmel, formerly known as Sally's, where they displayed their leather work and lamp shades which Ellen designed and Bertha dyed and sewed.<sup>30</sup> On December 8, 1935 they staged an exhibition of "modeled leather work" at the Charles Sumner Greene studio on Lincoln Street in Carmel and the *Carmel Pine Cone* noted that:<sup>31</sup>

... the Misses von Kleinschmidts allowed themselves a long vacation, which they terminated several months ago to study some of the new trends along crafts lines. This they supplemented by experiment in a new color process on suede, which resulted so successfully that color dominates in the articles to be exhibited here. Book covers, bags, coin purses, book ends, key-books and various novelties susceptible to treatment in leather will be included in the display.

Bertha exhibited her tooled and painted leather at the Carmel Guild of Craftsmen in June of 1938.<sup>32</sup>

The sisters consistently registered as "Democrats" on the voter index and in the mid 1930s prefixed a "von" to their family name.<sup>33</sup> In the late 1930s they moved their Carmel residence to Stewart Place at County Road in Hatton Fields.<sup>34</sup> Miss Bertha von Kleinschmidt died in her Carmel home on October 23, 1943 at the age of sixty-eight after a short illness.<sup>35</sup> Miss Ellen von Kleinschmidt died in February of 1970; her last recorded residence was in the County of San Francisco.<sup>36</sup>

**ENDNOTES FOR THE KLEINSCHMIDTS:** 1. U.S. Census of 1880 [ED 18, Sheet 6]; U.S. Census of 1900 [ED 1-72, Sheet 8A]. / 2. U.S. Census of 1860 [ED 10<sup>th</sup> Ward of St. Louis, Sheet 194]. / 3. *Polk*: 1905, p.663; 1910, p.1069; U.S. Census 1920 [ED 164, Sheet 10B]; *BDG*, August 31, 1927, p.16. / 4. *BDG*, March 16, 1907, p.5; *TCR*, July 2, 1910, p.14; *CPC*, July 19, 1929, p.13. / 5. Halteman, p.1203; *SFL*, November 26, 1905, p.19. / 6. Schwartz, *Northern*, p.78; *TOT*: February 20, 1904, p.5; March 3, 1905, p.7; March 6, 1905, p.2; March 8, 1905, p.16. / 7. *BDG*, March 11, 1905, p.6. / 8. *BDG*, April 16, 1906, p.5. / 9. *BKR*, October 7, 1908, p.5. / 10. *BDG*, March 16, 1907, p.5. / 11. *TOT*, September 6, 1906, p.7. / 12. Appendix 1, Nos.2-3, 5. / 13. *BAA2*, pp.16f. / 14. *Polk*: 1903, p.651; 1913, p.270; 1917, p.1432. / 15. *BDG*, May 27, 1907, p.5; *BKR*, May 14, 1907, p.8; May 18, 1907, p.8; May 25, 1907, p.8; *TCR*, May 25, 1907, p.11. / 16. *TOT*: November 22, 1907, pp.1-3; November 26, 1907, p.13; December 7, 1907, p.13; *TSL*: November 30, 1907, pp.1f; December 7, 1907, p.1; *SFL*, December 3, 1907, p.5; cf. *BDG*, December 14, 1909, p.1. / 17. *BDG*, October 16, 1909, p.5. / 18. *TCR*, August 31, 1907, p.14; *BDG*, September 2, 1907, p.5. / 19. *CPC*, July 19, 1929, p.13. / 20. *TCR*, July 2, 1910, p.14; U.S. Census of 1910 [ED 55, Sheet 11A]. / 21. *TOT*, June 24, 1910, p.14; *BKJ*, August 5, 1910, pp.1, 5. / 22. *TOT*, March 6, 1914, p.16. / 23. *TOT*: June 16, 1920, p.1; June 17, 1920, p.7; June 19, 1920, p.1. / 24. U.S. Passport Application Nos.119641 and 119642, issued on February 20, 1922 in San Francisco. / 25. *TOT*, December 15, 1925, p.26. / 26. *Crocker* 1924, p.1517. / 27. *TOT*: March 4, 1923, p.B-8; March 12, 1928, p.12; *SFC*, March 18, 1928, p.D-7. / 28. *TOT*: June 7, 1925, p.B-9; May 30 1926, p.2-S; September 13, 1927, p.3-M; *CPC*: June 20, 1925, p.4; October 17, 1925, p.10. / 29. *BDG*, August 31, 1927, p.16; *CPC*: January 25, 1929, p.14; July 19, 1929, p.13; October 24, 1930, p.10; August 19, 1932, p.28; March 6, 1936, p.18; U.S. Census of 1930 [ED 27-44, Sheet 7A]; *CSN*, October 12, 1933, p.2; *CRN*, June 16, 1937, p.7. / 30. *CPC*: July 19 1929, p.13; July 26, 1929, p.13. / 31. *CPC*, December 6, 1935, p.2. / 32. *CPC*, June 17, 1938, p.20. / 33. *CVRI*, Monterey County: 1932-1938. / 34. *Perry/Polk* 1939, p.410. / 35. *CPC*, October 29, 1943, p.12. / 36. California Death Index; cf., Hughes, p.632; Falk, p.1865; Jacobsen, p.1807.

**GENE / ALICE GENEVA GLASIER / KLOSS** (1903-1996 / **Plate 12a**) was born Alice Geneva Glasier on July 27<sup>th</sup> in Oakland, California, and quickly advanced through that city's public schools. According to the U.S. Census of 1910, she resided at 2244 Webster Street with her Michigan-born father, Herbert P. Glasier who was president of a local creamery, her Illinois-born mother, Carrie Hefty Glasier, and her older siblings, Harold and Eunice.<sup>1</sup> Alice first came to public attention in February of 1918 when she performed with the Girls' Dramatic Club of the Plymouth Congregational Church in a thespian benefit for the U.S. Soldiers' Wool Fund.<sup>2</sup> A few years later she acted with the minister's son, Phillips W. Kloss, in another stage benefit for the Big Sisters of the Public Welfare League.<sup>3</sup> She was very active in the Plymouth Church and once composed a theatrical "Sing a Song" for the congregation.<sup>4</sup> By 1920 the Glasiers had purchased a larger Oakland home at 3420 Webster Street.<sup>5</sup> After the unexpected death of her beloved father on October 10, 1921, Alice made the decision to abandon a career in theatre arts and become a professional artist.<sup>6</sup> Between 1921 and 1924 she studied in the Department of Art at the University of California in Berkeley and was first introduced to etching by her mentor, Perham Nahl, who was also her instructor in life class and anatomy. Her other art teachers at the University were Ray Boynton, Charles Judson and Hope Gladding.<sup>7</sup> During her student years she continued to live in the family home and began to court under proper supervision Phillips Kloss who was then a University student in English literature and a resident of nearby Piedmont.<sup>8</sup> Alice Glasier was a popular coed and a sorority member of the Delta Epsilon Art Honor Society.<sup>9</sup> Following her graduation with "honors in art" she studied at the California School of Fine Arts in San Francisco "for a year term."<sup>10</sup>

She first exhibited in San Francisco at the 1924 Annual of the California Society of Etchers in the Vickery, Atkins & Torrey Gallery. Her work was said to show "splendid promise in spite of rather poor printing."<sup>11</sup> Two of her earliest professional exhibitions in the East Bay were in the fall of 1924 at the Annual of the Oakland Art Gallery and at the etching display with the Second Annual of the California League of Fine Arts in Berkeley.<sup>12</sup> At the latter venue her work was characterized as "remarkably finished and

fine."<sup>13</sup> In the late spring of 1925 she contributed to the Annual of the California Society of Etchers; that show was re-exhibited in the fall at the League of Fine Arts in Berkeley.<sup>14</sup> On May 20, 1925 Phillips Kloss and Alice Glasier were married in her parental home with Rev. Kloss officiating.<sup>15</sup> At this time she reportedly began calling herself "Gene," an adaptation of her middle name, because one could not pronounce "Alice and Kloss together without whistling or hissing."<sup>16</sup> The couple enjoyed a two-month honeymoon in the Southwest. Until 1960, when they made Taos their permanent home, they habitually spent at least two to four months each year at that New Mexican art colony; between 1929 and 1938 they rented an old adobe house below the Sangre de Cristo Mountains in Taos and equipped it with a second hand Sturges etching press.<sup>17</sup> The remainder of the year they resided at the Kloss family home in Oakland where they registered on the local voter index as "Republicans" until the mid 1930s.<sup>18</sup> Between 1925 and 1938 the couple frequently rented a cottage for several months each season in Carmel.

In the fall of 1925 the Gump Gallery of San Francisco premiered forty of her California and Taos etchings. The latter were characterized in the local press as an anthropological survey of Pueblo life with "some interesting studies of cottonwood trees."<sup>19</sup> From this show *The Oakland Tribune* reproduced her print entitled *Monterey Cypress* and added that she has "youth and understanding. . . . She is doing good work."<sup>20</sup> Also in November that same newspaper reproduced another of her prints, *A Road in Hillsborough*, which was exhibited at the Berkeley League of Fine Arts.<sup>21</sup> In 1926 she exhibited in a variety of media on both sides of the bay. Her "Carmel studies" were included in the print display of "local artists" at Gump's in January and February.<sup>22</sup> Also in February at the Annual of the Oakland Art Gallery she displayed *Court Yard*, "a simple but striking study of flat masses cut by heavy shadows."<sup>23</sup> A month later she contributed two of her landscapes to the California Society of Etchers exhibition in the Oakland Art Gallery and "opened a one man show at the League of Fine Arts in Berkeley . . . with 100 etchings, oils, water colors, block prints and monotypes."<sup>24</sup> From the latter exhibit the art critic H. L. Dungan reproduced her oil *After the Rain in The Oakland Tribune* and declared that "Besides her youth, Mrs. Kloss has in her favor undoubted talent, the ability to paint broadly and sharply . . . [but] sometimes falls short when it comes to composition."<sup>25</sup> Her oils had such titles as: *Old Walls*, *Cypress Garden*, *Cloud Pattern*, *Moraga Hills*, *The Mountain from La Mesa* and *A Road to Hillsborough*; some of her watercolors were entitled: *In Las Cruces*, *Blue and Gold*, *Ghost Shadows*, *Old Cottonwoods*, *A Glimpse of the Organs* and *Afternoon Reflections*.<sup>26</sup> Her Berkeley League exhibition was so popular that it was extended into April.<sup>27</sup> She remained an active member of the League and was elected to the post of "recording secretary" from 1926 to 1928.<sup>28</sup> At the 1926 Annual of the California Society of Etchers she displayed *Along the Canal*.<sup>29</sup> Late that September at the Hotel Claremont Art Gallery in Berkeley her thirty displayed watercolors and large collection of etchings were evaluated by Grace Hubbard, art critic for *The Wasp* of San Francisco:<sup>30</sup>

Gene Kloss . . . is a young painter . . . Her etchings are comparatively well known through connection with the annual showings of the California Society of Etchers, of which she is a member, and the entire south wall of the large gallery will be covered by her prints. Her watercolors, however, seem to have been seen by but a few; a pity, for they display her genuine talent – one is tempted to say "genius" – to an ever greater degree than do her etchings. To a considerable extent her subject matter is taken from the country about Taos, though there are some local scenes as well, and are flooded with the intense light of the desert country. Her handling is free, sometimes approaching the abstract, yet finds ready understanding. Her color is pure and handled with a sure touch. The collection, comprising close to thirty water colors, and filling the small gallery, will be one of the most appreciated this year.

Other critics declared her watercolors "beautifully pure in color" and her etchings, which included the handsome *Piedmont Home* reproduced in *The Oakland Tribune*, to be "marked by a nice balance of light and shade . . . and by a touch of the dramatic."<sup>31</sup> One New York art dealer was very impressed with her many etchings on exhibit at the Claremont.<sup>32</sup> By popular demand her Claremont show was "held over" an extra week and Grace Hubbard returned to pen a more lengthy review:<sup>33</sup>

The etchings display splendid craftsmanship. They are the product of a good workman, but they are something more for they hold that indefinable quality which marks the artist. There is not only wide range of subject – from the Canadian Rockies to the Mexican plains – but there is a range of treatment as well. Some of the prints are as clean and cold as a [Roy] Partridge etching; others have the warmth and color of a Raphael. Nor does that mean that they are in any whit imitative; Gene Kloss is essentially herself. It is difficult to pick from the line any one print as outstanding. Her "Taos Pueblo" is delicate and lovely – but equally lovely, if more vigorous, is her "Piedmont Home." The "Monterey Cypress" is a powerful thing, but her "Sky-Sweeper's House" is dramatic and imaginative.

Her water colors present Mrs. Kloss from a different angle. A few of them it is true, are reminiscent of her etchings in her structural use of the pencil, but in most of them there is the expression of an art far above and beyond the copper plate and the etching needle. Modest as these aquarelles are in size they give an impression of wide spaces, of vastness. Freely handled, the color is

so clean and pure, so judiciously chosen, as to please even that old-fashioned person who insists upon having his painting in photographic minuteness – and this is in spite of the very bold use of the medium. It is an unusually pleasing show; and not the least pleasing feature is the modesty of the artist as expressed in her pieces. Few young painters realize that the price placed on a work of art is not always a mark of its value. The value of a work of art is compounded of two things; the reputation of the artist plus the intrinsic worth of the creation. Gene Kloss realizes that she cannot yet expect the prices of a Ritschel.

In late October one hundred and fifty of Kloss' etchings and watercolors were displayed in the Hillsborough home of J. C. Nowell prior to their appearance in San Francisco.<sup>34</sup> On November 22, 1926 this display opened in two separate galleries at Gump's.<sup>35</sup> Junius Cravens, the exacting art critic for *The Argonaut*, summarized her collective efforts thus: "Her great hope, however, lies in her evident experimentation, for, while her etchings are all nicely decorative in feeling, they reveal a great variety of technique; in other words, Miss Kloss is earnestly striving to find herself."<sup>36</sup> She concluded that year by contributing several painted landscapes in watercolor as well as a portrait in oil to a general Christmas show at the Hotel Claremont Art Gallery.<sup>37</sup>

On January 23, 1927 she opened at the Stanford University Art Gallery a solo exhibition of thirty etchings which included the dry point *Monterey Cypress* and the "delightful" aquatints *Adobe Dusk* and *Carmel Evening*. H. L. Dungan said of this exhibit that the artist "shows a versatility of technique and print methods, which, combined with well-arranged compositions, makes the etchings charming pictures."<sup>38</sup> In February Dungan referred to her painting *Half Moon Valley* at the Fifth Annual of the Oakland Art Gallery as "luminous . . . a good canvas all around."<sup>39</sup> That month she also showed "a small group of monotypes" at the Hotel Claremont Art Gallery in Berkeley.<sup>40</sup> Kloss contributed to the Forty-ninth Annual of the San Francisco Art Association (SFAA) in March of 1927.<sup>41</sup> The following month she exhibited *Afternoon Rose* at the Third Annual of the All Arts Club at Berkeley's Northbrae Community Center.<sup>42</sup> Her work again appeared at the Berkeley League of Fine Arts in the spring and summer Annuals; from the latter exhibition *The Oakland Tribune* reproduced her "well organized and colorful oil," *Shadowed Walls*.<sup>43</sup> In the touring exhibition of the "Fifty Prints of the Year," which was assembled by the American Institute of Graphic Arts and included a stop at the California School of Fine Arts in San Francisco, Kloss' contribution, *Shadowed Walls*, was singled out as "clean, cheerful . . . [with a] command of color."<sup>44</sup> Her work was also accepted at the 1927 California State Fair.<sup>45</sup> In the late summer she staged her first solo exhibition in the Oakland Art Gallery, a show which consisted of forty-eight oils and watercolors and twenty-six etchings.<sup>46</sup> Florence W. Lehre, art critic for *The Oakland Tribune* and the Assistant Director of the Oakland Art Gallery, evaluated Kloss with a checklist and declared that her exhibition:<sup>47</sup>

. . . . is permeated with the optimism of youth . . . underneath the optimism we immediately sense conscientiousness and real hard work . . .

General character of the exhibition: A mixture of impressionism and modernism. Neither extreme.

Composition: Water colors are far more spontaneous than the oils, which follow more along modernistic lines.

Color: High keyed and lyrical.

Workmanship: Free. Again, the watercolors are more spontaneous. There is freedom in the oils, but they are more "self conscious."

Atmosphere: In general, the artist is not greatly obsessed with the idea of atmosphere. There is atmosphere in her work, but she is more partial to the cheerfulness of color. . . .

We find in "Flickering Shadows" and "Blue Waters" two exceptionally charming water colors. Both are interesting for the manner in which Mrs. Kloss has used the tree trunks. In the former there are recurring accents of dark tree trunks among clear, bright greens. In "Blue Waters" the picture is bound together by tree trunks and the horizontal line of mountains beyond a vast lake.

