

scenery he has done. One delicious stretch in Devonshire was scarcely hung until it was sold. Yard has taken for one subject "The Chalk Cliffs of Albion." In it from the heights, which look as if they had been sculpted, stretches the ocean until it is lost in a blue haze. In several places he has used effectively this hazy perspective, which is so full of meaning. . . .

Yard's most pretentious pieces are full of interest. One, a pastoral, is done in the twilight hour in Santa Clara valley. Yard is an excellent draftsman, and in this, as in all other pictures, the drawing is faithful. In this vista of Santa Clara, Yard, without being too particular, has worked out the texture of the foreground. There need be no guessing as to the quality of the floor of the valley, but he has not gone too much into detail, as he was prone in earlier work. Another effective picture is a valley in the old country, taken when it was luminous with heather.

By late May his work had appeared on the walls of other local dealers, but was given a more cautious review:²²

Sidney J. Yard of San Jose shows some good watercolors this week in the local galleries. They are mostly sketches around and about Monterey. Mr. Yard has been happy in catching the California glow – sometimes. This artist's work is curiously unequal, both in color and manner. Oftentimes brilliant, clear and quite convincing in color, it is occasionally muddy and off key. While characteristically rather hard, almost photographic in method, it sometimes, though seldom, lapses into a soft wooliness like that of some old English watercolors. But Mr. Yard reaches a high artistic level in his best work, where the tendency in excess of detail is restrained and his true luminous color sense comes uppermost.

In September of 1900 the *Call* reported the following:²³

Sydney J. Yard sends up from Monterey some summer sketches of sand and sea, wind-blown pines and gray old rocks, all water colors. Among them is a rare impression of an incoming tide, with a fine bit of foreground, but the sky is flat and uninteresting, and the rocks without conviction. A Pacific Grove subject with a pine tree in shadow and sunlight in the middle distance is a nice study in values.

For the Water Color Exhibition in November of 1901 at the Mark Hopkins Institute of Art his *Guadalupe Creek* was characterized by the *Call* as "well done," but "two others by the same artist are scarcely up to his standard."²⁴ From the U.S. Census of 1900 we learn that the Yards lived at 257 North Second Street in San Jose.²⁵ Fannie listed her occupation as an "elocutionist" associated with the University of the Pacific and Sydney described himself with the specific "landscape artist." He registered on the local voter index under the name "Sidney Jones Yard."²⁶

The Yard family moved from San Jose to Oakland in late 1902 and resided at 310 Twenty-eight Street until late 1906; several notices in the local newspapers indicate that Sydney bought and sold property in Oakland.²⁷ The Yards were socially prominent in the East Bay; the public "recitals" and "dramatic readings" given by Fannie and Bessie were especially popular.²⁸ In February of 1902 Sydney's watercolor, *A Foggy Morning*, "excited much favorable comment" at the Loan Exhibition in Oakland's Starr King Fraternity.²⁹ That December he displayed *Oaks and Sheep* at the Second Annual of the Oakland Art Fund and assorted watercolors at the Palette, Lyre and Pen Club.³⁰ At these venues he became acquainted with local artists, including Mary DeNeale Morgan and Charles Chapel Judson. The latter would soon begin courting Yard's daughter. In the fall of 1903 Sydney joined the short-lived attempt to form the Association of Professional Artists in Alameda County and displayed his "much admired" watercolors in the galleries of the United Crafts and Arts in San Francisco.³¹

At this time he occupied a professional studio in San Francisco at 420 Montgomery Street, an address that he shared with Judson, Edward Currier, Marion Drewe, and the great watercolorist from Alameda, Charles P. Neilson.³² In 1904 and 1905 Yard, Judson and Morgan again exhibited together at the Annuals of the Oakland Art Fund sponsored by the Starr King Fraternity.³³ At the Fund's 1904 Annual Yard displayed "six pictures done in his own style with that charming simplicity and conscientiousness which is always characteristic of his work;" a year later he contributed *Brown October* and *Under the Old Oaks*.³⁴ About this time he exhibited two works, *Cornfield of Marlowe* and *Welch Landscape*, at Oakland's Home Club and several watercolors at the Sketch Exhibition of the San Francisco Press Club.³⁵ On the evening of April 2, 1904 the home of Sydney Yard was lavishly decorated in green and white foliage for the wedding of his daughter, Bessie, to Charles C. Judson. The Reverend Dr. McClish of the University of the Pacific officiated.³⁶ From the 1904 fall Annual of the SFAA at the Mark Hopkins Institute of Art the critic Laura Bride Powers reproduced in the *San Francisco Call* his *Storm Scene*, a watercolor which she characterized as "a charming bit of seashore, storm-swept, with waves washing high on the white sand, threatening the anchorage of pink and purple blossoms that rest like bits of amethyst there."³⁷ She also praised his painting *Stormy Weather* for its "quieter effects."³⁸ In the spring of 1905 his work appeared at the Lewis and Clark Exposition in Portland.³⁹ One of his finest watercolors from this period, *The Rising Moon-1905*, is reminiscent of the early Tonalist work of Granville Redmond.⁴⁰ At this time several of his paintings were sold to visiting "Eastern buyers" or in galleries on the East Coast.⁴¹ In her weekly review column L. B. Powers announced that "Sidney Yard, the watercolorist, is arriving. For conscientious work,