In a continuing review it was noted that Kloss' "first love was painting and that etching followed as a second choice. . . . as a painter-etcher . . . [she] gives a fullness and richness that is difficult to obtain by pure line."<sup>48</sup> Some of her etchings included *Silent Pine*, *Blossoms in Taos* and *Carmel Evening*; the last reportedly resembled a quiet somber monotype. Among her watercolors were *Across Lake Merritt* and *Estuary Bathhouse*; two of her oils were *Garden Path* and *The Mandolin Player*. Under the sponsorship of the Women's League of the Plymouth Congregational Church of Oakland her work was sent to a museum in El Paso, to Crawford's Studio in Burlingame and to San Mateo's Congregational Community Church where Gene's father-in-law once preached; the latter venue hosted her exhibitions and lectures between 1927 and 1945.<sup>49</sup> Kloss' San Mateo exhibition in November of 1927 was reviewed in the local press which concluded:<sup>50</sup>

While she accepts the modern tendency toward rugged rhythms, she nevertheless creates a composition entirely sane and entirely her own. Her oils possess color that is always clear, sometimes pleasingly vivid, sometimes deliberately drab, . . . In her watercolors she emphasizes the importance of a simplicity in color mass. Her strokes are executed with a healthy rapidity. Her etchings

are clean-cut and delightfully rhyme, often escaping the bounds of reality into the realms of refined imagination.

Her source of material and inspiration has been the region from California east to Kansas, and from Texas north to Canada, where she has traveled by motor extensively after her graduation from the University of California.

Also that fall she exhibited thirty-five etchings and thirty watercolors at Haviland Hall on the U. C. Berkeley campus, contributed to the Fifth Annual of the Berkeley League of Fine Arts and served on the jury of the California Society of Etchers.<sup>51</sup> At the fall Exhibition of Western Artists in the East-West Gallery of San Francisco she displayed watercolors.<sup>52</sup>

By 1927 Gene had become an important figure in the Carmel art colony. That year the Klosses had an especially long stay in the seaside hamlet with the result that seventeen of her twenty-five published etchings from 1928 were of Carmel and its environs.<sup>53</sup> Her prints and paintings were a regular feature at the private Carmel Art Gallery. The artist Alberta Spratt offered this review in *The Carmelite* of her work at the Fourth Exhibition of the Carmel Art Association (CAA) in March of 1928: "Gene Kloss is outstanding with her etchings and two very lively, modern water-colors. The etchings are particularly satisfying, well balanced in composition and with bold sureness of touch."<sup>54</sup> Her watercolors were entitled: *Cypress near Fan Shell Beach* and *Evening on the Beach*.<sup>55</sup> She contributed her oils, watercolors and prints to all six exhibitions of the CAA between the spring of 1928 and June of 1929. At that venue her etchings became a "feature" and were among the most frequently sold; some of the titles included: *Night at the Golden Bough*, *Stalwart Cypress* and *Drooping Sail*.<sup>56</sup> The Monterey Peninsula, especially Point Lobos, provided the inspiration for some of her finest watercolors.<sup>57</sup> In December of 1928 the artist Myron Oliver staged a joint exhibition of the Peninsula's three most prominent etchers, Kloss, Armin Hansen and Paul Whitman, at his Mission Art and Curio Store in Monterey.<sup>58</sup> The following January for the CAA's Ninth Exhibition the *Carmel Pine Cone* noted that "Kloss shows a refreshing new view of Carmel Mission pleasingly drawn" and two months later her contributions were called "most attractive."<sup>59</sup> In addition to the dozens of watercolors and oils she painted at Carmel, she produced over fifty etchings of that area during her lifetime, including the magnificent study near the Carmel Valley entitled *Eucalyptus at San Carlos* [Ranch].<sup>60</sup> On several occasions the Klosses were guests at that ranch. When the *Pine Cone* listed the *Carmel artists* exhibiting at the 1930 Annual of the Oakland Art Gallery, Gene's name was given along with William Ritschel, Roberta Balfour, Charlotte Morgan and Alberta Spratt.<sup>61</sup> Mrs. Kloss suspended her participation in CAA exhibitions in the early 1930s, but returned to that venue in April of 1936 for the exhibition of etchings and displayed "an appealing feminine portrait."<sup>62</sup> At the CAA in December of 1936 her prints, *The Kiva* and *Night Ceremonies of the Penitentes*, were "favorites" among the visitors.<sup>63</sup> In the spring of 1937 she contributed to a major print show at the CAA Gallery.<sup>64</sup> For the June-July exhibition at the CAA in 1938 the Gallery displayed "more fine etchings by Gene Kloss, now in Taos, who visited Carmel two months ago and has since produced a number of etchings of local subjects. Many of these are most modestly priced."<sup>65</sup> Between 1943 and 1980 neither Carmel nor the greater Monterey Peninsula were subjects in the etchings of Gene Kloss.<sup>66</sup> In 1987 she contributed her prints to the CAA's 60<sup>th</sup> anniversary exhibition, "The First Ten Years: A Tribute to the Founding Members."<sup>67</sup>

In the early spring of 1928 at the Stanford University Art Gallery she exhibited twenty-seven watercolors and thirty etchings in a show that demonstrated, according to *San Francisco Chronicle* critic Aline Kistler, "the versatility of the artist in turning from etching to water color while retaining a direct, crisp character in each medium."<sup>68</sup> Among her exhibited titles were: *Carmel Evening*, *Early Sunlight*, *On Point Lobos*, *Blossoms* and *Trees by Moonlight*. That April she contributed to the Fourth Annual of the All Arts Club in Berkeley.<sup>69</sup> Concurrently, in that same city she displayed her etchings in a joint exhibition with Jennie V. Cannon at the Casa de Mañana Gallery and later at the Etna-Street "Trading Post."<sup>70</sup> At the Berkeley League of Fine Arts 1928 summer Annual Kloss' two recent watercolors were characterized by Jessie Fremont Herring in *The Oakland Tribune* as "direct and flooded with singing, resilient color."<sup>71</sup> She contributed to other League shows, including the Sixth Annual of 1928, and the following year she helped to inaugurate the new exhibition space for the League at the Hotel Durant with the "soundest oil she has yet offered."<sup>72</sup> Twice at that venue in 1929 her etchings were given solo shows and carried such titles as: *Presidio View*, *Indian Summer*, *Cypress Group*, *Night at the Golden Bough-Carmel*, *Tree Sketch*, *Moraine Lake*, *Hillside House* and *Eucalyptus in Golden Gate Park*.<sup>73</sup> The *Berkeley Daily Gazette* said that her "work is strong and is invested with a militancy in handling and subject which is powerful."<sup>74</sup> According to the Berkeley press, the Klosses were to leave for Taos in March of 1929 "to spend a year painting," however they apparently returned by August so she could contribute to the Annual of the Oakland Art League at the Oakland Art Gallery and to the Exhibition of Women Artists of the East Bay Region at the Oakland Women's City Club.<sup>75</sup> She was certainly in Berkeley that December for her important solo exhibition of oils, watercolors and etchings at the Casa de Mañana Gallery; Florence Lehre declared that these new paintings "show a gradual structural improvement and a much fuller expression of solidity than her former work."<sup>76</sup> From the mid 1920s into the late 1950s she regularly contributed to the Annuals of the California Society of Etchers and to the Society's special exhibitions at venues outside San Francisco that

included the: Oakland Art Gallery, Stanford University Art Gallery, Mills College Art Gallery in Oakland and Casa de Mañana Gallery in Berkeley.<sup>77</sup>

She joined Marylka Modjeska in a special joint exhibition of etchings at Berkeley's League of Fine Arts in early 1930.<sup>78</sup> At this time it became apparent that Kloss had matured artistically to the point where her painting and graphic work took on decidedly different characteristics. Her etchings became didactic theatre pieces, often with elaborate settings and dramatic action. Her oils and watercolors evolved as she experimented with the current movements in modern art. In February of 1930 at her one-artist show for the Oakland Women's Club Florence Lehre perceptively characterized Kloss as:<sup>79</sup>

. . . . a purveyor of that which touches popular opinion, through her etchings; and as a contributor to the more subtle phases of art, through her oils.

. . . . Her paintings are "out-and-out" offerings for the sophisticated, for the artist, for the regular exhibition visitor. Her etchings are frank offerings intended for conventional taste and conventional understanding.

The paintings are arrangements that suggest nature; the etchings are bits of nature which suggest arrangement.

Perhaps Mrs. Kloss' method may be a logical one – a method of progressing toward "fine art," and at the same time fathoming a way to "make a living" with her art. If such is the case, we must compliment Mrs. Kloss on being one of the few artists around California who is succeeding in such an attempt.

In March her work appeared at the Second Annual Jury-free Exhibition in the Berkeley Art Museum.<sup>80</sup> For the U.S. Census in April of 1930 Phillips and Gene Kloss listed themselves respectively as "independent" author and artist at her mother's Webster Street home. They shared that residence with Gene's divorced sister, Eunice, and the latter's son.<sup>81</sup> The Klosses were childless. In the early spring of 1930 she participated in the Jury-free Exhibitions at the Oakland Art Gallery and the Berkeley Art Museum.<sup>82</sup> At the latter she exhibited an oil entitled *April Shower* and two etchings: *Berkeley Hills* and *Marin*.<sup>83</sup> That April at the Oakland Art Gallery's Annual she displayed *Los Ranchos de Taos* and *Early Harmony*; her *April Showers*, "painted in good masses, clean blues, greens and red," appeared in May at the Fifty-second Annual of the SFAA.<sup>84</sup> In June at the Gump's show of nine of California's most prominent etchers her *Wind-swept Cypress* was called by the *San Francisco Chronicle* "particularly significant . . . in that her impression is clean cut, her trees are swept with pattern, the edges are crisp and boldly defined."<sup>85</sup> At the same time she contributed to a "special exhibition" of East Bay Artists at the Berkeley League in the Hotel Durant and later in August and November to other League shows.<sup>86</sup> Gene's solo exhibition of "unusual merit and interest" at San Francisco's East-West Gallery in the Western Women's Club elicited this response from the *San Francisco Chronicle* in the summer of 1930.<sup>87</sup>

Subject matter convincingly expressed in a direct, clean-cut manner and a living quality, which is a rare attribute in a print.

Three distinct print methods are employed in the collection – that of the etched line, drypoint and aquatint. By means of this latter method Mrs. Kloss has achieved a number of very lovely effects and a beauty of texture in two of her prints, "Serenity" and "Sea Gulch." There is a strength, almost masculine, and a rhythmic pull throughout, which combined, make for sustained interest.

Edgar Walter of the *San Francisco Call-Bulletin* was equally enthusiastic and published her "alluring etching" of Carmel entitled *Old Cypress Trees*.<sup>88</sup> Late that summer at the Seventeenth Annual of the California Society of Etchers in Vickery's Gallery the *Chronicle* noted that "an aquatint by Gene Kloss of velvety texture titled *Lake Nocturne*, played upon a perpendicular pattern of lights reflected in the lake from buildings on the shore . . . an interesting treatment in black and white."<sup>89</sup> From this show the *Call-Bulletin* reproduced her etching *Old San Francisco*.<sup>90</sup> She contributed to the 1930 November group show at the Art Center in San Francisco and a month later to another etching display at Gump's.<sup>91</sup> Also that December in the nearby Courvoisier Gallery she exhibited etchings and dry points of the San Francisco Bay Area: "One of [the] Yacht Harbor has been sketched from a different angle than usual, . . . She has several well-executed studies of ships tied up at the wharves."<sup>92</sup>

In January of 1931 her etching *Taos Pueblo* and her husband's poem were published together in *The Art Digest*.<sup>93</sup> That February she exhibited a collection of her prints at the Berkeley Museum of Art and a month later contributed to the Museum's Third Annual Jury-free Exhibition.<sup>94</sup> At this same time she also displayed her work at the Annual of the Oakland Art Gallery.<sup>95</sup> Kloss held a joint exhibition with Paul Hunt at the Art Center of San Francisco in April of 1931 and contributed to the Fifty-third Annual of the SFAA.<sup>96</sup> The following month at San Francisco's Gruen Studio she held a solo show of her etchings with scenes of Yosemite and the San Francisco Bay Area.<sup>97</sup> She returned to that venue in October and November to show charcoal drawings, watercolors and etchings.<sup>98</sup> Also in the fall of 1931 at the opening of the Haggin Memorial Galleries in Stockton, California, Kloss displayed work in four different media.<sup>99</sup> That December a ten-day exhibit of her etchings was staged at the Bentley School on Benvenue Avenue in Berkeley<sup>100</sup> and she returned to the Art Center for a major solo show.<sup>101</sup> At the latter her paintings, watercolors and drawings of still lifes and landscapes were evaluated by Junius Cravens:<sup>102</sup>

. . . . Particularly in water color, in which medium she makes free and daring use of pure, brilliant pigment, does Kloss

distinguish herself, and one seldom sees a more spontaneous, fluent use of that medium than may be found in such of her water colors as "Across the Canyon," "Mountain Sketch," and others. Some of them are gems of color.

In oils, Kloss develops a deliberate definition of form to an exceptional degree, particularly in her still lifes, but at the same time a certain inflexibility becomes apparent in the latter, especially in her treatment of flower subjects. Her flower forms are beautifully developed, but they are as unyielding and static as carved stone, remaining superimposed on the surface of the canvas.

Grace Hubbard, art critic for *The Wasp* of San Francisco, observed that "her style may be characterized as sincere and robust, though these qualities are tempered by a feminine finesse of technique."<sup>103</sup> Of this same Art Center exhibition the *San Francisco Chronicle* countered: "There is nothing especially feminine about Mrs. Kloss' treatment. Her expression is bold, her colors are outspoken."<sup>104</sup> The subjects for her prints came primarily from San Francisco and the East Bay; she was especially successful "in picturing the graceful lines of sailboats and ships."<sup>105</sup> In January of 1932 she held a joint exhibition with the well-known Carmel artists Ralph and Salome Johonnot at the San Mateo Library under the sponsorship of the Delphian Society and two months later she contributed to the Fourth Annual Jury-free Exhibition at the Berkeley Art Museum.<sup>106</sup> That July her work was included in the Western Painters and Etchers show at Gump's.<sup>107</sup> She continued to spend more than half of each year in the East Bay and attended the Plymouth Church. She lectured in October of 1932 on the "Art of Etching" to that Standish Club at that Church.<sup>108</sup> Later that fall at San Francisco's Galerie Beaux Arts her "rich, brilliant" watercolors with such titles as *Questa Village, September Storm* and *Old Stone Wall* were praised for their "exceptionally fine composition and pattern."<sup>109</sup> At this same exhibition she displayed numerous etchings; her *Taos Corn Dancers* was reproduced in *The Oakland Tribune* and her *Steps to the Sky* was reproduced in the *San Francisco Chronicle*.<sup>110</sup> For the Nineteenth Annual of the California Society of Etchers in 1932 she displayed several works, including *Night Ceremony of the Penitentes*.<sup>111</sup> That December she contributed to the Forum Exhibition in the Hotel Oakland and to a general show at the Art Center of San Francisco.<sup>112</sup>

Kloss began 1933 with a solo exhibition of her etchings, "mostly Southwestern scenes," at the Art Center.<sup>113</sup> In February she staged a small one-man show of her aquatints and etchings at the American Indian Handicraft Shop on San Francisco's Post Street.<sup>114</sup> Of this exhibit the art critic for *The San Francisco News*, Anna Sommer, remarked: "Notable is a group of Indian women, called *Drum Pattern*, and *Arid Sand*, a delicate rendering of the vastness and ancient freshness of the Southwest."<sup>115</sup> In March and April she returned to the Art Center to display oils in a group show and watercolors, including *September Storm*, in a solo display.<sup>116</sup> Concurrently, she contributed *Spring Day* to the First Annual Competitive Water Color Exhibition at Gump's.<sup>117</sup> Her oils and watercolors reappeared that spring at the Palace of the Legion of Honor and at the Galerie Beaux Arts.<sup>118</sup> In April of 1933 at the California Society of Etchers she displayed "the simplified and dramatic aquatint-drypoints: *Winter Mass, Pueblo and Mountains* and *Taos in Winter*."<sup>119</sup> That May she served as a juror for an exhibition at the California College of Arts and Crafts and contributed to a print exhibit at Gump's "a silhouette of trees against the Claremont hills."<sup>120</sup> At this same time she staged solo exhibitions of her prints and watercolors at the Salbach Gardens and at the Mackay-Cantell Studio Gallery in Berkeley.<sup>121</sup> She contributed in July of 1933 to another print show at Gump's.<sup>122</sup> That fall at the Annual of the California Society of Etchers her drypoint entitled *The Kiva* was listed as one of the "outstanding prints" by Junius Cravens, now the art critic for *The San Francisco News*.<sup>123</sup> Over thirty of her drypoints, etchings and aquatint prints were given a one-man show at the Stanford University Art Gallery in December of 1933.<sup>124</sup> According to the *Carmel Pine Cone*, which gave extensive coverage to this solo exhibit, the subjects were all from the Southwest and each was accompanied by a descriptive history.<sup>125</sup> This show had been seen in several "Eastern art galleries" and was considered to be her best work.