SYDNEY (Sidney) JONES YARD (1855-1909 / Plate 27) was born on November 5th in Rockford, Illinois. According to the U.S. Census of 1860, "Sidney" was an only child and his father, William Yard, was employed as a "machinist."¹ Locally, he studied art with George J. Robertson and then followed his career to Chicago where he also became a skilled photographer. By 1880 he had returned to Rockford and was living with his wife, Carrie, in the home of his father-in-law, Benjamin Millard.² At this time Sydney Yard officially listed his occupation as "artist." After the death of his wife he migrated in the late 1880s with his young daughter, Bessie, to San Jose, California. Here he jointly established a photographic business with Andrew Putnam Hill. In 1892 his business address was given as 79 West Santa Clara Avenue and his residence as Moor Park Avenue in the West Willows section.³ That year at the California State Fair in Sacramento the two men exhibited their "historic" photographs of Santa Clara County, including views of the "Old Mission Church."⁴ By 1895 Yard had dissolved his partnership with Hill and simply advertised himself among the "artists" in the classified section of the local Directory. The address of his studio-residence between 1896 and 1899 changed from Second Avenue at San Fernando Street to 21 East Santa Clara.⁵

In May of 1896 at the Inaugural Exhibition of the Mark Hopkins Institute of Art Yard's watercolor, *The Close of Day*, with its huddled flock of sheep at twilight charmed the unnamed reviewer for the *San Francisco Call*: "The glimmering, mysterious light of the first moment of night is depicted with a rich, warm coloring, as restful to the gaze as it is to nature."⁶ That September he displayed a collection of his paintings at the Santa Clara County Fair.⁷ In November at the benefit-sale of books and art for the Unitarian Church at Hale's Hall in San Jose he donated his entry to the "poster contest for the best original design representative of Santa Clara County."⁸ He exhibited his watercolors and oils of local landscapes at the Annuals of the San Francisco Art Association (SFAA) between 1896 and 1908.⁹ The *San Francisco Call* noted that his several small watercolors at the 1896 winter Annual had "considerable merit" and that many "of them are studies from nature and indicate a subtle grasp of the subject chosen."¹⁰ That same newspaper added:¹¹

Sidney J. Yard exhibits a pastel sunset scene with much feeling in it, and also a clever sketch from nature entitled, "Sketch From Penitencia Creek." This latter picture has the flavor of the open air and indicates that the man who painted it is at home with California landscapes.

Two fine examples from this period, which reflect the influence of the Tonalist school, are *Sheep Grazing on California Hillside-1895* and *Oak Tree-1896*.¹² Justin Sturgis, art critic for *The Wave*, described one of Yard's three submissions to the 1897 spring Annual of the SFAA as "a velvety hollow hill, minutely rendered as a colorful photograph."¹³ The titles of those three works were: *Hayfield*, *In the Santa Cruz Mountains and Solitude*. In March of 1898 Yard was asked to exhibit at a group show in the Century Club of San Francisco.¹⁴ A month later he donated his art to the Red Cross Benefit Exhibition at the San Francisco Press Club.¹⁵ About this time he began to paint on the Monterey Peninsula, especially in the Methodist colony at Pacific Grove and in neighboring Carmel.¹⁶ His entries for the 1898 winter Annual at the SFAA were entitled: *Autumn Twilight* and *Coast near Pacific Grove*.¹⁷ One of his bucolic scenes, the subtlety rendered *Cattle Pond*, may date from this period.¹⁸

His position was secure enough financially that he married Fannie May Estabrook on July 18, 1898. In June of 1899 he applied for a passport with the intent of staying abroad for "about a year."¹⁹ At this time he was described as five feet nine inches tall with blue eyes, "light" hair, a fair complexion and a "prominent" nose. In London he studied with the famous watercolorist and Royal Academician Harold (Harry) Sutton Palmer. He sketched as far north as Scotland.²⁰ Shortly after his return he staged a solo exhibition at Vickery's in San Francisco and received the following review from the *San Francisco Call* in April of 1900:²¹

Yard has included in the present exhibition pictures done at home and abroad. A few show the coloring with which those who know anything of his work are familiar, but of the majority one has to make sure by looking at the signature, so far has Yard gotten from the path in which he had been traveling. It was a good one, but straight and a little narrow. His new pictures are simpler and broader and express the poetry of nature in some of her most cheerful and refreshing moods. This is so true of the bits of English and Welsh

gilded with the gold of imagery, Mr. Yard has won his laurels honestly . . . [and] is following along original lines in a picturesque, but wholly artistic fashion."⁴² Powers reproduced one of his bucolic scenes that "demonstrates his worthiness to be classed among the best of his line in the West." In the summer of 1905 Yard exhibited at the Schussler Brothers Gallery and the Occidental Hotel, both in San Francisco.⁴³ Regarding the last venue, Powers expressed unstinting praise for his *Morning in the Hills, After the Rain* and *California Oaks*: "Here is a man who paints as Wordsworth wrote. You can smell the daisies."⁴⁴ She obligingly reproduced one of his "exquisite" oak scenes.⁴⁵

Sydney Yard established a close friendship with his Oakland neighbor, the English-born painter Goddard Gale, with whom he sketched in the Berkeley hills and eventually persuaded to frequent Carmel-by-the-Sea. By 1905 the Yards had purchased a Carmel cottage on Carmelo Street at Thirteenth Avenue.⁴⁶ Early in 1906 Sydney began construction on an adjoining studio that Ida Brooks mistakenly assumed to be his home.⁴⁷ Sydney "was the prime mover in forming the Carmel Arts and Crafts Club" in 1905 and in sponsoring its Clubhouse.⁴⁸ In April of 1906 he "lost comparatively little" with the destruction of San Francisco; he sent twenty-six pictures to the Anderson Galleries in Chicago where its proprietor, Mr. Thurber, sold seventeen at once and demanded more than Yard could produce.⁴⁹ In the late summer of 1906 he went on a sketching trip to Santa Barbara.⁵⁰ A few of his San Francisco students followed him to Carmel, including Laura Maxwell, and he found new ones locally, such as Jennie V. Cannon and Jessie Short-Jackson.⁵¹ It was reported that Short-Jackson worked with Yard for two years and developed a style similar to her teacher's.⁵² The Yards moved their official residence from Oakland to Carmel in late 1906 or early 1907. According to the *Monterey Daily Cypress*, Yard completed his new Carmel studio just before March of 1907 "and is again at work" on pictures that "really live . . . you can actually hear the winds whispering through his wonderful canvas."⁵³ His December exhibition of six watercolors at San Francisco's Vickery, Atkins & Torrey Gallery elicited a lengthy response from Lucy B. Jerome, the new art critic for the *San Francisco Call*. Part of her review follows:⁵⁴

Another study of Yard's shows a group of eucalypti on the edge of a white gleam of water. The trees throw a dense shadow over the glassy surface which conveys in some way a sense of mystery. Some cattle are feeding in the middle distance near a second clump of trees. The effect of this picture is that of an oil; the colors are indescribably rich and mellow. Somewhat somber in tone, it carries an idea of infinite peace and silence, the exquisite quiet of Nature which a single jarring sound would profane. This quality is present in all of Yard's work. It is along impressionist lines, but one is conscious of every detail, of such is the completeness and satisfying quality.

She concluded that "Yard's drawing is the foundation over which he works his effects." Yard favored the transparent subtleties of watercolor over other media. Atop his front door he placed his code: "Art is a corner of nature seen through a temperament." When Sydney had difficulty in finding a suitable site for a "new" Carmel home, rumors were spread that he might relocate to the Berkeley art colony where he was well known.⁵⁵ He exhibited on four occasions in Berkeley between 1906 and 1909.⁵⁶ At the Studio Building exhibit there in 1906 he displayed three works: *Oak Grove*, *Marin Hills* and *Moss Beach*. During this period he also contributed to shows at the Rabjohn & Morcom Gallery in Oakland.⁵⁷ In 1907 his work appeared at the Piedmont Art Gallery and Oakland's Hahn gallery.⁵⁸ In the late summer of 1908 it was announced in Carmel:⁵⁹

Sydney Yard has purchased two fine lots on the corner of Lincoln and Seventh Avenue, and is at present erecting a lovely home. The style of architecture and design will be a beauty mark for Carmel. Mr. Yard is the designer and M. J. Murphy of Carmel the builder.