To an exhibit of the California Society of Etchers at Gump's in the spring of 1934 she contributed several works in which "aquatint and drypoint are mingled in boldly illustrative designs."<sup>126</sup> From this show the *Chronicle* reproduced her scene *Taos in Winter*.<sup>127</sup> That October after a visit to the Southwest she staged a solo exhibition of Taos watercolors at San Francisco's Art Center.<sup>128</sup> *The Oakland Tribune* noted that her winter scenes were particularly dramatic and added that the "artist's work shows a vast improvement . . . stronger, better arranged and better handled."<sup>129</sup> Glenn Wessels, art critic for *The Argonaut*, observed that her painting was "quite adequate technically, and yet not marred by unnecessary acrobatics of technic . . . well composed, particularly the *Below the Mesa*, and *Afternoon* . . . with a decided improvement in that her brushing, her manner of setting down, is more sure, crisper, more definite than in previous exhibits."<sup>130</sup> Junius Cravens said that the Art Center show was:<sup>131</sup>

. . . a pleasure to see. To begin with the limpid quality of her color-wash is exceedingly refreshing. Her handling of the medium shows that she knows what it is all about. There is a virility in her work which can spring only from such simple, direct statements as she makes.

In spite of one's knowing that a collection of paintings such as Mrs. Kloss presents can result only from a tremendous amount of labor, her exhibition has the virtue of appearing to have

been assembled without effort. In one-man shows, one so often feels that the artist has had to clean out the corners of his studio in order to fill the walls which confront him. But there is not a single one of Mrs. Kloss' water colors which should have been omitted.

In the late fall she exhibited in two of the monthly California Artists shows at the Palace of the Legion of Honor where H. L. Dungan characterized her watercolor *Warmth of Fall* as "well done, with all the rich colors. . . and no useless detail" and her *Mountain Valley Ranch* as "a lively and well arranged study running from deep blues to yellows."<sup>132</sup> In November of 1934 she was given the Association Membership Honorarium Award for *Eve of the Green Corn Ceremony-Domingo Pueblo* at the California Society of Etchers Twenty-first Annual in the de Young Memorial Museum and copies of that work were distributed to all associate members of the Society.<sup>133</sup> In *The San Francisco News* Junius Craven reproduced this etching and added that Gene Kloss "provides drama . . . which depends on sure-fire theatrical effects . . . she has skillfully combined aquatint, mezzotint and drypoint. It is admirably executed as her works invariably are, and it fully deserves the . . . award."<sup>134</sup> Her prints *New Mexico Winter* and *Remote Village* also dominated that exhibit. In December one of her springings appeared at the monthly exhibition of Contemporary California Artists in the Palace of the Legion of Honor.<sup>135</sup> She again contributed to the 1934 Christmas show at the Art Center.<sup>136</sup>

In January of 1935 Kloss left Taos for Berkeley, where she lectured and displayed her work at the Art Lovers' Club, and opened a solo exhibition of her etchings and watercolors with a festive reception at the Women's City Club.<sup>137</sup> Her work reappeared at the latter venue that spring in an exhibition of the local All Arts Club.<sup>138</sup> At this same time in Los Angeles she exhibited with the Foundation of Western Art.<sup>139</sup> For the spring Annual of the California Society of Etchers in Gump's she displayed "one of the strongest prints in the show," *Rain Prayer Answered*, as well as *Wind Cloud* which was characterized as "an aquatint-mezzotint, the black-and-white contrasts achieve 'color' effect."<sup>140</sup> Junius Cravens reproduced in *The San Francisco News* her "combination dry-point and aquatint," *New Mexico Winter*.<sup>141</sup> Another of her prints from that show, a San Francisco scene entitled *Evening-Telegraph Hill*, was reproduced in the *San Francisco Chronicle*.<sup>142</sup> Howard Talbot, art critic for *The Wasp*, characterized this *Telegraph Hill* as "a model of strength and suppression."<sup>143</sup> Concurrently, she exhibited prints, oils and watercolors with William Ritschel, Armin Hansen and others in a show sponsored by the Junior Chamber of Commerce at the San Francisco Commercial Club.<sup>144</sup> In July of 1935 her work appeared with the Sketch Club Exhibition in the Oakland Art Gallery and Gump's staged a solo exhibit of her New Mexico prints, including the popular *Red Water Flower*.<sup>145</sup> Junius Cravens provided the following review of the Gump's show:<sup>146</sup>

Mrs. Kloss' current showing of 40 prints, at Gump's, includes a large assortment which have not previously been seen here. This artist's facility in combining etching, dry point and aquatint in her plates makes for exceptional richness and contrast of tones.

Her innate sense of the dramatic finds expression in several sympathetically depicted Pueblo Indian ceremonies. Such prints as "Christmas Eve, Taos Pueblo" and "All Saints Morning" are purely dramatic interpretations, in the best sense.

With equal effectiveness, Mrs. Kloss catches the spirit and feeling of winter in several beautifully modulated snow scenes, such as "Winter Mass," "New Mexican Winter" and "Taos in Winter."

But a more recent and less familiar development in her approach to graphic interpretations is apparent in such landscapes as "Rugged Land," "Rio Grande Cliffs" and "Winter Weed Road."

In prints of their character we find the virtue of simple composition and massed tone values which have won for Japanese and other Oriental masters the plaudits of so many artists in the Western World. They are not Japanese in an imitative sense but they contain certain admirable Eastern qualities which have become enriched, not only through a more plastic medium but more largely through Mrs. Kloss' sure artistry.

Kloss' work was also given a one-man show at the Honolulu Academy of Art. In her 1935 interview with the *San Francisco Chronicle* Gene Kloss revealed that her philosophy of art was bound to her own spiritual quest:<sup>147</sup>

"The average modern artist," said Mrs. Kloss, "is concerned largely with design, color and technique as ends in themselves. These are important, obviously, but they are not the whole. I am enough of a craftsman to be intensely concerned with method. . . . But, regardless of my interest in the process of print making, I am more concerned with getting the feeling of the subject.

"Industrial society leads the artist away from nature. The Indian lives close to nature and leads one back to it. The Indian has been regarded by the American artist of the past largely as a 'picturesque' subject. There has been little effort to reflect Indian life as a living thing, to appreciate its charm, dignity and depth.

". . . Living with nature, depending on it and worshipping it, their lives are meaningful and vital. Individual responsibility and expression are integrated with the communal activity of the tribe. A life of agrarianism and home making is balanced by creative activity in music, the dance and crafts. It is exalted by a deep awareness and instinctive knowledge of natural forces.

"This culture is rapidly passing. It is impossible and undesirable for a modern artist to become a part of the Indian

civilization, but, using the tools of modern science and thought, he can interpret it, thereby giving himself the core for a fuller life himself. Superficially the Indians have those things that attract the artist – physical beauty and strength, picturesque attire and customs, and drama in everything they do. The art of etching seems most fitting to express the values of Indian culture by its very sheerness and limited values of black and white. This is also true of native Mexican life.”

That December she exhibited several prints at the Twenty-second Annual of the California Society of Etchers in the San Francisco Museum of Art and Junius Cravens found her etching *The City* to be “most effective.”<sup>148</sup> Another of her contributions, *Gray Day at Tiburon*, was said to possess “polished, delicate forms.”<sup>149</sup> *The City* was re-exhibited at Gump’s 1936 summer print show of Bay Area Artists and was reproduced in the *Chronicle*.<sup>150</sup> Of the Gump’s show it was noted in *The Wasp* that a “softer, fuller tone is reached in Kloss’ drypoints.”<sup>151</sup>

Through the 1930s Kloss’ ever increasing popularity brought recognition beyond the San Francisco Bay Area. Her nine etchings of the “pueblo country,” which were commissioned in 1934 by the Public Works of Art Project and widely circulated by the federal government to regional museums and public buildings, had the following titles: *Indian Pueblo*, *Indian Harvest*, *Indian Ceremonial*, *Christmas Eve-Taos Pueblo*, *Acoma*, *New Mexico Mountain Village*, *Penitente Good Friday*, *Winter Mass*, *The Sanctuary-Chimayó*.<sup>152</sup> Years later for the WPA she also created watercolors and oil paintings.<sup>153</sup> In January of 1935 her work was exhibited with a select group from the California Society of Etchers at the Grand Central Galleries in New York City.<sup>154</sup> One of the local critics, who preferred her drypoint-mezzotint, *The Remote Village*, to the *Eve of the Green Corn Ceremony*, mistakenly assumed that “Gene Kloss” was a man because of her powerful scenes.<sup>155</sup> Kloss’ *Eve of the Green Corn Ceremony-Domingo Pueblo* was published in the magazine *Fine Prints of the Year - 1935*.<sup>156</sup> She was chosen that July as one of five artists in an all woman’s show at the Rio Grande Art Gallery in Santa Fe.<sup>157</sup> During February of 1936 her prints were displayed at the Witte Museum in San Antonio as part of the California Society of Etchers traveling exhibition; concurrently, her solo exhibition at the prestigious Stendahl Galleries in Los Angeles elicited this response from the *Los Angeles Times*: “Energetic, direct, Gene Kloss has developed a special print style in drypoint combined with aquatint.”<sup>158</sup> At the March 1936 WPA Exhibition in the Museum of New Mexico she displayed two oils, one of Taos and the other “one showing a dark mountainous background with interesting rhythms in the foreground in the lines of fallen snow.”<sup>159</sup> That August one of her drypoints appeared as an illustration in *Sunset* magazine.<sup>160</sup> A month later her *Rio Grande Pueblo* was displayed as part of the Federal Art Project of the WPA in New York City’s Museum of Modern Art.<sup>161</sup> At this time she created four more prints for the Public Works of Art Project: *Christmas at Trampas*, *Rio Grande Pueblo*, *New Mexican Village* and *Ranchito*. She was awarded the Eyre Gold Medal for her etching *Eve of the Green Corn Ceremony-Domingo Pueblo* at the Annual of the Pennsylvania Academy of Fine Arts in October of 1936.<sup>162</sup> That work triumphantly reappeared at that year’s Annual of the California Society of Etchers.<sup>163</sup> The *Christian Science Monitor* hailed Kloss for her work on the much neglected American Southwest.<sup>164</sup> At the Fourteenth Annual Exhibition of the Boston Print Society in the spring of 1937 she contributed two drypoint-aquatints: *Desert Peaks* and *Night Mass at Our Lady of Dolores-Taos*.<sup>165</sup> That May fifty-five of her prints were given a one-man show at the California State Library in Sacramento.<sup>166</sup> During January of 1938 her paintings and prints appeared in a show of Western artists at the San Miguel Art Center in Las Vegas.<sup>167</sup> That August at the new Harwood Art Gallery in Taos her work was included in a show of regional artists.<sup>168</sup> Two months later her print of *Lobos Peak* was in a group show at the Fine Arts Building on the University of New Mexico campus.<sup>169</sup> For the 1938 Sixth Annual Exhibition of Graphic Art at the Foundation of Western Art in Los Angeles she displayed a print of American Indian dancers.<sup>170</sup> Also that fall she designed for the American Artists Group in New York a series of Christmas cards and was placed on the jury to select prints by California artists for the New York World’s Fair where her own etchings were displayed.<sup>171</sup> Her work was part of the “Three Centuries of Art in the United States” exhibition which appeared in Paris and other Europe venues in 1937-38.<sup>172</sup> She occasionally followed her traveling exhibitions to lecture, as she did at Lawrence College in March of 1939.<sup>173</sup> That November the Texas Technical College in Lubbock staged a one man exhibition of her paintings and etchings.<sup>174</sup> It was during the late 1930s that the Klosses built their own seasonal residence and studio on forty acres they acquired in the San Fernando de Taos.<sup>175</sup>

Closer to home Alfred Frankenstein, art critic for the *San Francisco Chronicle*, proclaimed in January of 1937 at the California Society of Etchers show in the San Francisco Museum of Art that “Mrs. Kloss continues to produce prints with a depth of space, vigorous modeling and rich variety of color and texture that are hers alone.”<sup>176</sup> At the Fifty-seventh Annual of the SFAA in April that same critic found her painting *Snow Poem* to be “especially effective . . . on the softly and lyrically expressive side,” while H. L. Dungan of *The Oakland Tribune* declared it one of the three best in the entire show.<sup>177</sup>

Gene Kloss’ “Snow Poem” is a poem in paint. It is different from anything we have seen by Mrs. Kloss, and we have followed her career for several years with interest. A snow foreground runs back to the trees, some still with lovely fall tints. A blue mountain in haze and touched with snow forms the background.

The foreground snow is clean and dancing in the light. A good, solid pack of it. You feel its depth. A white tree stands out against colors put on with grace and skill. It is a beautiful painting and an honest interpretation of snow and trees and mountains.

In May of 1937 her watercolors appeared at the San Francisco Museum of Art and were given a solo exhibition at Gump’s.<sup>178</sup> At the latter venue Alfred Frankenstein continued with his admiration:<sup>179</sup>

Mrs. Kloss handles this medium every bit as well as etching and aquatint - and her etchings and aquatints command a national audience. Whether in the print or the water color, her hills and mountains are exquisite in color and shading, combining delicacy and power in a curiously individual fashion. Her system of values is deep and rich, yet light-handed, luminous, deftly suggestive. No one hereabouts composes a landscape with such perfect simplicity and inevitable rightness. She is one who makes paper sing, who satisfies the eye with ample fullness of movement and incident, yet never clutters the space with a useless line. . . .

From this exhibition the *Chronicle* reproduced her painting *Winter Landscape*.<sup>180</sup> She returned to Gump’s that fall for the Twenty-fourth Annual of the California Society of Etchers where one of her exhibited prints, *Penitente Prayer*, was said to be so delicate and subtle that it “might have come from the wise and mystical brush of an ancient Chinese master.”<sup>181</sup> Another of her works, *Turtle Dance-Taos Pueblo*, was reproduced in *The San Francisco News*.<sup>182</sup> She now expanded her artistic horizons by providing the etching-illustrations for *Cloudburst*, a book of poems authored by her husband Phillips Kloss.<sup>183</sup> In March of 1938 her watercolors and etchings were given a solo exhibition at San Francisco’s Vera Jones Bright Gallery.<sup>184</sup> Alfred Frankenstein reproduced her etching *Snow in New Mexico* and said of this show:<sup>185</sup>

Mrs. Kloss . . . has been influenced a little by Oriental art, but she combines a personal ruggedness with her finely modulated washes. Her mountains are, in the last analysis, things of solid stone, not drifting misty illusions. Her color is grandly rich, and her composition gives one a most satisfying sense inevitable rightness. She knows New Mexico and she knows California, and few are as competent to portray their magnificence as she. The show is the work of an artist who has thought much and deeply and to excellent effect about painting, and who has, beside, the precious gift.

Concurrently, Kloss’ etchings were displayed at Jennie Cannon’s studio-gallery in Berkeley in an exhibition of the “associate members” of the California Society of Etchers.<sup>186</sup> That April at the Annual of the SFAA her painting *Winter Canyon* was said to “capture on canvas all the beauties of the Sierras after the snow has fallen . . . mists hang on the granite cliffs, a stream cuts through the snow in foreground.”<sup>187</sup> In July of 1938 she served on the jury for the SFAA’s Print Exhibition; the California Society of Etchers exhibited at the Oakland Art Gallery her *Night Mass* that H. L. Dungan called “dramatic. . . one of the good things in the exhibition.”<sup>188</sup>

In late January of 1939 Gump’s staged a solo show of her California and New Mexico watercolors. Frankenstein reproduced her *Emerging Stream* in the *Chronicle* and declared her work “singularly rich in color, interesting in pattern, and true to the essential spirit of the place she loves.”<sup>189</sup> *The San Francisco News* reproduced another of her watercolors, *November Grey*.<sup>190</sup> This show was so successful that other one-man shows were repeated at Gump’s in 1941, 1942 and 1945-46 and expanded to include etchings as well as oils.<sup>191</sup> At the 1941 exhibition Alfred Frankenstein characterized her etchings “with their rich tone, dramatic, mysterious light and shadow, and strong hint of Oriental” as “the most original and most distinctive contributions to graphic art being made in the West,” but declared “this particular set of watercolors” to be “comparatively weak.”<sup>192</sup> In March and April of 1939 at the Annual Exhibition of Oils in the Oakland Art Gallery she won the third prize for her *Spring in Berkeley* with its “hills done in rich greens and yellows.”<sup>193</sup> From this show Emilia Hodel described her *Spring in California* as “much more western in spirit than most of her paintings.”<sup>194</sup> Two months later her work in the “Art Lending Library,” which rented pictures for up to a month at five percent of their value, was exhibited at the Gelber and Lilienthal Galleries in San Francisco.<sup>195</sup> In July of 1939 her work was included in the Art Lovers’ Club Exhibition at the San Francisco Museum of Art.<sup>196</sup> She staged another “one-man” exhibition at the Vera Jones Bright Gallery in San Francisco that October.<sup>197</sup> Christopher Stull of the *Chronicle* reproduced her watercolor *Evalina* and called her aquarelles “refreshingly sure and strong . . . [she] captures the peculiar atmosphere of that part of New Mexico’s countryside . . . [and] California’s rocky coast with fog rolling down over the cliffs.”<sup>198</sup> In 1939-40 her prints were exhibited in the California Building at the Golden Gate International Exposition on Treasure Island where she served on the jury and “art committee.”<sup>199</sup> Between 1925 and the late 1940s her watercolors were as famous as her prints.