As to the disposition of the Yards' first studio-home the *San Francisco Call* reported that Miss Mary DeNeale Morgan "has been fortunate in securing the studio of Sydney Yard at Carmel for her next season's work, Mr. Yard having ensconced himself and painter belongings in a new and more commodious studio near the old."⁶⁰

Yard sold most of his work in the private galleries of San Francisco. His paintings at Schussler's were praised for that "rare inimitable style."⁶¹ In June of 1908 he displayed at Vickery's several watercolors, including one of the local mission, which Lucy Jerome described as "bold in conception, sure in handling, balanced in composition, and full of soft, delicate glowing, elusive color."⁶² Of his other Vickery paintings she added that they were created with "an unerring regard for values and exquisite power of draftsmanship . . . it is nature as one would have her without an atom of change." That October this "painter of nature in her exquisite and gentle moods" held a major Vickery's exhibition.⁶³ Lucy Jerome published the evaluation of this show by the gallery's owner, Mr. Vickery:⁶⁴

Mr. Yard's position as a painter of California landscape is well acknowledged; but even to those who have seen his previous work this exhibition is something of a revelation. So far no opportunity has been given of seeing his pictures to such advantage in respect of number, variety and isolation from other paintings. Seen in this way, we recognize the consistent appearance of certain qualities – qualities of serenity, of directness, of simplicity which are fundamental to art.

Mr. Yard's subjects are chosen from the beautiful country about Carmel and Monterey, the oaks and cypresses of the coast – landscapes of the greatest nobility and charm, which he has perceived clearly and rendered with a restraint and entire absence of self consciousness which are in themselves a distinction of style.

Any one viewing the 30 to 40 paintings which are placed in the gallery in this collective form will subscribe at once to the truth of the statement, Yard's work is temperamental in that it expresses the character of the artist himself, the clearness, beauty and tenderness which appear in each of the different landscapes having their root in and finding their expression through the man. . . .

If a certain deep insight and a certain subtlety be lacking, it does not mar the pleasing effect produced on those who welcome the obvious in a picture. But the obvious in Yard's work is exquisitely limned – the scene portrayed full of true emotion. One not only sees but seems to feel the gray mists rolling in from seaward, the raindrops on the cheek, the sting of the brine. In other pictures the sunshine of summer morning, the sweet, warm smell of the meadow grasses, the faint chirp of the birds and the fine clean aspect of the world seem real. Not paint and canvas, but Dame Nature lives and breathes in these exquisite landscapes. The cloud effects in different types of sky are wonderful in luminosity and drift of fleecy masses across a background of color. There are no flat paint effects in these skies.

Yard has shown his perfect mastery of light effects in nearly all his canvases, notably in the one called "Early Morning in the Spring," where the sun, just rising, strikes the marsh and hills with singular radiance. In oils Yard has been equally successful, the half dozen of these canvases exhibited being landscapes showing the same delicacy of conception and pleasing composition, added to well developed forcefulness and power. The exhibition has excited much interest.

His rendering of contrast and glare was undoubtedly influenced by his work in photography as we see in the Carmel watercolor *Trees and Shrubs in the Bright Light of Day*.⁶⁵ In the fall of 1908 he exhibited at the Arts and Crafts show in Oakland's Idora Park.⁶⁶

On the Peninsula his work appeared at the Del Monte Art Gallery between 1907 and 1912 with such titles as: *September Evening*, *Unsettled Weather*, *The Oak Tree*, *The Downs*, *Eucalyptus and Sea Meadows-Carmel*.⁶⁷ In the summer of 1908 his painting *The Oaks* was purchased at that Gallery by the well-known collector, Jennie Hooker.⁶⁸ He held regular shows at his Carmel studio.⁶⁹ Yard habitually hosted his son-in-law, Charles C. Judson, on summer vacations in Carmel where both men devoted considerable time to rendering the sand dunes.⁷⁰ The Mission church of Carmel was also the subject for a number of Yard's studies.⁷¹ He served as the curator for the annual exhibitions of paintings at the Carmel Arts and Crafts Club. Yard was an active supporter of the community at large; he was elected to Carmel's "Sanitary Board" and obligingly played the clarinet in the band at the local Dutch Market.⁷² In 1908 he registered to vote in Carmel.⁷³ When the Yards made one of their rare visits to the local literati, tea was served instead of liquor.⁷⁴

The art community was deeply saddened following the unexpected death of Sydney Yard from a heart attack on January 1, 1909.⁷⁵ The obituary in the *San Francisco Call* noted that "recently . . . Yard had shaken free from the conservatism of realistic landscapes and had tended toward the impressionistic" and cited the observation of his colleague, Giuseppe Cadenasso: "in Carmel . . . his work improved immensely. He became more liberal in his treatment of nature, more poetic and broader."⁷⁶ Yard's watercolors appeared shortly thereafter in memorial shows at Rabjohn's and Vickery's.⁷⁶ Regarding the latter exhibition, Lucy Jerome mused:⁷⁸

Forty-two landscapes and seven charcoal drawings are on view . . . Perhaps the most pretentious of the landscapes is the one called "Unsettled Weather," in which the atmospheric effects are delineated with Yard's utmost feeling and delicacy. A wide pool of clear water breaks an expanse of marshland, while a mighty gray and white cloud, threatening rain, sweeps slowly over the heavens, brilliant rifts of blue gleaming through the gathering storm. The color, though subdued, is rich and the light effects handled in Yard's own inimitable style. The picture is valued at \$400.