In March of 1940 at the Annual of the Oakland Art Gallery her “mountain pictures” were called “noteworthy” by the *Chronicle*.<sup>200</sup> That May Gene opened a solo show at the Albatross Bookshop and Gallery in San Francisco.<sup>201</sup> At Gump’s in February of 1941 her one-man exhibit of watercolors and etchings, which “included views of San Francisco, California and the Southwest,” was said by H.L. Dungan to “show a keen imagination, for Mrs. Kloss goes her own serene way when it comes to art.”<sup>202</sup> From the California Society of Etchers in San Francisco she received honorable mentions between 1940 and 1942.<sup>203</sup> In January of 1942 at a general exhibition in Gump’s her “California water colors” were

characterized by R. D. Turnbull of *The Argonaut* as "rather garish."<sup>204</sup> That October she lectured before the East Bay branch of the American Association of University Women.<sup>205</sup> In December of 1944 she received the Associated Members' Award from the California Society of Etchers for her print *Wheat Field*.<sup>206</sup> Her etchings were given in 1945 a solo exhibition at the San Francisco Art Center.<sup>207</sup> The Kennedy Galleries in New York included Kloss' work in a traveling exhibition of American graphic art entitled "Twelve Artists in Six Media" which opened at Oakland's Mills College Art Gallery in February of 1947.<sup>208</sup> A month later at the California College of Arts and Crafts in Oakland her work was included in the print exhibition of master etchers.<sup>209</sup> At the 1949 Thirty-fifth Annual of the California Society of Etchers in the California School of Fine Arts Gallery her print entitled *Taos Mountain and the Penitentes* received the prestigious "Open Award."<sup>210</sup> Gene's work was included in the group print shows at Gump's in October of 1950 and March of 1951; the latter was an exhibit "of old California landmarks."<sup>211</sup> In December of 1951 she was included among the list of Berkeley residents who donated money to the local Veterans Hospital.<sup>212</sup> In April of 1953 she exhibited at the Annual of the Art Lovers' Club in Oakland's Ebell Clubhouse and sold one of her watercolors.<sup>213</sup> In 1956 at the Forty-second Annual of the California Society of Etchers she was given a special "Associate Award" for her print, *Fog Over the Golden Gate*.<sup>214</sup> Although the Klosses were regular visitors to the Southwest, they continued to reside in the East Bay. During World War II Phillips worked at a local shipyard and the couple lived in their Berkeley studio-home at 670 Woodmont Avenue which they maintained as their primary residence through 1950.<sup>215</sup> In April of that year the *Berkeley Daily Gazette* published a photo of the Klosses at work in their Berkeley studio where Gene was "completing a series of Indian etchings to be published in a book" and designing the art for her husband's latest tome, *Dominant Seventh*.<sup>216</sup> In Feb of 1951 the couple completed construction on their new studio-home in the Berkeley hills at 956 Creston Road, just off Grizzly Peak Boulevard. The *Gazette* reported that their new residence was "built of redwood from plans by architect Frederick Reimers . . . [and] has a wonderful view of city and bay."<sup>217</sup> Since Gene and Phillips Kloss both cared for their elderly mothers in the East Bay, it was reported in 1956 that they could never stay in the Southwest for more than three months at a time, normally visiting during the late spring and summer.<sup>218</sup> It was not until 1960, following the death of Phillips' mother, that the Klosses moved their primary residence to Taos.<sup>219</sup>

Evidence clearly indicates that Gene shifted the main focus of her public exhibitions in the 1940s and 1950s away from her home in the San Francisco Bay Area to the national stage where critics recognized her importance. When her work appeared in the spring of 1940 at the Seventeenth Annual of the Boston Print Society and failed to win an award, one reviewer for the *Christian Science Monitor* countered:<sup>220</sup>

More interesting than the mentioned winning prints [all by male artists] is "Penitente Fires," an aquatint by Gene Kloss. This striking study of contrasts in black and white plays tiny dark figures with long shadows streaking into the foreground against the white glare of light illuminating a blocked-in adobe structure which, in turn, is held against the black of mountains. An upward undulating white stream of smoke links fire glare with background and sky. Like the Lea Prize winning print, also an aquatint, "Penitente Fires" has vigor induced by an imaginative approach to subject matter.

New Mexico recognized her as a significant regional artist and in June of 1940 a Santa Fe newspaper published her biography along with a reproduction of her print *Circle Dance of Taos Indians* and photo of a very serious Gene Kloss.<sup>221</sup> Her etchings were part of the Print Exhibit at the Community Art Gallery in Price, Utah, during August of 1940.<sup>222</sup> That December she contributed her "swift-paced" *Horse Racing of Taos Indian Jesters* to the Twenty-fifth Annual of the Society of American Etchers in New York City.<sup>223</sup> In 1941 she was given a prize at the Tucson Fine Arts Association. In January of 1942 at the Society of American Etchers' Twenty-sixth Annual Kloss displayed *Taos in Winter*, which was published in the magazine section of the *New York Times*, and a year later at that event she received an honorable mention for her aquatint *Church of the Storm Country*.<sup>224</sup> In the summer and fall of 1942 her etchings were part of a print show at La Quinta Art Gallery in Albuquerque.<sup>225</sup> Between 1943 and 1945 her work was shown at the Carnegie Institute in Pennsylvania. Twice in the mid 1940s her etchings appeared at the general print shows in the Kennedy Galleries of New York City.<sup>226</sup> In 1944 Kloss displayed her prints and lectured at the Artists' Guild in Albuquerque; she received a first prize from the Philadelphia Print Makers Club and sold her *Storm over Lobos* in Santa Fe at the Art Gallery of the Museum of New Mexico where she was a regular contributor to the print exhibitions.<sup>227</sup> In 1945 her watercolors and prints were given a solo exhibition at the Smithsonian Institution in Washington, D. C. and were exhibited at the Forty-third Annual Water Color and Print Exhibition of the Pennsylvania Academy of Fine Arts.<sup>228</sup> In 1945 for the Prairie Printmakers' associate membership print she created in a special edition of 125 her *Southwestern Summer*.<sup>229</sup> Her etchings were included in the Fourth National Exhibition of Prints at the Library of Congress in June of 1946.<sup>230</sup> A year later her work was part of a print show at the Guadalupe Gallery in old town Albuquerque.<sup>231</sup> Traveling exhibitions with Kloss' watercolors and prints sponsored by the Museum of New Mexico in 1948 appeared in Albuquerque and Los Alamos.<sup>232</sup> Her *Taos Mountain and the Penitentes* was praised at the 1948 Members Exhibition of the Philadelphia Water Color Club where she became a frequent

exhibitor through the 1950s.<sup>233</sup> That December her prints were seen in Chicago's Graphic Art Exhibition at the Brothers' Art Gallery.<sup>234</sup> She created *Processional-Taos* in an edition of 250 for the 1948 publication of the Society of Print Connoisseurs.<sup>235</sup> The New Mexico Art League and the Prairie Print Makers sponsored an exhibit and sale of her etchings at the University of Nevada in March of 1949; The *Reno Evening Gazette* reproduced her print *Late Sunlight on Cliffs* and observed:<sup>236</sup>

. . . Her Indian scenes are unusually fascinating with many stylized scenes of rituals and ceremonials such as the *Turtle Dance* and the *Penitentes*. She has often been called a landscape mystic, but her scenes are extremely realistic in fundamental treatment. Her favorite scenes are the northern California coast and the Four Corners country at the intersection of New Mexico, Colorado, Utah and Arizona, and high mountain areas.

She was a regular exhibitor at the Chicago Society of Etchers and received awards there in 1940, 1949, 1951-52, 1954 and 1956; her award in 1952 was given for the print *Christmas Processional*.<sup>237</sup>

In the spring of 1950 Gene Kloss was elected an Associate ("A.N.A.") of the National Academy of Design in New York City and submitted as her requirement for admission the drypoint, *Self Portrait and the Golden Gate*.<sup>238</sup> At the Museum of New Mexico she exhibited with "The Group" from the La Fonda Gallery in Taos.<sup>239</sup> In February of 1951 she was awarded the Henry B. Shope prize and fifty dollars for her print *Son of Creation* at the Annual of the Society of American Etchers which was held at the Kennedy Galleries in New York City; at that time her *Taos Mountain* and *The Penitentes* were reproduced in the new catalogue of the Associated American Artists.<sup>240</sup> In September of 1952 the New Mexico Alliance for the Arts staged a joint exhibition of her work with that of Robert Atwood at La Pasada in Santa Fe and that November her etchings were displayed in Albuquerque's Plaza Gallery as part of American Art Week.<sup>241</sup> Between October of 1952 and November of 1953 her prints were exhibited in the Gallery of Southwestern Art in Tucson.<sup>242</sup> She maintained memberships in the New Mexico Art League and in the Taos Art Association where she was elected vice president; she continued to exhibit with the La Fonda group in Taos.<sup>243</sup> She created *Clouds at Sunset* as the 1952-53 Membership Print for the Print Club of Albany, New York, in an edition of 250.<sup>244</sup> In 1953 at the Society of American Graphic Artists she received an honorable mention and at the Eleventh National Exhibition of Prints in the Library of Congress she was given the Purchase Award for her *Moonlit Kiva*.<sup>245</sup> Kloss designed the *Friendship Dance* as the 1953 Membership Print of the Society of American Graphic Artists in an edition of 200.<sup>246</sup> At the Annuals of the Print Makers Society of California Kloss exhibited *Pueblo Firelight Dance* in 1954, *Apache Women at the Fiesta* in 1955 and *Horseplay of Indian Jesters* in 1956; through the 1960s she remained a regular contributor to this southern California organization.<sup>247</sup> For the 1956 Gift Print of the Print Makers of California she created in an edition of 125 *Moonlight Circle Dance*.<sup>248</sup> Her large solo exhibition at Botts Memorial Hall in the Albuquerque Public Library during September of 1956 evidently surprised the local press: "this is the first time that Mrs. Kloss has presented a full show of her watercolors in New Mexico, though she has exhibited [them] extensively in California."<sup>249</sup> In 1957 she received an honorable mention at the Philadelphia Sketch Club and was elected a fellow of the International Institute of Arts and Letters in Landau.<sup>250</sup> Kloss had solo exhibitions at the Findlay Gallery of Chicago in 1957, at the Moab Museum in Utah in 1958 and at the Taos Art Association in 1958.<sup>251</sup> When she returned to Botts Hall in May of 1958 for an expanded show of her paintings, Flo Wilks of the *Albuquerque Journal* mused:<sup>252</sup>

Each of her paintings reveals the tremendous impact of the beauty about her . . . with fertile fields, to the south of her home, and Taos Mountain, to the north of her doorway. Glowering grays of the menacing mountains are softened by wispy clouds in delicate pink, blue, and gold wafted above a lone rider, tiny in the plain below.

"Evening on the River" paints the Rio Grande just below Pilar, as the river plunges through the rocky crags, with cedars growing richly to the water's edge.

"A Canyon at Cabresto" is done in palette knife technique, showing sheer cliffs above a tiny wood wagon, driving slowly beside a rippling stream. Gnarled trees of winter, the "time of standing still," add stark realism.

The feel of the Southwest glows through Gene Kloss' paintings as she patterns the landscapes of nature into paintings depicting the life of those about her. Her "Land of the Osier Willow People," as the Taos Indians call it, is done in an Old Masters technique, with heavy oil underpainting used beneath its glowing surface, picturing golden aspens, softly tinged clouds capturing colors of the sunset, with a diminutive *morada* set in the distance, reminder of the religious observances of New Mexico's varied populace.

Marked variation of style and subject matter is evident in Gene Kloss' show, as she exhibits a painting of "Susan," blue eyed neighbor girl with golden hair, affectionately stroking her cold black kitten. Dainty features, a tiny cleft chin, and level childlike gaze beneath short-cropped hair, . . . adding contrast to the portraits hung is one of a little Spanish girl, with raven hair and flashing black eyes.

At the 1959 Eighth Biennial Open National Exhibition of the Print Club in Albany, New York, she was awarded the Fowler Purchase Prize for her etching *Saints Day Processional*; she received another award at that venue in 1961.<sup>253</sup> In 1960 at the 135<sup>th</sup> Annual Graphic Arts Exhibit in the National

Academy of Design she displayed *Zero Weather and Gift Bearing at Dawn*.<sup>254</sup> That July at her solo exhibition of prints in Taos' "Gallery A" the local press declared: "Mrs. Kloss subscribes to no fad or style, past or present. She believes art to be a matter of honest feeling and creative thinking, in communicating one's sense of beauty in a recognizable form."<sup>255</sup> In 1961 she was awarded a graphic arts prize at the National Academy.<sup>256</sup> By 1965 the Klosses had sold their home in Taos and moved to Colorado where they spent the next five years.<sup>257</sup> The couple eventually resettled in Taos. For the Sixty-seventh Midwest Art Exhibition in 1966 at Bethany College, Kansas, she exhibited both her etchings and watercolors.<sup>258</sup> She was elected a National Academician ("N.A.") of the National Academy of Design in 1972.