"Chalk Cliffs at Devon" is a water color of great originality. It shows the gleaming white of the cliffs boldly displayed against the rich tones of red and green which predominate in the vegetation, making a virile contrast in color, while over a low hill hanging clouds betoken approaching rain and a brilliant bay, undimmed, shimmers in a sweeping curve of beauty.

"Lengthening Shadows" is more somber and one feels the touch of melancholy in the creeping shadow fingers across the yellowed grass.

The charcoal sketches are tree drawings in a landscape setting. The anatomy of the tree is wonderfully depicted, and as someone has said of McComas' trees, these of Yard's "have a soul." They seem the natural habitation of a dryad or wood nymph and speak their own language to the observer.

Also in 1909 his work was shown at the American Art Gallery in New York City and at the Alaska-Yukon-Pacific Exposition in Seattle.⁷⁹ In the late fall his paintings appeared at the California Club in San Francisco.⁸⁰ His watercolors continued on display at Vickery's into 1910.⁸¹ In June of that

year he had a dozen "glowing" watercolors with such titles as *The Monterey Coast*, *Scene of Inverness* and *Late Afternoon* at Rabjohn's in San Francisco.⁸² That gallery frequently displayed his very popular works through 1914.⁸³ In December of 1910 his watercolors were hung in a show of California artists at Oakland's Orpheum Theatre.⁸⁴ At the Fifth Annual Exhibition of the Carmel Arts and Crafts Club in 1911 a selection of his watercolors was posthumously exhibited; that December it was reported that several of his works along with paintings by Xavier Martinez and others were badly damaged in a fire at the James D. Hahn gallery and tailor shop.⁸⁵ The Gump Gallery in San Francisco showed his work in 1913; Schussler's displayed his watercolors into 1915.⁸⁶ Yard's painting *Surf* was part of the Loan Exhibition at the Oakland Art Gallery in December of 1916.⁸⁷ The Courvoisier Gallery in San Francisco exhibited in March of 1919 "one of his far-reaching landscapes, done in sepias and reds."⁸⁸

Mrs. Yard continued to reside in Carmel. She served as a director and teacher at the Arts and Crafts Club and as an instructor at the Carmel School of Dramatic Arts.⁸⁹ She also functioned as a city librarian, the "keeper" of Ye Olde Shop and co-curator of the private Carmel Art Gallery.⁹⁰ In May of 1922 the Stanford University Art Gallery staged a joint exhibition of the paintings of William Keith and Sydney Yard with the works of each artist filling opposite walls.⁹¹ The following January Charles C. Judson and his daughter, Helen, served as lecturers and co-curators for a major retrospective of Yard's work at Berkeley's Codornices Club. This show was sponsored by Eleanor Carlisle who was responsible for hanging and lighting the art.⁹² Carlisle, as well as fellow artists Sophie Culp and Jennie Cannon, were among the many collectors who lent their paintings to this exhibit. According to the lengthy review in *The Courier of Berkeley*:⁹³

... The exhibit, consisting of forty-seven pictures, was with one exception, all California scenes. . . . It is estimated that over one thousand lovers of the beautiful visited the exhibit.

... For Sunday brought with it the social crush and the room was uncomfortably crowded during day and evening, a fact which made the restful enjoyment of the pictures quite impossible.

... The versatility of Mr. Yard was a surprise to many of his most ardent admirers. Always was there present a refinement, reserve and peace that marked the man, but it was expressed through so many varying scenes, and ranges of color. One oil from his brush hung among the water colors and it was interesting to note that the water colors suffered no comparison of thinness, no lack of depth so often ascribed only to the worker in oil. A luminous quality pervaded all his work

In June of 1926 his watercolor entitled *Afternoon in Monterey* was exhibited at the Carmel Art Gallery.⁹⁴ In the spring of 1934 Jennie V. Cannon displayed her collection of Yard watercolors at an exhibition in her studio.⁹⁵ Sydney Yard is mentioned in a variety of modern sources.⁹⁶