The summary of her artistic accomplishments provided here is incomplete. No attempt has been made to survey her exhibitions after 1960. In California and along the East Coast Kloss' watercolors were just as popular as her prints, but the former were infrequently displayed in the Southwest. In addition to her hundreds of paintings, Gene created between 1924 and 1981 almost six hundred and thirty etchings. In the field of printmaking she was as accomplished and gifted as Armin Hansen, and in some respects capable of far more subtlety in the print medium. She attained a degree of the long-term financial success that eluded most women artists, but never the level of fame accorded to a male artist with equivalent talents. Except for Gump's Gallery, Kloss was not given repeated invitations for solo exhibitions at the lucrative private venues on the Pacific Coast, such as Vickery's and Rabjohn's in San Francisco or Stendahl's in Los Angeles. In 1994 the Harwood Museum of Art in Taos staged a "retrospective" of her prints and published a handsome catalogue. Gene Kloss resided in Taos until her death on June 24, 1996.<sup>259</sup>

**ENDNOTES FOR KLOSS:** 1. U.S. Census of 1910 [ED 95, Sheet 22B]. / 2. *TOI*, February 6, 1918, pp.4, 11. / 3. *TOI*, September 14, 1920, p.8. / 4. *TOI*, October 19, 1922, p.13. / 5. U.S. Census of 1920 [ED 49, Sheet 14B]; Polk 1923, p.697. / 6. *TOI*, October 11, 1921, p.6. / 7. Kloss, p.9; AASI: *Oral History Interview with Gene Kloss*, Interview conducted by Sylvia Loomis on June 11, 1964, pp.2ff. / 8. *Polk* 1924, p.1114. / 9. *TOI*, March 4, 1924, p.12; *ICR*, October 31, 1925, p.16. / 10. *AAA* 22, 1925, p.504; *SFC*, August 11, 1935, p.D-6; Kloss, p.9. / 11. *SFC*, August 24, 1924, p.D-3. / 12. *TOI*, November 16, 1924, p.S-6; November 23, 1924, p.31; *ICR*, November 29, 1924, p.9. / 13. *SFX*, September 14, 1924, p.12-N. / 14. *TOI*, June 7, 1925, p.6-S; *ICR*, October 31, 1925, p.16. / 15. *TOI*, May 31, 1925, p.2-S. / 16. *TOI*, October 3, 1926, p.S-11. / 17. Robert R. White, "Gene Kloss: A Taos Printmaker," *Gilcrease Journal* 4.2, 1996, pp.45ff; Kloss, p.10. / 18. *Polk*: 1927, p.1095; 1933, p.447; CVRI, Alameda County: 1928-1934; McGlauffin, p.241; Ball, p.364. / 19. *ICR*, October 31, 1925, p.16; *SFX*, November 1, 1925, p.20-N; *SFC*, November 8, 1925, p.D-3. / 20. *TOI*, November 1, 1925, p.S-6; November 8, 1925, p.S-7. / 21. *TOI*, November 15, 1925, p.S-7. / 22. *SFC*, January 17, 1926, p.D-3; February 14, 1926, p.D-3; *TOI*, February 21, 1926, p.S-5. / 23. *TOI*, February 14, 1926, p.S-7. / 24. *TOI*, March 21, 1926, p.S-7. / 25. *TOI*, March 28, 1926, p.6-S. / 26. Other titles for her exhibited oils and watercolors are in *BDG*, March 24, 1926, p.7. / 27. *TOI*, April 4, 1926, p.6-S. / 28. *BDG*: April 16, 1927, p.5; December 6, 1928, p.7; *AAA*: 24, 1927, p.56; 25, 1928, p.59. / 29. *TOI*, September 26, 1926, p.4-S. / 30. *TWP*, September 25, 1926, p.23. / 31. *TOI*, September 26, 1926, p.4-S; October 3, 1926, p.S-11; cf., *BDG*: September 23, 1926, p.6; September 30, 1926, p.7; October 14, 1926, p.11; *SFC*, October 3, 1926, p.5-F. / 32. *TOI*, November 14, 1926, p.S-7. / 33. *TWP*, October 9, 1926, p.23. / 34. *SMT*, October 16, 1926, p.3. / 35. *SFC*: November 21, 1926, p.6-F; November 28, 1926, p.6-F. / 36. *TAT*, December 4, 1926, p.24. / 37. *BDG*, December 11, 1926, p.7; *TOI*, December 12, 1926, p.10-S; *SFC*, December 19, 1926, p.6-F. / 38. *TOI*, February 6, 1927, p.S-5. / 39. *TOI*: February 2, 1927, p.5; February 6, 1927, p.S-5; cf. *BDG*, February 3, 1927, p.7; *OTM*, February 4, 1927, p.3; *SFC*, February 13, 1927, p.D-7. / 40. *SFC*, February 13, 1927, p.D-7; *BDG*, February 19, 1927, p.6. / 41. *BDG*, March 26, 1927, p.7. / 42. *BDG*, April 23, 1927, p.7. / 43. *TOI*, July 10, 1927, p.4-W; cf., *BDG*: April 9, 1927, p.7; April 30, 1927, p.6; July 30, 1927, p.6; *TOI*, May 1, 1927, p.S-5; *CPC*, August 5, 1927, p.6; *ARG*, August 1927, p.3. / 44. *TOI*, July 3, 1927, p.4-B. / 45. *TOI*, August 28, 1927, p.5-S; *BDG*: September 3, 1927, p.7; September 10, 1927, p.7. / 46. *TOI*: September 11, 1927, p.6-S; September 18, 1927, p.S-7. / 47. *TOI*, September 25, 1927, p.4-S. / 48. *TOI*, October 2, 1927, p.S-9. / 49. *SMT*: October 8, 1927, p.3; November 9, 1927, p.3; November 2, 1929, p.3; November 15, 1929, p.4; November 27, 1929, p.3; November 29, 1932, p.5; December 1, 1932, p.5; December 3, 1932, p.5; November 8, 1934, p.7; April 17, 1945, p.7; *TOI*: October 28, 1927, p.C-11; November 9, 1927, p.2. / 50. *SMT*, November 7, 1927, p.2. / 51. *ARG*, October 1927, p.6; *TOI*: November 13, 1927, p.S-7; November 20, 1927, p.S-7; *SFC*: November 27, 1927, p.D-7; December 11, 1927, p.D-7; *ARG*, December 1927, p.9. / 52. *SFC*, December 25, 1927, p.D-7. / 53. *CPC*, December 27, 1929, p.4; Kloss, pp.179f. / 54. *CRM*, March 7, 1928, p.7. / 55. *CPC*, March 9, 1928, p.7. / 56. Appendix 4; *CRM*: April 4, 1928, p.7; April 18, 1928, p.7; June 12, 1930, p.6; *CPC*: May 18, 1928, p.4; May 25, 1928, p.4; July 6, 1928, p.4; May 2, 1930, p.5. / 57. B & B, November 24, 2008, No.2049. / 58. *CPC*, December 14, 1928, p.13. / 59. *CPC*: January 11, 1929, p.3; March 15, 1929, p.6. / 60. Plate 12a; Appendix 6. / 61. *CPC*: April 11, 1930, p.8. / 62. *CPC*, April 24, 1936, p.16; cf. *BDG*, April 17, 1936, p.12. / 63. *CRN*, December 22, 1936, p.3. / 64. *CCY*, April 16, 1937, p.7. / 65. *CPC*, July 29, 1938, p.10. / 66. Kloss, pp.186-191. / 67. *MPH*, August 23, 1987, p.6-D. / 68. *SFC*, March 25, 1928, p.D-7; cf. *TOI*, March 25, 1928, p.S-7; *CPC*, March 30, 1928, p.6. / 69. *BDG*, April 19, 1928, p.7; *SFC*, April 29, 1928, p.D-7. / 70. *CRM*, April 18, 1928, p.7; *TOI*, October 4, 1928, p.18-C. / 71. *TOI*, August 5, 1928, p.S-11; *SFC*, August 12, 1928, p.D-7. / 72. *BDG*: March 15, 1928, p.7; December 6, 1928, p.7; June 14, 1929, p.15; August 22, 1929, p.7; August 30, 1929, p.9; November 28, 1929, p.7; December 19, 1929, p.10; *ARG*: December 1928, p.10; February 1929, p.11; *TOI*: January 20, 1929, p.S-5; October 27, 1929, p.S-7; November 27, 1929, p.S-7; *SFC*, January 27, 1929, p.D-5. / 73. *BDG*: March 7, 1929, p.7; October 10, 1929, p.9. / 74. *BDG*, December 19, 1929, p.10. / 75. *BDG*: March 7, 1929, p.7; August 8, 1929, p.7; October 4, 1929, p.5; *TOI*: September 11, 1929, p.1-M; September 22, 1929, p.7-S; *SFC*, September 29, 1929, p.D-5. / 76. *TOI*, December 22, 1929, p.S-5; *BDG*, December 19, 1929, p.10; December 27, 1929, p.6; *CPC*, December 27, 1929, p.4. / 77. *CPC*: October 10, 1925, p.9; December 14, 1928, p.16; *TAT*: October 1, 1927, p.9; May 29, 1936, p.17; October 13, 1939, p.25; June 4, 1954, p.18; *BDG*: April 19, 1928, p.7; May 3, 1928, p.8; September 13, 1928, p.5; September 19, 1929, p.7; September 4, 1930, p.7; September 18, 1930, p.7; September 17, 1931, p.7; November 5, 1931, p.7; October 19, 1933, p.5; November 3, 1933, p.5; November 1, 1934, p.7; December 13, 1935, p.16; December 24, 1936, p.6; October 14, 1937, p.7; October 28, 1937, p.7;

October 27, 1938, p.7; October 12, 1939, p.8; August 16, 1956, p.9; *SFC*: April 29, 1928, p.D-7; September 9, 1928, p.D-7; September 22, 1929, p.D-5; February 16, 1930, p.D-5; September 14, 1930, p.4-D; November 12, 1933, p.D-3; May 24, 1936, p.D-6; *DPT*, December 11, 1928, p.6; *TOI*: September 16, 1929, p.D-5; September 22, 1929, p.7-S; September 21, 1930, p.6-S; February 14, 1932, p.6-S; November 5, 1933, p.8-S; May 31, 1936, p.B-5; October 24, 1937, p.5-S; November 14, 1937, p.10-S; October 30, 1938, p.4-B; October 8, 1939, p.7-B; October 27, 1940, p.7-B. / 78. *BDG*, January 30, 1930, p.7. / 79. *TOI*, February 16, 1930, p.4-M; cf. *SFC*, February 2, 1930, p.D-5. / 80. *TAT*, March 22, 1930, p.13. / 81. U.S. Census of 1930 [ED 1-70, Sheet 1A]. / 82. *TOI*: February 2, 1930, p.S-7; March 16, 1930, p.S-7. / 83. *BDG*, March 8, 1930, p.7. / 84. *CPC*, April 11, 1930, p.8; *TOI*: May 4, 1930, p.B-5; May 11, 1930, p.S-7. / 85. *SFC*, June 22, 1930, p.D-5; cf. *TWP*, June 21, 1930, p.12. / 86. *BDG*: June 5, 1930, p.7; August 7, 1930, p.7; November 7, 1930, p.17; November 22, 1930, p.7. / 87. *SFC*, August 24, 1930, p.D-5; cf. *BDG*, August 14, 1930, p.5. / 88. *SFL*: August 16, 1930, p.8; August 23, 1930, p.6. / 89. *SFC*, September 28, 1930, p.4-D. / 90. *SFL*: August 30, 1930, p.8; September 13, 1930, p.8. / 91. *SFC*: October 26, 1930, p.4-D; December 14, 1930, p.4-D; *BDG*, December 25, 1930, p.7. / 92. *SFW*, December 5, 1930, p.12; cf. *SFC*, November 2, 1930, p.4-D. / 93. *TAD*, January 15, 1931, p.21. / 94. *BDG*: February 6, 1931, p.9; March 7, 1931, p.5; *TOI*: February 8, 1931, p.S-7; March 15, 1931, p.C-3. / 95. *TOI*, March 1, 1931, p.S-11. / 96. *CRM*, April 23, 1931, p.10; *SFL*, April 25, 1931, p.8. / 97. *SFC*, May 31, 1931, p.D-5; *BDG*, June 4, 1931, p.7; *TOI*, June 6, 1931, p.14; *TWP*, June 20, 1931, p.12. / 98. *SFC*, October 4, 1931, p.D-3; *TWP*, November 7, 1931, p.12; *BDG*, November 12, 1931, p.7; *SFL*, November 28, 1931, p.7. / 99. *TOI*, November 15, 1931, p.6-S. / 100. *BDG*: December 10, 1931, p.9; December 17, 1931, p.6. / 101. *SFL*, December 19, 1931, p.9; *TOI*, December 20, 1931, p.6-S; *SFC*, December 20, 1931, p.D-3; *SMT*, December 26, 1931, p.3. / 102. *TAT*, January 8, 1932, p.10. / 103. *TWP*, January 2, 1932, p.12. / 104. *SFC*, January 3, 1932, p.D-3. / 105. *ibid.* / 106. *SMT*, January 6, 1932, p.4; *BDG*: March 3, 1932, p.8; March 10, 1932, p.5. / 107. *SFL*, July 2, 1932, p.8; *SFC*, July 3, 1932, p.D-3. / 108. *TOI*, October 29, 1932, pp.10-B, B-11. / 109. *TAT*, November 11, 1932, p.13. / 110. *TOI*, November 13, 1932, p.6-S; *SFC*, November 20, 1932, p.D-3. / 111. *SFC*, November 13, 1932, p.D-3. / 112. *BDG*, December 15, 1932, p.7; *SFC*, December 18, 1932, p.D-3. / 113. *TOI*, January 1, 1933, p.8-S. / 114. *TWP*, February 18, 1933, p.12. / 115. *SFW*, February 4, 1933, p.7. / 116. *SFW*, April 1, 1933, p.8; *TWP*: April 1, 1933, p.12; April 15, 1933, p.13. / 117. *BDG*: March 2, 1933, p.5; March 30, 1933, p.9; *SFW*, March 11, 1933, p.16; *TAT*, March 17, 1933, p.14; *TWP*, March 18, 1933, p.12. / 118. *TWP*, April 8, 1933, p.12; *TOI*: April 9, 1933, p.8-S; April 16, 1933, p.8-S; April 23, 1933, p.8-S; *SFC*, April 9, 1933, p.S-11. / 119. *TWP*, April 7, 1934, p.12. / 120. *TOI*, May 7, 1933, p.8-S; *BDG*, May 12, 1933, p.7; *TWP*, May 13, 1933, p.12. / 121. *BDG*: May 6, 1933, p.3; May 12, 1933, p.7. / 122. *TOI*, July 23, 1933, p.8-S. / 123. *SFW*, November 11, 1933, p.5. / 124. *SFX*, December 10, 1933, p.8-E; *TWP*, December 16, 1933, p.12. / 125. *CPC*, December 15, 1933, p.8. / 126. *SFC*, April 1, 1934, p.D-3. / 127. *ibid.* / 128. *BDG*, October 19, 1934, p.7. / 129. *TOI*, October 14, 1934, p.8-S. / 130. *TAT*, October 19, 1934, p.18; cf. *SFC*, October 7, 1934, p.D-3. / 131. *SFW*, October 13, 1934, p.11. / 132. *TOI*: November 25, 1934, p.S-7; December 30, 1934, p.S-7; cf., *BDG*, November 23, 1934, p.7; *TAT*, November 30, 1934, p.13. / 133. *BDG*, November 1, 1934, p.7; *TWP*: November 3, 1934, p.3; November 10, 1934, pp.12f; November 17, 1934, p.12; *TOI*: November 4, 1934, p.S-7; *SFC*, November 11, 1934, p.D-3; *TAT*, December 14, 1934, p.17; *SFW*, January 9, 1937, p.13. / 134. *SFW*, November 10, 1934, p.9. / 135. *TWP*, December 1, 1934, p.12. / 136. *TOI*, December 23, 1934, p.S-7; *BDG*, January 4, 1935, p.7. / 137. *BDG*, January 4, 1935, p.7; *TOI*: January 5, 1935, p.M-3; January 6, 1935, p.S-7; January 13, 1935, p.S-7; January 14, 1935, p.B-5; January 19, 1935, p.M-3. / 138. *TOI*: March 31, 1935, p.8-A; April 3, 1935, p.B-9; *BDG*: March 28, 1935, p.9; April 5, 1935, p.9; *TAT*, April 5, 1935, p.20; *TWP*, April 6, 1935, p.13; *SFC*, April 7, 1935, p.D-3. / 139. *TOI*, March 3, 1935, p.S-7. / 140. *TAT*, May 10, 1935, p.20; *CSM*, May 11, 1935, p.6. / 141. *SFW*, April 27, 1935, p.20. / 142. *SFC*: May 5, 1935, p.D-3; May 12, 1935, p.D-3. / 143. *TWP*, May 4, 1935, p.12. / 144. *TAT*, May 24, 1935, p.14; *TWP*, May 25, 1935, p.12. / 145. *TAT*, July 19, 1935, p.12; *SFW*, July 20, 1935, p.7; *TOI*, July 21, 1935, p.S-7; *TWP*, July 27, 1935, p.12. / 146. *SFW*, July 27, 1935, p.7. / 147. *SFC*, August 11, 1935, p.D-6. / 148. *TOI*, December 8, 1935, p.S-7; *SFW*, December 21, 1935, p.8; *TAT*, December 27, 1935, p.14. / 149. *SFC*, December 22, 1935, p.D-6. / 150. *SFC*, August 2, 1936, p.D-6. / 151. *TWP*, August 22, 1936, p.15. / 152. *Rio Grande Farmer*, August 16, 1934, p.4; Kloss, pp.2ff. / 153. *The Gallup Independent*, March 14, 1939, p.1. / 154. *NYT*, January 16, 1935, p.8-X. / 155. As cited in *TWP*, June 29, 1935, p.13. / 156. *SFW*, January 9, 1937, p.13. / 157. *SFM*, July 5, 1935, p.1. / 158. *LAT*: February 9, 1936, p.3-9; February 16, 1936, p.3-9; *SAE*, February 23, 1936, p.A-1. / 159. *SFM*, March 25, 1936, p.4. / 160. *SNT*, 77.2, 1936, p.12. / 161. *NYT*, September 13, 1936, p.M-14. / 162. *NYT*, November 1, 1936, p.N-9; *SFW*, January 9, 1937, p.13. / 163. *TOI*, December 20, 1936, p.7-B; *TAD*, January 15, 1937, p.24. / 164. *SCM*, January 12, 1937, p.12. / 165. *CSM*, April 27, 1937, p.6. / 166. *BDG*, May 13, 1937, p.9. / 167. *ABQ*, January 7, 1938, p.8. / 168. *SFM*, August 29, 1938, p.16. / 169. *ABQ*, October 19, 1938, p.6; November 30, 1938, p.6. / 170. *LAT*, November 6, 1938, p.3-6. / 171. *SFM*, October 31, 1938, p.3; *Syracuse Herald* (New York), November 21, 1938, p.10; *TAT*, December 16, 1938, p.20. / 172. *TNS*, July 21, 1960, p.15. / 173. *Appleton Post-Crescent*: March 8, 1939, p.2; March 11, 1939, p.7. / 174. *SFM*, November 25, 1939, p.8. / 175. Kloss, pp.10f. / 176. *SFC*, January 10, 1937, p.D-5; cf. *SFW*, January 9, 1937, p.13. / 177. *SFC*, April 4, 1937, p.D-5; *TOI*, April 4, 1937, p.6-B; cf. *TOI*, April 11, 1937, p.6-B. / 178. *TOI*: May 9, 1937, p.6-B; May 30, 1937, p.6-B; *BDG*, May 13, 1937, p.9; *TAT*, May 14, 1937, p.16. / 179. *SFC*, May 9, 1937, p.6-D. / 180. *SFC*, May 16, 1937, p.6-D. / 181. *SFC*, October 31, 1937, p.24-W; cf. *SFW*, October 23, 1937, p.7. / 182. *SFW*, November 20, 1937, p.7. / 183. *LAT*, December 19, 1937, p.3-8. In 1942 for another of her husband's publications she provided the frontispiece (*SFM*, September 30, 1942, p.3). / 184. *SFW*, March 5, 1938, p.7; *SFC*, March 6, 1938, p.W-17. / 185. *SFC*: March 13, 1938, p.32-W; March 20, 1938, p.W-28. / 186. *BDG*, March 24, 1938, p.7. / 187. *TOI*, April 24, 1938, p.8-S. / 188. *TOI*: July 10, 1938, p.4-B; July 17, 1938, p.4-B. / 189. *SFC*, January 29, 1939, p.W-32; cf. *BDG*, February 2, 1939, p.14. / 190. *SFW*, January 28, 1939, p.15. / 191. *TOI*: February 5, 1939, p.6-B; January 19, 1941, p.B-7; April 8, 1945, p.2-C. / 192. *SFC*, February 6, 1941, p.23-W. / 193. *TAT*, March 17, 1939, p.25; *BDG*, March 18, 1939, p.7; *TOI*: March 12, 1939, p.10-B; March 19, 1939, p.B-7; April 9, 1939, p.B-7; *CPC*, April 28, 1939, p.7; *LAT*, June 11, 1939, p.3-9. / 194. *SFW*, March 18, 1939, p.7. / 195. *SFC*, June 11, 1939, p.23-W; *SFW*, June 17, 1939, p.12. / 196. *TOI*, July 30, 1939, p.B-7. / 197. *TAT*, October 20, 1939, p.15. / 198. *SFC*, October 15, 1939, p.26-W. / 199. *BDG*, May 1, 1939, p.8; *TOI*, May 12, 1940, p.B-7. *The Oakland Tribune* published a photo of Kloss with her fellow jurors who included such notables as William Clapp and Eugen Neuhaus (*TOI*, May 26, 1940, p.B-7). / 200. *SFC*, March 10, 1940, p.25-W. / 201. *SFW*, April 27, 1940, p.13. / 202. *TOI*, February 16, 1941, p.B-7. / 203. *SFC*, November 8, 1942, p.18-W; *TOI*, November 15, 1942, p.6-S; *CSM*, December 12, 1942, p.10. / 204. *TAT*, February 6, 1942, p.21. / 205. *TOI*, October 13, 1942, p.D-19. / 206. *TOI*, December 17, 1944, p.2-C. / 207. *TOI*, April 8, 1945, p.2-C. / 208. *TOI*, February 9, 1947, p.C-3; *TAT*, February 21, 1947, p.16. / 209.

TOT, March 27, 1947, p.10-C. / 210. IAT, February 18, 1949, p.17; BDG, April 20, 1950, p.24. / 211. TOT: October 29, 1950, p.C-3; BDG, March 1, 1951, p.12; IAT, March 23, 1951, p.19. / 212. TOT, December 18, 1951, p.26-D. / 213. BDG, April 2, 1953, p.10. / 214. TOT: August 26, 1956, p.C-7; September 2, 1956, p.28-A. / 215. BDG, April 20, 1950, p.24. / 216. BDG, April 20, 1950, p.24. / 217. BDG, February 15, 1951, p.16. / 218. BDG, August 16, 1956, p.9; cf., SFM: February 29, 1940, p.7; November 12, 1950, p.6-B; Kloss, p.11. / 219. TNS, March 24, 1960, p.6. / 220. CSM, May 4, 1940, p.12. / 221. SFM, June 26, 1940, p.5. / 222. SLT, August 11, 1940, p.D-3. / 223. NYT, December 3, 1940, p.22. / 224. SFM, February 21, 1942, p.10; NYT, January 12, 1943, p.21. / 225. ABQ: July 5, 1942, p.8; November 18, 1942, p.8. / 226. NYT: February 27, 1944, p.6-X; October 6, 1946, p.8-X. / 227. SFM: February 17, 1944, p.2; September 11, 1944, p.3; TNS, July 21, 1960, p.10. / 228. TOT, April 8, 1945, p.2-C; SFM, October 8, 1945, p.3. / 229. Kloss, p.191. / 230. SFM, June 20, 1946, p.3. / 231. ABQ, July 25, 1947, p.12. / 232. SFM: April 4, 1948, p.8; November 11, 1948, p.8. / 233. CSM, June 19, 1948, p.10; BDG, April 20, 1950, p.24; TNS, October 22, 1959, p.5. / 234. TOT, December 5, 1948, p.C-3. / 235. Kloss, p.191. / 236. REG, March 12, 1949, p.6; cf., NSJ: March 10, 1949, p.7; March 13, 1949, p.13 (which reproduced her print *River Dusk*); REG: March 17, 1949, p.3; March 18, 1949, p.5. / 237. BDG, April 20, 1950, p.24; SFM, September 7, 1952, p.8; TNS, July 21, 1960, p.15; Falk, p.1868. / 238. Kloss, p.191. / 239. SFM: February 19, 1950, p.13; June 7, 1951, p.8-A; January 13, 1957, p.5-A; January 20, 1957, p.5-A; January 23, 1957, p.6; November 17, 1957, p.26; December 2, 1957, p.27; December 2, 1957, p.5; ABQ: February 9, 1952, p.6; February 18, 1958, p.9. / 240. BDG, February 15, 1951, p.16; SFM, March 25, 1951, p.8. / 241. SFM, September 7, 1952, p.8; ABQ: October 31, 1952, p.8; November 9, 1952, p.12. / 242. TTC: October 16, 1952, p.15; January 13, 1953, p.9; October 20, 1953, p.16; October 27, 1953, p.24. / 243. SFM: October 22, 1952, p.9; May 24, 1953, p.55; May 23, 1954, p.10-D; September 19, 1954, p.5-A; ABQ: April 17, 1953, p.26; July 5, 1953, p.13; September 27, 1955, p.13. / 244. Kloss, p.191. / 245. ABQ, June 14, 1953, p.13; TNS, July 21, 1960, p.15. / 246. Kloss, p.191. / 247. LAT, April 4, 1954, p.4-7; *Independent Press-Telegram* (Long Beach): January 16, 1955, p.D-6; January 8, 1956, p.W-8; January 19, 1958, p.W-8; January 6, 1961, p.W-9; SMT, April 24, 1963, p.18. / 248. ABQ, September 7, 1956, p.6; Kloss, p.191. / 249. ABQ: September 1, 1956, p.3; September 7, 1956, p.6. / 250. TNS, July 21, 1960, p.15. / 251. SLT, December 28, 1958, p.10-W. / 252. ABQ, May 25, 1958, p.17; cf. ABQ: May 31, 1958, p.3; June 1, 1958, p.11; June 5, 1958, p.8. / 253. TNS, December 22, 1959, p.4. / 254. TNS, February 25, 1960, p.7. / 255. TNS, July 21, 1960, p.10. / 256. NYT, February 22, 1961, p.20. / 257. Kloss, p.11. / 258. *Western Kansas Press*, April 28, 1966, p.2. / 259. Social Security Death Index; cf., Kloss, pp.2ff; Bill and Gail Bishop, "Gene Kloss: Fifty Years in Taos," *Southwest Art* 4, 1975, pp.55ff; Mary C. Nelson, "Intaglios by Gene Kloss," *American Artist*, February, 1978; *ibid.*, *The Legendary Artists of Taos, New York*, 1980; Dean A. Porter et al., *Taos Artists and Their Patrons, 1898-1950*, University of Notre Dame, Indiana, 1999, pp.331ff; William S. Bradley, *Gene Kloss: Graphic Works from Six Decades*, Texas Tech University at Lubbock, 1984; A. Eugene Sanchez, *Gene Kloss, An American Printmaker: A Reasonné*, 2 vols., Taos, 2009; Kovicnik, p.176; Jacobsen, p.1812; Falk, p.1868; D'Emilio and Udall in Trenton, pp.169, 171, 174; Samuels, p.269; Hughes, p.634; Wall Moure, p.298; Dorothy B. Gilbert, *Who's Who in American Art*, New York, 1962, p.333.

**ARTHUR HAROLD DeWITT KNOTT** (1883-1977) was born on May 22<sup>nd</sup> in Toronto, Canada. According to the U.S. Census of 1900, he immigrated in 1885 to Burlington, Vermont, with his parents and sister, Lillian.<sup>1</sup> His father, Elijah, was a stockbroker. Arthur began his art studies at the Pratt Institute in 1903. After experimenting for several years with "decorative work" and "out-door painting" he returned to New York City for further training at the Art Students League with H. Dudley Murphy, Birge Harrison and George Bridgman.<sup>2</sup> In 1919 he briefly moved to Laguna Beach, where he joined the local art association, and then traveled into the desert. From the U.S. Census in January of 1920 we learn that this artist was a lodger in a Phoenix boarding house.<sup>3</sup> Through that entire year he explored and painted on the Indian reservations. In 1921 he traveled to Carmel and established a studio-residence on San Carlos Street at Fourth Avenue; that August it was reported in the *Carmel Pine Cone* that he spent much of his time "watching the breakers and hoping to catch a permanent impression of a huge wave over the rocks."<sup>4</sup> By 1925 he had relocated to the Carmel Woods. Knott supported himself with work as a carpenter and at odd jobs. He became an active member of the Arts and Crafts Club and contributed to its Annual Exhibitions.<sup>5</sup> To the Fifteenth Annual Exhibition in 1921 he offered two works: *Monterey Bay* and *Point Lobos*. One of his paintings, the first sold at the Annual, was purchased by a Berkeley collector, Charles West.<sup>6</sup> A year later at that same venue he displayed a canvas entitled *Cypress at Pescadero Point*. For the Seventeenth Annual in 1923 he exhibited: *Sunny Cove* and *Sandy Basin*. His landscapes *Reflections* and *Lagoon of San Jose Creek* were exhibited at the Eighteenth Annual. In early March of 1924 he left Carmel with Arthur Hammond and Edward Kingsbury to sketch the "charming desert effects" around Palm Springs.<sup>7</sup> Eunice T. Gray, art critic for the *Pine Cone*, reviewed in April of 1925 a private showing of Knott's paintings in Carmel:<sup>8</sup>

It was my pleasure to be invited to a private view of the paintings of A. H. Knott at the Hammond studio. We have had Mr. Knott with us in Carmel four years but so far he has refused to exhibit his work except in Carmel . . . He has plainly said he did not care to hear any comments upon his work until he had achieved, in a measure, what he had in mind as a painter. In other words, Mr. Knott did not wish the subtle influence of personal opinion to sway him from the goal he had set for himself. . . .

We found each of Mr. Knott's twenty canvases possessed of the "vitality that compels attention" and also filled with a freshness and originality that gave new beauty to old scenes along our Carmel shore. And is not that the happy mission of the painter, to open our eyes to the beauty around us, to present us with a mood phase that we might have missed without the interpreter?

In "The Restless Sea," now showing at the Sixth Exhibition of Painters and Sculptors of Southern California, a deep-toned tense mood of the ocean in winter at Arrowhead Point toward

Pebble Beach, we feel that the painter has caught the vast mobility and impersonality of the sea and has painted a mood that has always attracted and baffled us.

In several of his smaller pictures, one has the feeling that he has somehow got the better of the unapproachable water power, in one in particular, it is evident that Mr. Knott must have gone fearlessly close, for he seems to have caught the curve of a great wave just as it was about to break.

When questioned as to when he would give the public the opportunity to see these and later pictures, Mr. Knott refused to give us any gratification. "Not for a long time," he declared. "I want to do a good many things before I am ready to give a 'one-man exhibit,' perhaps go to Baha California, first - I would like to work around those sun-baked old missions a while."

That sounds very alluring these cold, wet days, but we know that if Mr. Knott goes he will not spend many hours idling in the sunshine and we shall be greatly interested to see the result of his work in a new atmosphere and in new surroundings.

Knott attended the openings of various Carmel exhibitions, but kept a low social profile in the colony.<sup>9</sup>

Between May of 1926 and September of 1927 at the private Carmel Art Gallery he exhibited numerous paintings such as: *Pacific Coast, Sandy Basin, Sunlit Bay, Marine Garden, The Oak, The Quiet Pool, Sea Foam* with its "bold use of broken color" and *Barrier*, "a large over mantle piece."<sup>10</sup> During mid October in 1926 he contributed to the Inaugural Exhibition of Monterey's new Hotel San Carlos Art Gallery.<sup>11</sup> Alice de Nair interviewed the artist in April of 1927 for the *Pine Cone*:<sup>12</sup>

A practical idealist - a dreamer dwelling sanely upon the earth - a lord of the palette - a servant of the sea and a lover of all things beautiful be it a tree, an ocean, cave or the song of a humble heart - is the artist, the man - A. Harold Knott.

He was at the west-bound window of his woodland shack, that stands high upon a hill, when I climbed the steep trail up to his door. Unobserved, I rested beside a great pine and looked up at him. In repose his bronze face is tranquil and unlined and he sat gazing out across the vast expanse of tree tops that show like brilliant emeralds in the sun, I sensed, at once, that clarity of expression and understanding that is so vital a part of his canvases.

In his work room, a moment later, he surprised me by saying, "I was watching the miracle of light playing upon the trees as you stood by the pine watching me." We laughed together and were friends.

There are few things that pass unobserved before the keen vision of Harold Knott. He works through the objective into the subjective realm. His canvases have the grim strength of vital beauty that grips you forcibly. They compel your interest. He is a master of light and shade. In his canvas, "The Barrier," he has captured, with a stroke of genius, the reflection of bright sunlight on an ocean cliff while on the sands along the rugged shore are slate and purple shadows that seem to move in their very reality. In the white spray of the breakers above the rocks, you feel, fairly hear, the echo of the ocean's roar.

Harold Knott does not need a canvas of great dimensions on which to paint the immensities of his art - he can put them into the smallest space with such mastery that, in looking upon them, you feel that you are viewing a tremendous painting through a diminishing lens.

A humble man of gentle ways and fine, with the firm touch of force and magnetism in his art. Harold Knott stands forth as an artist of sincerity and success. Pretense is as lacking in his paintings as in his personality. His honesty of heart looks out at you from the simple grandeur of his work.

He says: "I do not paint for a living. I prefer to be free. The homelier tasks provide me a livelihood leaving me free to paint, not according to rule, but according to my ideals."

The *Pine Cone* posted another interview in September:<sup>13</sup>

"There is something fascinating about the desert - so fascinating that it is impossible to get the true effect of peacefulness and sublimity combined with its treacherousness in a painting when one is away from it. It is the same way with the ocean one must be near it in order to paint it," says A. Harold Knott, artist. . . .

At the present time this artist is working on water colors, although oils are his usual medium for expression. He has several very stunning scenes of the Carmel coast - rocks covered with splashing surf. A few landscapes and views of Point Lobos. But oils are his specialty, and it is in this work that he does his best.

In the center of the room hangs a large canvas - "Sand Bar," which caused much comment and admiration at the exhibition of the Painters and Sculptors of California two years ago in Los Angeles. Another canvas that is excellent in the sense of rhythm and color is "Restless Sea," painted on this side of Point Lobos. Knott has another marine being exhibited now in Los Angeles at the California Art Club in its new gallery on Olive Hill. . . .

"Effects and luminosity are the important factors in outdoor painting," says Knott, "and these can only be obtained when one is with the object he is painting. . . . It means that he has to get the general outline and feeling for the painting from an actual view of the

scene. When he has obtained that he may finish the canvas in his studio."

Out of a number of water colors Knott has painted recently, only a few of them have been finished at the scene of painting. He believes that one must study the thing he is going to paint before any sketching at all is done. By doing this, the artist knows the exact effect he wants to put in the painting. . . . the most important thing is the effect and feeling. . . . Knott has one of his new oils on exhibition now at the Artland Club in Los Angeles.