ENDNOTES FOR YARD: 1. U.S. Census of 1860 [ED County of Winnebago, Sheet 237]. / 2. U.S. Census of 1880 [ED 231, Sheet 21]. / 3. *San Jose City Directory*, published by F. M. Husted in San Francisco, 1892, pp.504, 1010. / 4. Halteman, p.III.67. / 5. *San Jose City Directory*: 1896-97, pp.498, 694; 1898-99, pp.431, 637. / 6. *SFL*, May 2, 1896, p.9. / 7. *SFL*, September 13, 1896, p.5. / 8. *SFL*, November 26, 1896, p.8. / 9. Halteman, p.I.313; *AAA* 1, 1898, p.392; *SFC*: November 19, 1897, p.2; November 27, 1904, p.32; *SFL*: November 17, 1896, p.5; November 27, 1896, p.11; November 17, 1897, p.5; November 10, 1901, p.20; November 18, 1904, p.3; November 20, 1904, p.19. / 10. *SFL*, November 29, 1896, p.17. / 11. *SFL*, December 6, 1896, p.19. / 12. *B & B*: June 13, 1993, No.764; December 12, 1996, No.3191; cf. *Landscape with Sheep* in Jones, *Twilight*, p.27. / 13. *TWV*, May 1, 1897, p.4. / 14. *IAT*, March 7, 1898, p.10. / 15. *SFL*, June 10, 1898, p.10. / 16. *SFL*, July 11, 1900, p.6. / 17. Halteman, p.I.313; *SFL*: October 15, 1898, p.3; October 16, 1898, p.26. / 18. Plate 27; Appendix 6. / 19. U.S. Passport Application No. 8710, issued on June 19, 1899 in Santa Clara County, California. / 20. *MPH*, October 29, 1960, p.A-3. / 21. *SFL*, April 6, 1900, p.14; cf. *IAT*, April 12, 1900, p.14. / 22. *SFL*, May 28, 1900, p.7. / 23. *SFL*, September 6, 1900, p.6. / 24. *SFL*, November 8, 1901, p.4. / 25. U.S. Census of 1900 [ED 66, Sheet 2B]; cf. *San Jose City Directory*, 1900, p.513. / 26. CVRI, Santa Clara County, 1900. / 27. Polk: 1903, p.462; 1904, p.477; 1905, p.494; 1906, p.511; *TOI*, March 7, 1903, p.11; CVRI, Alameda County, 1904; *SFL*: March 6, 1905, p.4; April 29, 1905, p.11; *TOI*, January 19, 1905, p.8. / 28. As late as 1912 the Yard women were socially active in the East Bay; *TOI*: June 8, 1903, p.5; April 2, 1904, p.9; November 14, 1904, p.8; November 18, 1904, p.10; November 26, 1904, p.12; February 13, 1905, p.8; February 22, 1911, p.12; June 13, 1911, p.4; February 2, 1912, p.19; February 5, 1912, p.3. / 29. *ADA*, February 27, 1902, p.1; cf. *TOI*, February 20, 1902, p.4. / 30. *SFL*, December 5, 1902, p.13; *TOI*: December 5, 1902, p.4; December 6, 1902, p.6. / 31. *TOI*: November 24, 1903, p.5; December 22, 1903, p.6; *SFL*, November 25, 1903, p.15. / 32. Crocker: 1904, p. 2025; 1905, p.2000; *SFL*: October 23, 1904, p.19; August 27, 1905, p.19; October 22, 1905, p.19. / 33. *BDG*, February 15, 1904, p.3; *TOI*: February 16, 1905, p.8; March 3, 1905, p.7; March 6, 1905, p.2; March 8, 1905, p.16; *SFL*: March 1, 1905, p.6; March 7, 1905, p.27; *SFC*, March 5, 1905, p.27; Schwartz, *Northern*, pp.75, 86, 118. / 34. *BDG*, February 24, 1904, p.6; cf. *SFL*, February 25, 1904, p.6. / 35. Schwartz, *Northern*, p.118; *SFL*: April 17, 1904, p.26; April 20, 1904, p.7. / 36. *TOI*: February 15, 1904, p.5; April 4, 1904, p.7; *BDG*, April 2, 1904, p.5. / 37. *SFL*, November 20, 1904, p.19. / 38. *SFL*, November 18, 1904, p.3. / 39. *SFL*, April 22, 1905, p.7; *BDG*, May 3, 1905, p.1. / 40. *B & B*, June 13, 2001, No.5261. / 41. *SFL*: April 30, 1905, p.19; December 31, 1905, p.23. / 42. *SFL*, May 7, 1905, p.19. / 43. *SFL*: August 20, 1905, p.19; September 6, 1905, p.10. / 44. *SFL*, September 10, 1905, p.19. / 45. *SFL*, August 27, 1905, p.19. / 46. *CPC*: September 16, 1927, p.9; November 8, 1929, p.3. / 47. *SFL*: January 14, 1906, p.10; cf. *SFL*, April 29, 1907, p.6. / 48. *CPC*, June 21, 1929, p.6. / 49. *CPC*, June 21, 1929, p.6. / 50. *SFL*, September 9, 1906, p.27. / 51. *SFL*, November 13, 1910, p.53. / 52. *SFL*, November 27, 1910, p.55. / 53. *MDC*, March 10, 1907, p.1; cf., *SFL*: April 8, 1907, p.6; November 18, 1907, p.7. / 54. *SFL*, December 23, 1907, p.7. / 55. *TCR*: May 25, 1907, p.11; June 8, 1907, p.13. / 56. Appendix 1, Nos.1-4. / 57. *TCR*, August 17, 1907, p.13. / 58. *SFL*: May 3, 1907, p.4; November 4, 1907, p.8. / 59. *MDC*, September 25, 1908, p.1. / 60. *SFL*, December 13, 1908, p.23. According to Thomas V. Cator, the original Yard home on Carmelo at Thirteenth was "moved back" and the Fenner family built a house on the original site. Mary DeNeale Morgan