On May 1, 1928 he married Rachael Dunlap, a Monterey resident, in San Luis Obispo and honeymooned at Moro Bay.<sup>14</sup> A year later the couple briefly moved to Laguna Beach and soon thereafter permanently settled in Morro Bay.<sup>15</sup> In September of 1929 it was reported that he still maintained a studio in the Carmel Woods.<sup>16</sup> By 1930 the Knotts had a daughter named "Harlie."<sup>17</sup>

His longest professional relationship on the Monterey Peninsula was at the Carmel Art Association (CAA) where he was a regular exhibitor between 1927 and early 1929.<sup>18</sup> At the CAA's Second Exhibition of "Thumb Box" Sketches in December of 1927 Knott was said to have "a facility for bringing out lights and shadows in ocean paintings to the best advantage."<sup>19</sup> In March of 1928 for the CAA's Fourth Exhibition he served on the hanging committee and contributed his *Magic Mountain*, "colorful and full of bold contrasts."<sup>20</sup> In January of 1929 at that venue he displayed a large canvas, *Morro Bay*, "in colors more subdued than his former pictures."<sup>21</sup> After an absence of almost a decade this expatriate artist returned as an occasional exhibitor to the CAA between 1938 and 1945.<sup>22</sup> In December of 1938 he donated one of his paintings to the exhibition-raffle on behalf of the CAA Gallery.<sup>23</sup> The titles of his displayed works included: *Promontory* in June and July of 1938, *The Indomitable* in August of 1938, *Saber Tooth Rock* in October of 1938, *Sea Foam Symphony* in September of 1939 and *Morro Bay* in March of 1940.<sup>24</sup> At the July 1939 CAA show his oil, *From My Studio Door*, was called "a pleasant thing."<sup>25</sup>

Outside of Carmel he exhibited with some success. At the Laguna Beach Art Association his works appeared in the 1920s.<sup>26</sup> In the art gallery of San Francisco's Richelieu Hotel Knott displayed several of his Carmel paintings, including *Anchorage* and *Witch Tree*, in December of 1921.<sup>27</sup> He exhibited at the Second Annual of the Oakland Art Gallery in 1923.<sup>28</sup> During the fall of 1924 at the Fifteenth Annual Exhibition of the California Art Club in the Los Angeles Museum his entry entitled *The Sand Bar* was characterized by Elizabeth Bingham, art critic for *The Argonaut*, as "being intelligent and a fine bit of painting . . . [with] that true touch of feeling which when put upon the canvas abides there forever."<sup>29</sup> Of this same work Antony Anderson in the *Los Angeles Times* declared:<sup>30</sup>

Come we now to the herculean vigor in paint, a masculine attack that knocks the spots out of everything around it. We find it in Ellis Fremont and A. H. Knott and to a lesser degree in a few others. No pretty sentiment about these painters; they wrestle long and hard with big brushes, charged thick with paint and emerge from the fray calm and triumphant.

Knott's canvas, *The Sand Bar*, is a small one but not one you would pass by even if you were in a hurry to do the whole show in ten minutes. It has the vitality that compels attention. Its very tone is as resonant as an organ note.

In December of 1926 for the First Annual Exhibition of Pacific Coast Artists at the Artland Club of Los Angeles he displayed *Incoming Tide*.<sup>31</sup> His oil *Magic Mountain* was shown in January of 1928 at the Exhibition of California Artists at the Pasadena Art Institute and that June at the Stanford University Art Gallery in a show of twenty-five artists from the CAA.<sup>32</sup> Also that spring Knott had a show in Salt Lake City.<sup>33</sup> He contributed a "satisfying marine" entitled *The Punch Bowl* to the Santa Cruz First State-wide Annual Exhibit in February of 1928.<sup>34</sup> A year later his canvas from the Second Santa Cruz Annual was one of only thirty-five paintings selected by the Western Association of Museum Directors for a traveling exhibition. That show appeared at the Oakland Art Gallery in April and at the East-West Gallery of San Francisco in August.<sup>35</sup> Part of his exhibition record includes the: California State Fair from 1927 through 1935,<sup>36</sup> State-wide Annual of the Santa Cruz Art League in 1933,<sup>37</sup> Annual of the Painters and Sculptors of Los Angeles in 1930 and Golden Gate International Exposition in 1939-40.<sup>38</sup>

Two important solo exhibitions of his work were staged in 1930. In May and June his oils at the Stanford University Art Gallery were said in the official press release to be "painted in a bold, vigorous style . . . . While many of the paintings are in fairly low key, there are quite a number in rich, mellow colors."<sup>39</sup> Later that summer at the Paul Elder Gallery in San Francisco there was an expanded version of this show.<sup>40</sup> The *San Francisco Chronicle* offered an insightful review:<sup>41</sup>

With simplicity and sincerity as his point of view, A. Harold Knott . . . interprets California convincingly. This is in major part due to a definite direct quality in his work and the use of strong, clear color. . . . Knott has absorbed the fundamentals of landscape painting. They form the backbone of his compositions. One feels the structural solidity of mountains, the under-earth rooting of trees, the liquid spray of the sea as it dashes against the rocks. His subject matter has been drawn from Carmel, Morro Bay and Laguna Beach. "Where Hills Come Down to the Sea-Morro Bay," is a canvas of unusual strength, as is "Point Lobos," and in contrast we have a number of paintings conveying a lyrical evanescent quality.

Also in 1930 his painting *Little Mountain* was hung at the One Hundred and Fifth Annual of the National Academy of Design in New York City.<sup>42</sup> Arthur Knott died on April 16, 1977 in San Luis Obispo County.<sup>43</sup>

**ENDNOTES FOR KNOTT:** 1. U.S. Census of 1900 [ED 64, Sheet 3B]. / 2. *CPC*, September 23, 1927, p.4; *SFC*, September 14, 1930, p.4-D. / 3. U.S. Census of 1920 [ED 61, Sheet 8B]. / 4. *CPC*, August 4, 1921, p.4; Perry/Polk 1922-23, p.8; *AAA* 20, 1923, p.583. / 5. Appendix 2. / 6. *CPC*: July 28, 1921, p.1; August 4, 1921, p.4. / 7. *CPC*, March 22, 1924, p.1. / 8. *CPC*, April 11, 1925, p.1. / 9. *CPC*, June 6, 1925, p.9. / 10. *CPC*: May 22, 1926, p.6; June 25, 1926, p.11; July 16, 1926, p.11; October 8, 1926, p.11; October 15, 1926, p.11; December 24, 1926, p.11; March 4, 1927, p.10; July 15, 1927, p.12; July 27, 1927, p.14; September 23, 1927, p.4; *CCY*: October 13, 1926, p.13; February 9, 1927, p.1; *SFC*, October 3, 1928, p.5-F. / 11. *CPC*, October 15, 1926, p.11. / 12. *CPC*, April 15, 1927, p.10. / 13. *CPC*, September 23, 1927, p.4. / 14. *CPC*, May 11, 1928, p.4. / 15. *AAA* 26, 1929, p.669; *CVRI*, San Luis Obispo County, 1944. / 16. *CPC*, September 20, 1929, p.14. / 17. U.S. Census of 1930 [ED 40-10, Sheet 7A]. / 18. Appendix 4. / 19. *CPC*, December 9, 1927, p.4. / 20. *CRM*, March 7, 1928, p.7; *CPC*, March 9, 1928, pp.6f. / 21. *CPC*, January 11, 1929, p.3. / 22. 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: *CPC*: July 28, 1939, p.11; April 26, 1940, p.9; July 20, 1945, p.3; *CCY*, October 13, 1939, p.10. / 23. *CPC*, December 23, 1938, p.2. / 24. The following citations provide only the titles and dates of exhibition for some of his work at the CAA without any useful commentaries: *CCY*: June 10, 1938, p.12; October 14, 1938, p.5; *CPC*: July 29, 1938, p.10; August 26, 1938, p.14; October 14, 1938, p.3; September 29, 1939, p.3; March 8, 1940, p.3. / 25. *CCY*, July 7, 1939, p.3. / 26. *CPC*, August 4, 1921, p.4; *BDG*, June 23, 1923, p.6. / 27. *SFC*, December 4, 1921, p.E-3. / 28. *BDG*, May 26, 1923, p.9. / 29. *TAT*, November 29, 1924, p.20. / 30. As cited in *CPC*, April 11, 1925, p.1. / 31. *CCY*, December 15, 1926, p.7; *CPC*, December 24, 1926, p.11. / 32. *CPC*: January 27, 1928, p.5; June 8, 1928, p.4; *DPT*, May 31, 1928, p.6; *IOT*, June 3, 1928, p.B-3. / 33. *CPC*, May 11, 1928, p.4. / 34. *CRM*, February 15, 1928, p.7. / 35. *IOT*, April 7, 1929, p.S-5; *BDG*, April 18, 1929, p.7; *SFC*, August 25, 1929, p.D-5. / 36. *MPH*, August 25, 1927, p.1; *CPC*, September 2, 1927, p.7; *IOT*, September 11, 1927, p.6-S. / 37. *Catalogue, Sixth Annual State-wide Art Exhibit of Paintings*, Santa Cruz Art League, February 5-19, 1933, p.7. / 38. Falk, p.1876. / 39. *DPT*, May 28, 1930, p.7; *BDG*, May 28, 1930, p.7; *CPC*, June 6, 1930, p.6; *SFL*, June 7, 1930, p.6; *SFC*, June 15, 1930, p.D-5. / 40. *SFL*: August 30, 1930, p.8; September 6, 1930, p.6; *BDG*, September 4, 1930, p.7. / 41. *SFC*, September 14, 1930, p.4-D. / 42. *DPT*, May 28, 1930, p.7; *BDG*, May 30, 1930, p.7; *CPC*, June 6, 1930, p.6. / 43. California Death Index; cf., Falk, p.1876; Hughes, p.636; Jacobsen, p.1821.

**GEORGE JOSEPH KOCH / KOTCH** (1884-1951) was born on March 18<sup>th</sup> in Newark, New Jersey. According to the U.S. Census of 1900, he continued to reside in Newark with his German-born father, who was a "bookbinder," his New Jersey-born mother, younger brother and sister.<sup>1</sup> At this time the sixteen-year-old George Koch officially listed his occupation as "artist, designing." His natural talents were well-cultivated by early training in New York City at the National Academy of Design and Cooper Union.<sup>2</sup> Thereafter he studied for four years at the Royal Academy in München and was reportedly accorded a solo exhibition in that city's Glass Palace.<sup>3</sup> In 1910 his home address in Newark was unchanged and he listed his occupation as "drawing teacher."<sup>4</sup> He became a successful illustrator and landscape painter with his studio at 296 Schermerhorn Street in Brooklyn.<sup>5</sup> He taught the first commercial art courses in several New York City schools. He married Harriet B. Brockway on October 4, 1913.<sup>6</sup> A year later, while he was in San Francisco to paint murals at the Panama-Pacific International Exposition, he apparently visited the Monterey Peninsula.<sup>7</sup> Between March and August of 1915 he and fellow New York artist, William Dablestein, leased the Taylor cottage in Carmel; Koch's parents and sister visited him that April.<sup>8</sup> By the fall of 1915 he had moved to Mystic, Connecticut, and later exhibited at the Fourth Annual of the Mystic Art Association.<sup>9</sup> He allegedly changed the spelling of his last name to "Kotch" during World War I to avoid anti-German sentiment, but evidence indicates that he also continued to use his original family name. His oil on canvas entitled *A Rock Cove-Carmel* is dated to 1919 and bears the signature "G. Koch."<sup>10</sup> The watercolor and gouache, *Sand Dunes-1920*, carries the signature "G. Kotch."<sup>11</sup> World War I ended in November of 1918.

Koch moved to California in 1916. That year, when he enrolled on the Monterey County voter index as a "Republican," his residence was in Pebble Beach and his studio in Carmel.<sup>12</sup> In February of 1917 the *Carmel Pine Cone* announced that "George J. Koch and his wife have again taken up residence in Carmel. They are occupying the Collis Cottage."<sup>13</sup> That spring he journeyed to Los Angeles and San Francisco for business and then to the East Coast for several months; by August Koch was living in the Carmel Highlands.<sup>14</sup> In November of 1917 he and his wife moved back to the East Coast where he occasionally exhibited his Pacific seascapes into the early 1920s.<sup>15</sup> In the summer of 1918 his daughter Helen was born in Trumbull, Connecticut.<sup>16</sup> To support himself he worked as a salesman for the Eagle Rubber Company and in September of 1918 on his draft registration card he gave his address as the Wellington Hotel in Albany, New York.<sup>17</sup> He was described by the local draft board as being of medium height and build with brown eyes and black hair. His 1922 solo exhibition of twenty-five paintings at the Babcock Gallery in New York City, which included such titles as *Old Cypress*, *Low Tide*, *California Pines* and *Two Warriors*, was said to show a "fine appreciation and a well developed color sense."<sup>18</sup>

In August of 1924 the Koch family moved back to the Carmel Highlands and George immediately contributed two paintings, *Twilight* and *Connecticut Hills*, to the Eighteenth Annual Exhibition of the Carmel Arts and Crafts Club.<sup>19</sup> George, who specialized in coastal landscapes and marines, also found inspiration in the deserts of southern California where he sketched with Ralph D. Miller during the winter of 1924-25.<sup>20</sup> Koch and

his wife were socially active in Carmel, especially with the Millers.<sup>21</sup> In March of 1925 he traveled to San Francisco to explore the possibility of exhibiting his work, but met with no success.<sup>22</sup> Between October of 1926 and August of 1927 his canvases, including *Morning Star*, *Ghost Tree* and *Highlands Coast*, were displayed at the private Carmel Art Gallery.<sup>23</sup> He contributed "two large marines" to the April 1928 foyer exhibition in Carmel's Golden Bough Theatre.<sup>24</sup> From June through November of 1930 he exhibited *Storm-Swept Cypress* and *Surf* at the private Carmel Art Gallery and received this critique in *The Carmelite*: "The sharp brush-strokes which characterize the work of G. Koch give a dramatic vigor well suited to the treatment of the landscape along this particular stretch of the coast."<sup>25</sup> In 1929 he and his wife moved from their Carmel Highlands residence to Robles del Rio in the Carmel Valley and constructed onto their new house a "spacious studio" which George enlarged in 1931.<sup>26</sup> In December of 1930 he was briefly hired by George Seideneck to teach a Saturday class in landscape painting at the Carmel Academy of Art.<sup>27</sup> He registered on the Carmel voter index of the 1930s as a "Republican" under the name "George J. Koch."<sup>28</sup> In the summer of 1932 the *Pine Cone* made the dramatic announcement that Koch had given up painting to make easy money by selling real estate in the Carmel Valley.<sup>29</sup> He constructed several houses in the Robles del Rio, but his retirement was temporary.

His longest professional relationship was with the Carmel Art Association (CAA). He was one of the few male artists who attended the first CAA meeting on August 8, 1927 at Grey Gables and he contributed his watercolors and oils to its exhibitions until 1950.<sup>30</sup> Koch served on the CAA's jury or hanging committee in the summers of 1928-29 and in December of 1933; he sat on the board of directors from 1928 to 1930 and again from 1934 to 1939; he was elected its second vice president in 1937.<sup>31</sup> Some of his exhibited titles at the CAA included: *Last Snow*, *Sea and Rocks* and *Surf-Carmel* in July of 1930; *Southwester* in April of 1938; *Gulls*, *Mountain Goats* and *High Seas* in June-July of 1938; *The Cove* in August of 1938; *Silver Sea* with "good breaker effect in a storm" in October of 1938; *Breakers at Sunset* in February of 1939; *Ghost Trees* (watercolor) in March of 1940; *Fog* in September of 1943; *Point Lobos* in October of 1943; *Morning Star* in August of 1945; *Eucalyptus Trees* in September of 1945; and *Gulls* in December of 1946.<sup>32</sup> At the Tenth CAA Exhibition in March of 1929 his submissions, *Fog* and *Point Lobos*, were called "ample and strong canvases."<sup>33</sup> That June at the Twelfth Exhibition Valeria Johnston, art critic for the *Pine Cone*, said of his *Highlands Coast* and *Rushing Waters* that "the first withdraws in distance with receding waters," while the second "is overwhelming with the surge and movement of the advancing sea."<sup>34</sup> He was reportedly known for placing high horizon lines on his canvases.<sup>35</sup> For the Fourteenth CAA Exhibition in June of 1931 he displayed *Sycamores* which Gloria Stuart of *The Carmelite* called the "best example shown here of technique. While the subject is uninteresting, the essential painting is finely modulated."<sup>36</sup> In a second review for *The Carmelite* Frederic Burt said that his painting "is alive with light distracted only by the weight of twisted tree trunks."<sup>37</sup>

Thereafter Koch withdrew from all exhibitions in the CAA Gallery for almost two and a half years. Although in November of 1931 he did join other local artists in an exhibition in the foyer gallery of Carmel's new Sunset School.<sup>38</sup> In December of 1933 he contributed to the CAA's Twentieth Exhibition and donated his painting to the "benefit" exhibition-affle in support of the new CAA Gallery; five years later he donated his art to another of these CAA raffles.<sup>39</sup> In July of 1935 he and Charles Judson on behalf of the CAA petitioned unsuccessfully the Carmel City Council to establish a municipal art gallery.<sup>40</sup> That November at the CAA Gallery his *Last Sentinel* was described as "a Lobos cypress against turbulent water."<sup>41</sup> Thelma B. Miller, art critic for the *Pine Cone*, characterized his submission to the August 1936 CAA exhibit thus: "Green foam surges through George Koch's large marine, with a flat table rock for contrast, and gulls, lighting and in flight, composing the center point of interest."<sup>42</sup> At the May 1937 CAA show he offered "two marine oils in grayed colors."<sup>43</sup> A month later at that venue he displayed one of his ubiquitous and all too restful Point Lobos scenes.<sup>44</sup> To the CAA in October of 1937 he submitted a "view of Carmel Valley as seen through a pattern of trees."<sup>45</sup> Sally Fry, art critic for *The Carmel Cymbal*, declared that his *High Seas* at the CAA Gallery in March of 1938 "is without doubt the most emotional and most overpowering picture in the exhibit. The canvas should have been continued out a little on each side . . . we stayed on the crest of the same wave, which made for a sort of precarious position and uncomfortable feeling;" his other displayed canvas was *Carmel Valley*.<sup>46</sup> A month later at that venue Fry called his *Southwester* "a particularly nice marine, with his usual ability to get feeling into a canvas."<sup>47</sup> At the CAA in June of 1938 Fry praised his "charming group of mountain goats done in tempera" with its "lovely contrast of greens . . . and a fresh rather fragile setting for the goats."<sup>48</sup> He joined several artist-volunteers in July of 1938 and helped to rebuild the floors at the CAA Gallery.<sup>49</sup> Although he attended the life drawing classes at the Carmel Art Institute in the fall of 1939, he did not contribute portraits or nudes to subsequent CAA exhibitions.<sup>50</sup> In December of 1943 at the CAA Gallery one critic noted that "George Koch's *Point Lobos* has his characteristic strongly poetic feeling. This time he dramatizes his rocks and seagulls in a well worked out compositional plan that is uniquely suitable to the size and paint medium, which looks like gouache or tempera."<sup>51</sup> In her review for the *Pine Cone* Pat Cunningham applauded "Koch's great cypress tree" at the CAA in October of 1945 for the "artist's special ability to express

monumental scenery."<sup>52</sup> In September of 1949 he was given a one-man show at the CAA Gallery.<sup>53</sup>

The exhibition of Koch's work outside of Carmel is slight. In 1930 and 1931 he contributed to the State-wide Annual Exhibits of the Santa Cruz Art League.<sup>54</sup> At the 1931 Monterey County Fair he displayed a cypress-tree landscape.<sup>55</sup> His paintings appeared at the California State Fair in 1925 and 1933-34.<sup>56</sup> At that venue in 1934 he won a second prize in the "marine" category for his *Carmel Coast*.<sup>57</sup> In the fall of 1937 he was included by the CAA in the exhibition of Carmel Artists at the Stanford University Art Gallery.<sup>58</sup> He was one of the CAA artists chosen in February of 1938 for the first exhibition by Carmel painters in Salinas at the Women's Club House where his *Winter in Connecticut* was chosen as one of the more popular canvases in a vote of the visiting public.<sup>59</sup> He exhibited with other "prominent conservative artists" that summer at the Graves Gallery in San Francisco.<sup>60</sup> He reunited in August of 1939 and 1940 with the conservative artists and contributed to the Annual Exhibitions of the Society for Sanity in Art at the Palace of the Legion of Honor in San Francisco.<sup>61</sup> Also in 1939 his canvas entitled *The Berkshires* was displayed in the California Building at the Golden Gate International Exposition on Treasure Island and was re-exhibited that December at the CAA Gallery.<sup>62</sup> In the fall of 1940 he contributed to the art exhibit at the Monterey County Fair.<sup>63</sup> At the 1944 State-wide Annual in Santa Cruz his marine entitled *Surging Sea* won the third honorable mention in the "oil" category and was said to be "composed with exceptional dignity and a fine balance of opposing lines."<sup>64</sup>

In the fall of 1947 as part of the Monterey Peninsula's Second Annual American Art Week his paintings were exhibited at the Montgomery Ward store and the local *Monterey Peninsula Herald* ran a biography on the artist.<sup>65</sup> For the Fifth Annual Art Week in 1950 his work was displayed in Marianna's Shop and the *Herald* reproduced his oil entitled *Eucalyptus*.<sup>66</sup> According to the California Death Index, "George Joseph Koch" died in Monterey County on September 13, 1951.<sup>67</sup> He expired in "a local hospital, following a long period of failing health; services were held with Reverend John Wright officiating. Cremation was at the Little Chapel by the Sea."<sup>68</sup>

**ENDNOTES FOR KOCH:** 1. U.S. Census of 1900 [ED 132, Sheet 7B]. / 2. *CPC*, September 21, 1951, p.3. / 3. *MPH*, November 1, 1946, p.A-3. / 4. U.S. Census of 1910 [ED 107, Sheet 2B]. / 5. *AAA* 10, 1913, p.294. / 6. *MPH*, September 14, 1951, p.4. / 7. *CPC*, September 21, 1951, p.3. / 8. *CPC*; March 24, 1915, p.4; April 7, 1915, p.1. / 9. *AAA* 12, 1915, p.410; *NYT*, August 12, 1917, p.M-12. / 10. B & B, December 9, 1999, No.5265. / 11. B & B, April 7, 2009, No.51. / 12. *CVRI*, Monterey County, 1916. / 13. *CPC*, February 22, 1917, p.1. / 14. *CPC*; May 3, 1917, p.4; June 21, 1917, p.4; August 16, 1917, p.1. / 15. *CPC*; November 1, 1917, p.1; November 22, 1917, p.3; May 11, 1922, p.1. / 16. *CPC*, August 15, 1918, p.1. / 17. *WVDR*, No. 3792-4102, September 12, 1918. / 18. *SFC*, May 28, 1922, p.6-D. / 19. *Appendix 2: CPC*; June 21, 1924, p.8; August 23, 1924, p.4; September 27, 1924, p.8; Perry/Polk: 1926, p.383; 1928, p.450f. / 20. *CPC*; December 6, 1924, p.8; January 17, 1925, p.3; *IOI*, December 14, 1924, p.S-6. / 21. *IOI*, February 22, 1925, p.4-S. / 22. *CPC*, March 21, 1925, p.8. / 23. *SFC*, October 3, 1926, p.5-F; *CPC*; October 8, 1926, p.11; October 15, 1926, p.11; December 24, 1926, p.11; August 19, 1927, p.6; *CCY*, October 13, 1926, p.13. / 24. *CRM*, April 18, 1928, p.2. / 25. *CRM*; June 12, 1930, p.6; November 13, 1930, p.6; cf. *CPC*, November 14, 1930, p.14. / 26. *CPC*, October 2, 1931, p.10. / 27. *CPC*, December 19, 1930, p.9. / 28. *CVRI*, Monterey County: 1936-1938. / 29. *CPC*, July 15, 1932, p.7. / 30. 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; *CSN*, August 2, 1934, p.3; *CPC*; January 11, 1935, p.3; October 11, 1935, p.9; March 19, 1937, p.6; June 11, 1937, p.11; September 10, 1937, p.3; July 28, 1939, p.9; November 10, 1939, p.4; November 20, 1942, p.10; May 26, 1944, p.1; July 20, 1945, p.3; December 21, 1945, p.14; June 28, 1946, p.9; November 7, 1947, p.5; July 15, 1949, p.5; *CRN*, October 6, 1937, p.9; *CCY*; October 8, 1937, p.5; August 5, 1938, p.2; February 10, 1939, p.10; July 14, 1939, p.26; November 17, 1939, p.3. / 31. *IOI*, January 15, 1928, p.S-5; *BDG*; January 18, 1928, p.7; August 23, 1928, p.7; *CPC*; August 17, 1928, p.4; June 21, 1929, p.9; July 12, 1929, p.6; December 8, 1933, p.7; December 15, 1933, p.18; August 24, 1934, p.27; August 16, 1935, p.5; August 30, 1935, p.5; August 14, 1936, p.2; August 12, 1938, p.4; *CCY*; August 13, 1937, p.2; August 12, 1938, p.2; *SFC*, September 9, 1928, p.D-7; *AAA* 34, 1937-38, p.99. / 32. The following citations provide the titles and dates of exhibition for some of his work at the CAA with no significant commentaries: *CRM*, July 24, 1930, p.7; *CPC*; April 29, 1938, p.16; July 29, 1938, p.10; August 26, 1938, p.14; October 14, 1938, p.3; February 17, 1939, p.2; March 8, 1940, p.3; September 24, 1943, p.4; October 1, 1943, p.1; August 10, 1945, p.12; September 21, 1945, p.15; December 6, 1946, p.9; *CCY*; August 5, 1938, p.2; October 14, 1938, p.5. / 33. *CPC*, March 15, 1929, p.6. / 34. *CPC*, July 5, 1929, p.6. / 35. *CPC*, December 18, 1931, p.4. / 36. *CRM*; June 3, 1931, p.2; June 6, 1931, p.3. / 37. *CRM*, June 8, 1931, p.3. / 38. *CPC*, November 13, 1931, p.8. / 39. *CSN*, January 11, 1934, p.1; *CPC*; February 23, 1934, p.1; December 23, 1938, p.2. / 40. *CCY*, July 10, 1935, p.1; *CPC*, July 12, 1935, p.16. / 41. *CPC*, November 8, 1935, p.4. / 42. *CPC*, August 21, 1936, p.4. / 43. *CCY*, May 7, 1937, p.6. / 44. *CCY*, June 4, 1937, p.7. / 45. *CPC*, October 8, 1937, p.6. / 46. *CCY*, March 11, 1938, p.9. / 47. *CCY*, April 8, 1938, p.13. / 48. *CCY*, June 10, 1938, p.12. / 49. *CPC*, July 29, 1938, p.10. / 50. *CPC*, October 20, 1939, p.13. / 51. *CPC*, December 3, 1943, p.4. / 52. *CPC*, October 19, 1945, p.2. / 53. *MPH*, October 31, 1949, pp.A-2, A-12; the *Monterey Peninsula Herald* included a photo of Koch. / 54. *CPC*, February 7, 1930, p.12; *IOI*, February 8, 1931, p.S-7. / 55. *CPC*, October 9, 1931, p.8. / 56. *CPC*; August 29, 1925, p.5; September 22, 1933, p.6. / 57. *SFW*, September 8, 1934, p.8; *IOI*, September 9, 1934, p.8-S; *TWP*, September 15, 1934, p.13. / 58. *CPC*, October 29, 1937, p.1; *IOI*, October 31, 1937, p.S-5. / 59. *CPC*, February 18, 1938, p.7; *IOI*, March 13, 1938, p.S-5. / 60. *BDG*, July 1, 1938, p.8. / 61. *SFW*, August 5, 1939, p.6; *IOI*, August 18, 1940, p.B-7. / 62. *CPC*, December 8, 1939, p.13. / 63. *CPC*, October 4, 1940, p.7. / 64. *IOI*; January 30, 1944, p.2-B; February 6, 1944, p.2-B. / 65. *MPH*, October 31, 1947, pp.A-1, A-18. / 66. *MPH*, October 31, 1950, pp.A-1, A-13; *IAT*, November 24, 1950, p.16. / 67. Cf. Spangenberg, p.54; Hughes, p.638; Falk, p.1880; Jacobsen, p.1825. / 68. *CPC*, September 21, 1951, p.3.

**DIETRICH (Dirk) LEONARDUS (Leonidas) KOOREMAN** (1858-1912) was born on March 9<sup>th</sup> in Leiden, Netherlands.<sup>1</sup> He initially trained in art with A. H. Bakker-Korff and continued for brief periods at the

academies in The Hague and Antwerp. Following five years of study with Joseph Portaels in Brussels and Jean Léon Gérôme in Paris, he entered the University of Leiden for courses in philosophy and the history of literature. In 1890 Kooreman contributed two paintings to the Paris Salon: *The Kiss* and *The Sisters*. Two years later he displayed his *Prayer in the Wheatfield* to great acclaim in Germany and he settled briefly in Köln. He returned to Leiden and counted among his students D. Roggeveen and J. van Dam. By 1898 he was no longer recorded on Leiden's official municipal register and lived in Hamburg. He achieved such respect as both an etcher and a painter of "realistic portraits and genre scenes" in a style influenced by El Greco that he was appointed an Associate at the prestigious Hamburg Art Association.<sup>2</sup>

For reasons that are presently unclear Kooreman immigrated to the United States in April of 1903. He departed Hamburg under the name "Dr. Leonardus Kooreman," gave his occupation as Maler (painter) and disembarked at Plymouth, New York.<sup>3</sup> Kooreman, who was listed as unmarried, apparently traveled to California soon after arrival. He was a San Francisco resident "for some time" when he was struck by a streetcar at the intersection of H Street and Ninth Avenue on September 13, 1905. He suffered thereafter from a deteriorating "nervous" disorder and failing health.<sup>4</sup> The earthquake and fire in April of 1906 destroyed his studio and the entire corpus of his unsold work. By or before early November Kooreman had established himself in a studio at 2218 Shattuck Avenue in Berkeley.<sup>5</sup> Whenever possible, he continued with his newly adopted penchant for painting "strong and natural" landscapes. These were exhibited in Berkeley at the 1906 Studio Building Exhibition and at the Third Annual of the Berkeley Art Association in 1909.<sup>6</sup> In addition, Kooreman contributed to the 1909 Alaska-Yukon-Pacific Exposition in Seattle.

The story of his tragic decline was detailed in the *Berkeley Daily Gazette* and the *San Francisco Call*.<sup>7</sup> According to reports, Kooreman's declining health resulted in frequent hospital stays. In April of 1908 he was forced to sue his wife, Margarite, for desertion and a divorce was granted two months later.<sup>8</sup> In addition, there were the interminable delays in his damage suit against San Francisco's United Railroads, the company responsible for the streetcars. Finally, after almost three years, his trial began without a jury on October 5, 1908. It was claimed that the "landscape painter and musician . . . Kooreman . . . sustained scalp and face wounds and a fractured leg. His left leg was permanently shortened one and a half inches as the result of the accident."<sup>9</sup> He apparently lost the suit. In desperation he turned to commercial painting and even lettered signs for business. At one point he lived for five months on thirty dollars. His loyal Berkeley friends, a local newspaper and even the Women's Christian Temperance Union encouraged the sale of his art with displays in store windows and a raffle. When it was learned that the raffle on his behalf violated state law, Mrs. von Hemert-Engert of the Temperance Union organized a special committee to purchase one of his paintings for the local library.<sup>10</sup> Kooreman's residential address in Berkeley changed from 2004 University Avenue in 1908 to 2116 Spaulding Avenue in 1910 and finally to 1516 Delaware Street in 1911.<sup>11</sup> Due to disease and malnutrition he fell critically ill on January 6, 1912. The life of this immensely talented artist ended at Berkeley's Roosevelt Hospital on January 13, 1912. His friends paid for a "proper burial."

**ENDNOTES FOR KOOREMAN:** 1. *Allgemeines Künstler-Lexikon*, K. G. Saur ed., vol.5, München, 2000, p.652; Scheen, vol.1, p.633. / 2. Hans Vollmer et al., *Allgemeines Lexikon der Bildenden Künstler von der Antike bis zur Gegenwart*, vol.21, Leipzig, 1927, p.291; Christie's Amsterdam Auction Catalogue, *Nineteenth Century European Pictures*, October 27, 1998, No.80; cf. Hughes, p.640. / 3. *Hamburger Passagierlisten, 1850-1934*, April 4, 1903; *New York Passenger Lists*, April 17, 1903; T-715. / 4. *SFL*, January 14, 1912, p.23. / 5. *BDG*, November 9, 1906, p.5. / 6. Appendix 1, Nos.1, 5. / 7. *BDG*; October 22, 1910, p.2; January 13, 1912, p.1; *SFL*; November 4, 1910, p.10; January 14, 1912, p.23. / 8. *SFL*; April 25, 1908, p.16; June 12, 1908, p.5. / 9. *SFL*, October 6, 1908, p.13. / 10. *SFL*, November 4, 1910, p.10. / 11. Polk: 1908, pp.1346, 1828; 1910, p.1070; 1911, p.1102; U.S. Census of 1910 [ED 52, Sheet 1B].