purchased the second Yard home on Lincoln Street in 1910; *CPC*, November 8, 1929, p.3. / 61. *SFL*, January 26, 1908, p.31. / 62. *SFL*, July 26, 1908, p.31; cf. *TOI*, August 2, 1908, p.9. / 63. *SFL*: October 4, 1908, p.31; October 15, 1908, p.8; October 16, 1908, pp.11, 20; October 19, 1908, p.12; October 20, 1908, pp.5, 14. / 64. *SFL*, October 18, 1908, p.28. / 65. *B & B*, December 9, 1999, No.5219; cf. *Sand Dunes and Trees* in Jones, *Twilight*, p.54. / 66. *TOI*, October 15, 1908, p.3. / 67. Schwartz, *Northern*, pp.118f; *SFL*: July 8, 1907, p.6; September 13, 1908, p.28; March 27, 1910, p.48; May 29, 1910, p.39; August 28, 1910, p.42; September 18, 1910, p.40; *TCR*, September 10, 1908, p.14; *TOI*, September 14, 1908, p.10. / 68. *SFL*: August 30, 1908, p.30; October 4, 1908, p.31. / 69. *MDC*, May 27, 1908, p.3. / 70. *TCR*, February 1, 1908, p.16; *MDC*, June 5, 1908, p.1. / 71. *TCR*, August 1, 1908, p.22. / 72. *MDC*: June 25, 1908, p.1; July 12, 1908, p.1. In 1960 the *Monterey Peninsula Herald* published a charming photo of Yard at a Dutch Fair in costume with his young granddaughter, Helen, and reproduced one of his watercolor sketches (*MPH*, October 29, 1960, A-3). / 73. CVRI, Monterey County, 1908. / 74. Sterling, March 26, 1908. / 75. Sterling, January 1, 1909. / 76. *SFL*, January 2, 1909, p.9. / 77. *SFL*: January 31, 1909, p.31; February 7, 1909, p.28; February 21, 1909, p.34; *TCR*, February 27, 1909, p.14. / 78. *SFL*, February 28, 1909, p.31. / 79. *The Sun* [New York City], May 27, 1909, p.8; *SFL*: June 20, 1909, p.5-M; July 20, 1909, p.14. / 80. *TOI*, November 27, 1909, p.12. / 81. *SFL*: August 14, 1910, p.42; September 18, 1910, p.40; September 25, 1910, p.34. / 82. *SFL*: June 5, 1910, p.41; June 26, 1910, p.36. / 83. *SFL*: September 18, 1910, p.40; April 9, 1911, p.33; April 16, 1911, p.72; April 23, 1911, p.33; September 3, 1911, p.47; August 11, 1912, p.39; *SFC*, February 1, 1914, p.21. / 84. *SFL*, December 25, 1910, p.40. / 85. Appendix 2; *TOI*, December 21, 1911, p.1. / 86. *SFC*, November 3, 1913, p.21; *SFC*, December 12, 1915, p.24. / 87. *TOI*, December 3, 1916, p.24. / 88. *SFC*, March 9, 1919, p.E-5. / 89. *SFL*, May 22, 1910, p.42; *CPC*: September 8, 1915, p.4; October 18, 1916, p.4. / 90. *CPC*: October 6, 1915, p.4; December 11, 1919, p.1; May 22, 1926, p.6; Perry/Polk: 1916-17, p.4; 1922-23, p.13. / 91. *DPT*, May 6, 1922, p.8. / 92. *BDG*: January 27, 1923, p.5; February 3, 1923, p.5; *TOI*, January 28, 1923, p.B-1. / 93. *TCR*, February 10, 1923, p.6f. / 94. *CPC*, June 25, 1926, p.11. / 95. *BDG*, March 29, 1934, p.6. / 96. Cf., *MPH*: October 29, 1960, p.A-3; October 18, 1966, p.A-3; Falk, p.3659; Jacobsen, p.3589; Spangenberg, p.49; Hughes, p.1227; Shields, pp.279-81, 328; Jones, *Twilight*, pp.14, 27, 54, 80.

FREDERICK ALMOND ZIMMERMAN (1886-1974) was born on October 7th in Canton, Ohio. He attended U.S.C. as an undergraduate and after completing his degree had further art training with Victor D. Brenner. According to the U.S. Census of 1910, he lived with his brother and sister-in-law in Los Angeles and listed his occupation as "teacher, art design."¹ When he registered for the draft in June of 1917, he resided at 93 North Caulfield Street in Detroit, Michigan, and listed himself as a "self-employed illustrator."² At this time he requested a draft deferment on the grounds that he was deaf in both ears. He was described as tall with a medium build and had blue eyes and brown hair. Thereafter he moved to 225 South Los Robles Court in Pasadena and by 1920 was registered on the voter index as a "Republican;" he shared his rented flat with a friend, Richard Hardy, who was a Spanish teacher.³ The unmarried Zimmerman listed his occupation as "artist, painter & sculptor" on the U.S. Census of 1920.⁴ He became a member of the Laguna Beach Art Association and exhibited primarily in southern California. In the spring of 1921 his work was part of a joint exhibit at Pasadena's Shakespeare Club; that summer he was a resident of Carmel and showed one canvas, *Toward Monterey*, at the Fifteenth Annual Exhibition of the Arts and Crafts Club.⁵

From the mid 1920s through the early 1930s he was a regular exhibitor at the Pasadena Art Institute.⁶ His summer entry in 1925 at that venue, *Sunny Morning*, was characterized as "a happy treatment of light and shadow on the verandah of a Colonial house, with the added interest of two figures."⁷ The following January he contributed *Sunshine and Flocks* to the Pasadena exhibition.⁸ Between 1922 and 1930 at four of the Annals of the California Art Club he exhibited the following: *Early Morning-Arroyo*, *Summer Morning*, *Sunshine and Phlox* and *Peonies and Petunias*.⁹ He was also a member of the Scarab Club, Southern California Society of Arts and Crafts, American Federation of Arts and American Artists' Professional League.¹⁰ From the U.S. Census of 1930 we learn that his Pasadena address was unchanged and that he lived alone.¹¹ In 1931 he received the second "Institute Prize" for his painting *Sunshine and Phlox* from the Pasadena Art Institute.¹² For his 1931 one-man show at the Shakespeare Club he displayed "a number of Carmel coast scenes."¹³ By 1932 he had moved his Pasadena residence to 1180 Afton Street and constructed a new studio at Linda Vista, a Pasadena suburb.¹⁴ With the Pasadena Society of Artists he exhibited from 1934 to 1937 five still lifes and two other works. The latter were titled *Explainin' Things* and *Early Winter in the Sierra*.¹⁵ He exhibited at the California State Fair in 1937. By 1946 his Pasadena address was 20 West Colorado Street.¹⁶ In the mid 1940s he was elected president of the Pasadena Society of Artists. By 1962 Zimmerman was on the faculty of the Pasadena Art Institute. He died on November 27, 1974 in Arcadia, California.¹⁷

ENDNOTES FOR ZIMMERMAN: 1. U.S. Census of 1910 [ED 96, Sheet 16A]. / 2. WWDR, No.2122-44, June 5, 1917. / 3. CVRI, Los Angeles County: 1920-1930. / 4. U.S. Census of 1920 [ED 528, Sheet 9A]. / 5. Appendix 2. / 6. *LAT*: April 12, 1925, p.3-34; November 15, 1925, p.3-39; December 20, 1931, p.3-13. / 7. *LAT*, August 2, 1925, p.3-26. / 8. *LAT*, January 17, 1926, p.3-36. / 9. Moure, p.B-111. / 10. *AAA*: 22, 1925, p.740; 26, 1929, p.851; McClauffin, p.475. / 11. U.S. Census of 1930 [ED 19-1247, Sheet 2A]. / 12. *CPC*, September 25, 1931, p.5. / 13. *CPC*, September 25, 1931, p.5. / 14. CVRI, Los Angeles County: 1932-1942; Ball, p.718. / 15. Moure, p.B-111. / 16. CVRI, Los Angeles County: 1946-1954. / 17. Falk, p.3684; Hughes, p.1238; Jacobsen, p.3612.